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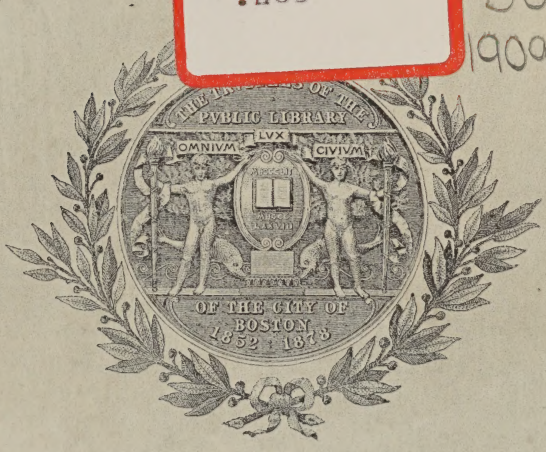

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The Musical Times.

JANUARY 1, 1909.

GRANVILLE BANTOCK.

The broad outlook of music and musicians is a subject of deep importance to the progress of the art in this country. England was long chided for her limited range of vision and her insular prejudices in relation to music. Not only were the works of native composers scorned, but the British musician, whatever his attainments, was despised as being a Philistine or looked upon as a very dull dog. Were any such charge to be brought against us now, it could be refuted with a certainty that carries conviction. Those like the present writer who are afforded opportunities of coming into personal contact with musicians in their own spheres of work up and down the country, cannot fail to be impressed with the wide range of their interests, the eclecticism of their tastes, and the breadth of their sympathies. Nature, literature, pictures, even sport—do not cathedral organists take out gun licences and distinguished composers own yachts and play golf?—are some of the interests that act and react upon the temperaments of musicians, that help to raise their status, that help them to quit themselves like men and be strong, and that at the same time intensify their artistic aspirations. A musician thus equipped, mentally, socially and artistically, who by force of character no less than by his creative achievements is able worthily to uphold the cause of British music, forms the subject of this biographical sketch.

Granville Ransome Bantock, son of the eminent surgeon, Dr. George Granville Bantock, was born at 44, Cornwall Road, Westbourne Park, London, on August 7, 1868. After having been educated at private schools he studied for the Indian Civil Service, but a breakdown in health necessitated that he should abandon the prospects of an official career. He then took up chemical engineering, and became a student at the London City and Guilds Institute. At the South Kensington Museum Library the attractions of manuscript scores by Italian composers—Scarlatti, Paisiello and Porpora—caused him to forsake science and devote himself entirely to music. He took a few lessons in counterpoint from Dr. Gordon Saunders, at Trinity College, London, and then—on September 28, 1888, aged twenty—became a student at the Royal Academy of Music. His principal study was composition, under Mr. Frederick Corder, his second studies being successively clarinet (under Lazarus), violin, viola, and organ (under Dr. Steggall); he also played the drums in the students' orchestra. He immediately shot to the front, when, at the end of the first term, in January, 1889, he won the first Macfarren Scholarship. It is a curious irony of fate that he should blossom out as

THE STUDY WINDOW. THE DRAWING ROOM.

'BROAD MEADOW': THE HOME OF MR. GRANVILLE BANTOCK.

(Photograph by Mr. H. Roland White, Birmingham.)

a composer of tone-poems which, to say the least, would have astonished the distinguished musician in whose memory the Scholarship was founded. One of these excursions into the region—in this instance, the lower region—of programme-music

GRANVILLE BANTOCK AS A BABY.
(*From a painting by his grandfather, George Ransome*).

was an orchestral poem entitled 'Satan in Hell'! (Did not Macfarren compose 'The Devil's Opera'?) On the occasion of its being tried at a students' orchestral rehearsal, the players naturally warmed up to their work, and produced so terrible an orgy of sound as to cause the Principal, who was conducting the orchestra, to ask the composer, 'What does *this* mean?' 'That 's Hell, sir,' replied the Macfarren Scholar.

Bantock's literary proclivities bore fruit during his studentship, for he was the principal founder of *The Overture*, that interesting and brightly-written periodical issued from Tenterden Street, to which he so largely and acceptably contributed. The first number—March, 1890—was edited by him, but as it contained criticisms on performances at one of the Academy concerts, the 'powers-that-be' considered that young gentlemen came to the Institution to receive instruction, not to criticise (in print) the performances of their fellow-students; whereupon the duties of editor were transferred to Mr. Corder, a professor, as being more in accordance with the fitness of things. To the issue of *The Overture* for May, 1900, Bantock contributed an ably-written article on 'The music-drama of the future.' In this article he contended that 'music-drama'—on Wagnerian lines, as distinct from conventional opera—was the 'highest art,' that 'the music-drama is intended to be a source of intellectual nourishment and pleasure, not an amusement for the frivolous,' and so on. To return to matters other than 'music-drama.' The pages of *The Overture* contain several interesting references to the Macfarren Scholar; a prelude, entitled 'Siegmar,' was tried over by the orchestra on February 11, 1890, and in the same year he obtained a silver medal for harmony. The Academy concert of December 12, 1890, opened with his dramatic overture 'The Fire-Worshippers,' the composer playing the drums on that occasion. In a notice of the concert, THE MUSICAL TIMES of January, 1891, thus testified to the gifts of, and encouraged, the young composer:

> Creative art was exemplified by an Overture entitled 'The Fire Worshippers,' by Mr. Granville Bantock (Macfarren Scholar and pupil of Mr. Corder), in which the composer shows that he has studied modern music to advantage. The ideas are bold, and the orchestration picturesque, so that Mr. Bantock may be encouraged to persevere.

A year later—December 5, 1891—his 'Thorvenda's Dream,' a poem (the words by himself) with music, was recited at the Fortnightly-meeting of professors and students. In the following year he wrote and published 'Rameses II., a drama of ancient Egypt. In five acts.' At the end of the preface—dated '12, Granville Place, London, W., March 21, 1892'—is the following note:

> The author trusts that this work may not be regarded in the light of a poetical composition, but as an acting drama, accompanied by incidental music.

A 'Suite de Ballet (Nos. 1 and 4)' from 'Rameses II.,' was performed at the Academy orchestral concert of December 17, 1891. In

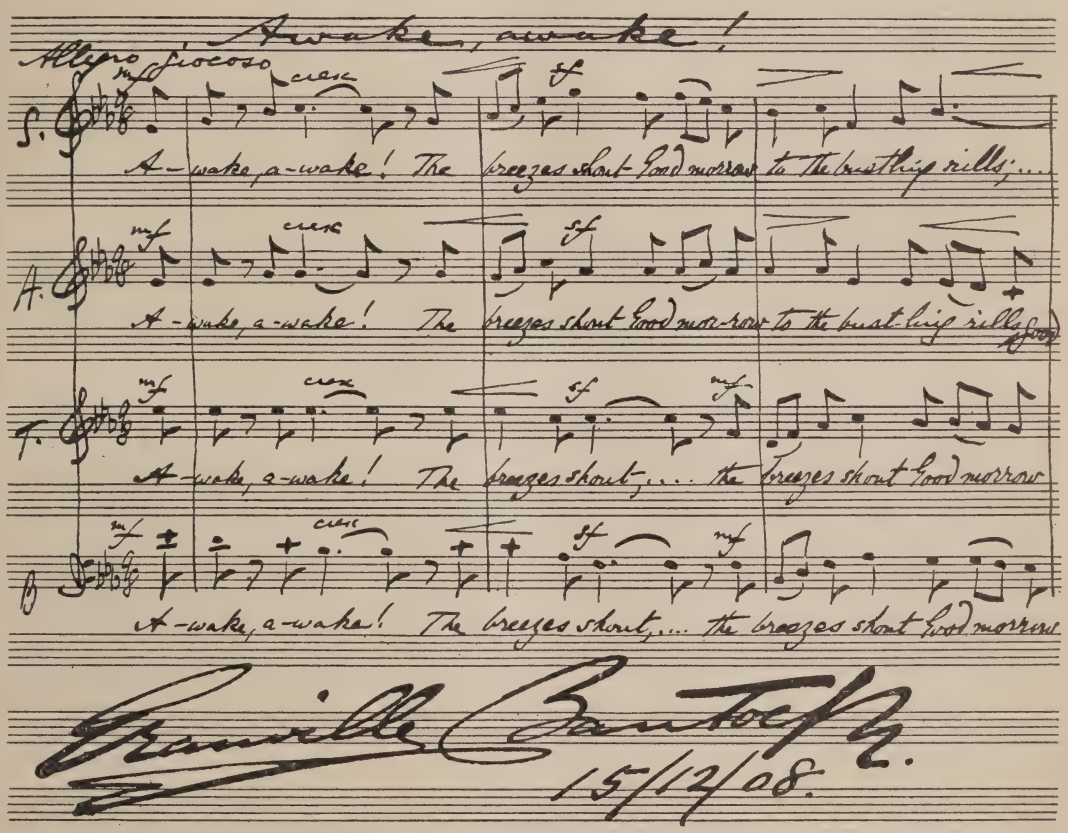
GRANVILLE BANTOCK, AT THE AGE OF FOUR.

this connection THE MUSICAL TIMES may again be quoted:

> The Concert ended with two movements, cleverly written, with picturesque orchestration, from a Ballet Suite bearing the curious title of 'Rameses II.,' by Mr. Granville Bantock (Macfarren Scholar).

Practical recognition, beyond the walls of the Academy, of 'Rameses II.' was accorded by the Strolling Players' Amateur Orchestral Society, who performed selections from it at their concerts of February 20 and April 30, 1892. In February of that year, Bantock was appointed a sub-professor (harmony) of the Academy, and he left in July, after having received a certificate for harmony. He was elected an Associate in March, 1899, and a Fellow in November, 1901. Among his fellow students—1888 to 1892—were William Wallace, Arthur Hinton, Allen Gill, Stanley Hawley and Reginald Steggall. His professor, Mr. Frederick Corder, has, at our request, kindly furnished the following note on his former pupil:

'Granville Bantock was almost the first of a long line of clever students who have passed through the Royal Academy from the charge of sleepiness. He was not quite the founder of the Excelsior Club (now the R. A. M. Musical Union), but by far its most energetic member, and all the original undertakings of that body — Wagner lectures, novelty concerts, &c.—were promoted by him. He started, and for a time edited, that brilliant little journal, *The Overture*, besides many other enterprises too numerous to detail. But I should not omit to mention that his industry and perseverance were abnormal. I do not think I have ever had a pupil who worked so hard. He was none of your born geniuses that the halfpenny papers love to tell us about, who write symphonies at seven and are exploded gas-bags at fourteen. He dug and tilled his field like an honest labourer, and it was many years


Awake, awake!
Allegro giocoso
A-wake, a-wake! The breezes shout Good morrow to the breathing rills,...
A-wake, a-wake! The breezes shout Good morrow to the breathing rills,
A-wake, a-wake! The breezes shout,... the breezes shout Good morrow
A-wake, a-wake! The breezes shout,... the breezes shout Good morrow
Granville Bantock
15/12/08.

FACSIMILE OF THE OPENING BARS OF THE PART-SONG 'AWAKE, AWAKE!' IN THE AUTOGRAPH OF THE COMPOSER, SPECIALLY WRITTEN FOR THIS BIOGRAPHICAL SKETCH.

my hands during the last twenty years. He gained the Macfarren Scholarship entirely on the promise of his talent, for at that time he knew nothing at all. It was characteristic of him that he should exhibit as specimens of his powers some wild attempts to set to music large portions of "Paradise Lost"—indeed, I fear he meditated setting the entire work. My heart went out to the daring enthusiast, and remained with him ever after.

'He quickly became the leader of a small band of enterprising students, who effectually redeemed before the crop was good. But now he can look with pride upon the just results of good student-ship. Let him tell, if he cares to, of his severe and manful struggles against disappointment and hard luck when he first entered the big world: it is only for me to say that no man ever was more deserving of success than Granville Bantock. He never turned his back on a friend, therefore he will never lack helpers and well-wishers. He never deserted his high ideals, therefore his muse will be ever kinder and kinder to him. His music may be externally influenced by his Eastern tastes and

proclivities, but it owes all its essentials to his tireless British pluck and determination. It fulfils my idea of what British music ought to be.'

The following extract from THE MUSICAL TIMES of August, 1892, speaks for itself:

> The Invitation Concert given by Mr. Granville Bantock at the Royal Academy of Music, on the 12th ult., served to confirm the opinion held by many eminent musicians that Mr. Bantock is one of the most promising among 'coming' men in the English musical world. The programme consisted entirely of his own compositions, among which a one-act opera 'Cædmar,' three German *Lieder*, and a recitation with musical accompaniment may be specially named. The opera reveals gifts which, properly used, should eventually place Mr. Bantock in a very high position. It was well sung by Miss Lilian Redfern, Mr. Edwin Wareham and Mr. John Walters. Miss Hilda Wilson, Miss Clara Jecks, and Messrs. Learmont Drysdale and Reginald Steggall lent valuable aid.

Bantock's romantic opera in one act 'Cædmar,' was produced at the New Olympic Theatre, Strand,—during Signor Lago's autumn season—on October 25, 1892, the composer conducting. THE MUSICAL TIMES thus records the event:

> The second piece was Mr. Granville Bantock's 'Cædmar,' in one act. The libretto, by the composer, tells how a lady loves a knight, and how the latter slays her husband. The music at every step reminds one of Wagner, but it is cleverly written, and one day, when Mr. Bantock has escaped from the influence of the Bayreuth master, he will probably distinguish himself.

The opera, dedicated 'To Frederick Corder, Esq.,' was also performed at the Crystal Palace. A 'note' in the published score states:

> This work may be performed on the concert platform as a dramatic symphony, providing that the action of the poem, which the music is intended to illustrate and assist, be explicitly set forth in the programme for the audience to follow.

Like many other native composers, Granville Bantock is indebted to the late August Manns for his real introduction to the great world of music, when, at the Crystal Palace Saturday concert of November 11, 1893, his overture 'The Fire Worshippers' was performed. Sir George Grove, in his analysis of the work, said:

> Though Mr. Bantock's career has been short it has been very full. He entered the Royal Academy of Music in 1888, and was awarded the Macfarren Scholarship for promise in composition in January, 1889. The award has certainly justified itself, for in the four years' interval since it took place compositions, both in music and words, have resulted, which for quantity and variety almost rival the early fertility of Schubert or Mendelssohn.

Earlier in the year—May, 1893—appeared the first number of *The New Quarterly Musical Review*, a periodical publication founded, owned and edited by Bantock. He started it with £9 or £13 (he forgets which of these two amounts constituted his capital), and when the last number was issued, in February, 1896, he had lost £100 by the venture. His deficit might have been greater had he not been able to invoke the aid of writers of repute to contribute articles to a publication which may be read with interest and profit.

A less serious though 'bread and butter' side of Bantock's career now claims attention. In 1893 he became conductor of a travelling company who performed burlesques in the provinces. His salary was £3 a week, while his orchestra consisted of one violin, one double-bass, one cornet, and 'the left hand of the conductor on an anæmic pianoforte'! One of the burlesques was 'Bonnie Boy Blue,' the overture to which consisted of variations on 'Ta-ra-ra-boom-de-ay.' Once, in the absence of the band (!), Bantock ventured to substitute, on the pianoforte, one of Chopin's Nocturnes, when the stage-manager poked his head through the curtain and said, 'If you don't stop that noise, I'll punch your head after the show.' (The expletives are omitted.)

In the British Museum library is an amusing, gay-covered book entitled 'Round the world with a Gaiety Girl' (1896), of which the joint authors are Granville Bantock and F. G. Aflalo. This attractive little volume records a tour, occupying 431 days, of one of Mr. George Edwardes's travelling operatic companies in America and Australia during the years 1894 and 1895. The party—which included Leedham Bantock, the composer's brother—left Southampton on September 1, 1894, and the first concert given on board the *Berlin* began with this item:

Overture . . 'A Gaiety Girl' . *Granville Bantock.*

The tour embraced the principal cities, including San Francisco, of the United States and of Australia, and the répertoire consisted of 'In Town,' 'The Shop Girl,' 'Gentleman Joe,' &c. On his return—he reached Tilbury on December 5, 1895—Bantock composed for the musical comedy 'Monte Carlo' a song entitled 'Who'll give a penny to the monkey?' the words by his brother Leedham. He says: 'I made more money by that song than by my serious compositions. Kate Cutler sang it with a live monkey on the stage.' In the autumn of 1896 he went on a tour with another opera company as conductor of Stanford's 'Shamus O'Brien,' the itinerary including Ireland.

Although he was actively engaged on the lighter sides of music in order to earn a living, Bantock was ever yearning after the high ideals which have always characterized him throughout his career. On Tuesday, December 15, 1896, at Queen's Hall, London, he gave an orchestral concert. The preface to the programme-book, written by Mr. William Wallace, who also supplied the analyses, said:

> If there is a public, be it ever so small, to encourage a native effort of this kind, the welcome will not be met in a churlish spirit; if, on the other hand, the result of this concert is to be recorded as footnotes of musical history which have already been too often written, those who are represented here to-night will have the satisfaction of failing in most excellent company.

The programme of this daring yet interesting concert was as follows :

PART I.

Overture—'Eugene Aram' - - - *Granville Bantock.*
Vocal scena—'The Rhapsody of Mary Magdalene' *William Wallace.*
Fantasia—'The triumph of Cæsar' - - *Arthur Hinton.*
Recitation music—'The legend beautiful' *Stanley Hawley.*

PART II.

'Songs of Arabia' - - - - *Granville Bantock.*
Symphonia—'The Curse of Kehama' *Granville Bantock.*
(Part I.—The Funeral.)
Vocal scena—'Elaine' - - - *Reginald Steggall.*
Overture—'The Maid of Colonsay' - *Erskine Allon.*

THE YARD OF 'BROAD MEADOW': MR. BANTOCK AND HIS POULTRY.
(*Photograph by Mr. Roland White, Birmingham.*)

This concert, artistically if not financially a success, was followed by a 'British composers' chamber concert' at Steinway Hall, on May 11, 1897, when the subject of this sketch was represented by a set of lyrics entitled 'Songs of Japan,' settings of refined poems written by his gifted wife. In the same year he conducted the music at the French plays given by Madame Jane May at the Royalty Theatre, 'L'enfant Prodigue,' 'Pauvre Pierrot,' &c., this being his last connection with the stage.

An important and far-reaching change in his life came in the autumn of 1897, with the appointment of musical director of the New Brighton Tower orchestra. Here he found full scope for his boundless energy and ripe musicianship, though not at first. He began with a semi-military band which played in the open air, sometimes in the rain, while the tower was being erected, and with the constant fear of the structure falling upon the conductor and his players. 'The noise of the rivetting of the tower while we were playing,' he says, 'reminded me of the anvil music in "Das Rheingold."' One noticeable feature was the earnest attention displayed by the begrimed or plaster-smudged workmen, who at the luncheon hour congregated round the band-stand listening to characteristic examples of modern music. The 'Charfreitagszauber' from Parsifal, and the Lohengrin Prelude were the prime favourites. The invitation to 'play it again, guv'nor' was frequent and evidently sincere.

He soon, however, succeeded in obtaining a complete orchestra whereby he was enabled to give a series of special classical concerts on Fridays and Sundays so excellent in the eclectic selection of works efficiently performed that they deserved more attention than they received. On successive Fridays in July and August (1898) he performed the first eight of Beethoven's symphonies; on another Friday Rubinstein's 'Ocean' symphony was played in its entirety. Wagner and Mackenzie concerts also entered into the scheme, which was further extended in the following year (1899) by a series of eighteen Sunday concerts of which the programmes were severally devoted to various composers or countries in the

following order, beginning May 28 and finishing September 24 :

*Cowen.
Dvorák (conductor, Mr. A. E. Rodewald).
Rubinstein.
Miscellaneous (conductor, M. Chevillard).
*Stanford.
Berlioz.
*Parry.
*Elgar.
*Corder.
*Wallace, William.
Tchaikovsky.
British music.
*German, Edward.
Belgian music (conductor, M. Emile Mathieu).
*Mackenzie.
Liszt.
Tchaikovsky-Wagner.
Wagner.

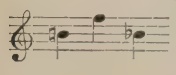
The concerts prefixed with an asterisk were conducted by their respective composers ; the remainder, with the exception of those specially indicated, were conducted by Bantock.

As it was difficult to find time for the adequate rehearsal of all these works, Bantock resorted to the device of running them through during the afternoon duties of the band, although the players were supposed, and indeed engaged, to play dance music for the visitors in the ball room at that time.

AN EDUCATIONAL CORNER OF BIRMINGHAM.

The Midland Institute, which comprises the School of Music, is the rounded building, to which is joined the Central Free Library, entered under the portico at the side. The University is partly shown on the right at the back of the view, the building with the pointed roof.

Thus many an unsuspecting couple tripped 'the light fantastic toe' to the strains of the 'Tannhäuser' overture, to say nothing of Holbrooke's 'Skeleton in armour,' or Wallace's 'Passing of Beatrice.'

At the Elgar concert on July 16, 1899, the 'Variations on an original theme' received their second performance. In 1897 the energetic conductor founded the New Brighton Choral Society, and became conductor of the Runcorn Philharmonic Society, thus widening his interests and extending his rapidly-growing influence as a master-musician. On March 9, 1898, Mr. Bantock married Miss Helena von Schweitzer, who had previously been associated with him in his work in writing the lyrics for the 'Songs of the East,' and other librettos. It was during his New Brighton period that he composed his orchestral variations 'Helena,' on the theme H. F. B.  his wife's initials, a characteristic work which bears an equally characteristic dedication :

Dearest Wife !

Accept these little Variations with all my heart's love. They are intended as an expression of my thoughts and reflections on some of your moods during a wearisome absence from each other.

'Helena' and other compositions were performed, if not produced, at a concert of British music which he conducted at Antwerp on February 21, 1900, of which the following was the programme :

PART I.

Overture—'Britannia' - - - - - *Mackenzie.*
Variations, for orchestra—'Helena' - - *Bantock.*
Symphonic poem—'The passing of Beatrice' *William Wallace.*
Suite—Scènes Russes - - - - - *Bantock.*

PART II.

Overture—'Eugene Aram' - - - - *Bantock.*
Serenade for strings - - - - - *Elgar.*
Suite—'In fairyland' - - - - - *Cowen.*
Orchestral scene from the 'Curse of Kehama' (Scene xiv., Jaga-Naut) - - - - *Bantock.*

A similar music-making at Antwerp, called 'Concert Extraordinaire,' was given under the same auspices on February 27, 1901.

It may be convenient at this point to give Mr. Bantock's conducting appointments other than those already mentioned : Wolverhampton Festival Choral Society (1902-1905), Birmingham Amateur Orchestral Society (1903-1905), Worcester Philharmonic Society (1904-1905), Liverpool Orchestral Society (1904).

After having spent three active and useful years at New Brighton, Mr. Bantock found his anchorage and a fine outlet for his energies and administrative skill upon being appointed, in September, 1900, Principal of the School of Music connected with the Birmingham and Midland Institute. Started in 1854, the music branch of this well-organized educational centre in Birmingham is now in a flourishing condition, the musical students numbering over seven hundred. The Principal exercises a personal influence over those who come to Paradise Street—that felicitously named thoroughfare in which the school-buildings are situated—in order to devote themselves to the serious study of music.

It is interesting to hear from Mr. Bantock's own lips something about the institution over which he so ably presides. 'The School of Music possesses an excellent and well-equipped teaching staff capable of affording instruction in every branch of the art. With such professors as Mr. Max Mossel (violin), Mr. Willy Lehmann (violoncello), Madame Marie Fromm, Dr. Rowland Winn, Mr. Arthur Cooke, and Mr. G. H. Manton (pianoforte), Mr. Perkins and Mr. Newey (organ), Mr. Breeden, Mr. Robinson, Mr. Mountford and Madame

Siviter (singing), and Mr. Rutland Boughton in charge of large classes for rudiments and sight-singing, we have every reason to feel confidence in the future. Mr. Julius Harrison, whose prize cantata "Cleopatra" was performed at the recent Norwich Festival, was a very promising and highly esteemed student, among others who bid fair to win credit for themselves. Successful performances have been given by the operatic class of Gluck's "Orpheus," and "Iphigenia in Aulis," and we now have in preparation "Iphigenia in Tauris." The School possesses an excellent orchestra composed of students and members of the teaching staff, and in conjunction with the Students' Choir very creditable performances have been given from time to time of such works as the following: Brahms's Song of Destiny and Alto Rhapsody; Bach's Magnificat, Sleepers, wake, Bide with us, Praise Jehovah, and Phœbus and Pan; Beethoven's Choral fantasia; Mozart's King Thamos; César Franck's 150th Psalm, &c. The following purely orchestral items have also figured in the programmes of the students' concerts: Pianoforte concertos by Bach, Beethoven, Mozart, Schumann and Liszt; Violin concertos by Bach, Mendelssohn, Max Bruch and Wieniawski; Symphonies by Haydn, Mozart, Schubert, and Glazounow; Debussy's L'après-midi d'un faune, Two dances for pianoforte and orchestra, and Petite Suite; Overtures by Beethoven, Gluck, Cherubini, Glinka, Schubert, Mozart, Berlioz, and others. In this way we have sought to maintain an interest in both classical and modern music.'

CONCERT HALL AND LECTURE THEATRE OF THE MIDLAND INSTITUTE, BIRMINGHAM.

Before referring to the latest distinction that has been conferred upon the subject of this sketch, a complete list of his compositions may be given, with dates of first performances, &c.

CHORAL AND SOLO VOCAL WORKS WITH ORCHESTRA.

The Fire-Worshippers. Dramatic cantata in six scenes. 1891.
Cædmar. Opera in one act. 1892.
Wulstan. Scena for baritone. 1892.
Thorvenda's Dream. Recitation with orchestra. 1892.
The Pearl of Iran. Opera in one act. 1893.
The Time-Spirit. Rhapsody for chorus and orchestra. Gloucester Festival. 1904.
Christ in the Wilderness. Gloucester Festival, 1907.
Sea Wanderers. Leeds Festival, 1907.
Omar Khayyám. Translated by Edward Fitzgerald. For orchestra, chorus, and 3 solo voices. In 3 parts. Part I. Birmingham Festival, 1906. Part II. Cardiff Festival, 1907.
God save the King. For chorus and orchestra. 1907
Rule, Britannia. For chorus and orchestra. 1908.
Song of the Genie. For contralto or baritone. With orchestral (or pianoforte) accompaniment.

ORCHESTRAL WORKS.

Tone-poems:—No. 1. 'Thalaba the destroyer.' London Musical Festival, 1900; 2. 'Dante.' New Brighton, 1902; 3. 'Fifine at the fair.' 1902; 4. 'The witch of Atlas.' Worcester Festival, 1902; 5. 'Lalla Rookh.' Queen's Hall, London, 1907.
Rameses II. Five-act drama with incidental music. Drama and music by Bantock. 1891.
Two Oriental scenes, all that was allowed to remain of the cycle from 'The curse of Kehama.' 1894: 1. Processional; 2. Jaga-Naut.
Overture to an unfinished opera. 'Eugene Aram.' 1895.
Symphonic overture. 'Saul.' Chester Festival, 1897.
Variations. 'Helena.' Antwerp, 1900.
Suite No. 1. Russian scenes. Antwerp, 1900.
Suite No. 2. English scenes. 1906.
Prelude to 'Sappho.' 1906.
'Hippolytus.' Prelude and incidental music to the tragedy of Euripides. Manchester, 1908.
'The Pierrot of the minute.' A Comedy overture. Worcester Festival, 1908.

INSTRUMENTAL WORKS.

Twelve pianoforte pieces. 1893. 1. Rhapsodie in G; 2. Meditation in E flat; 3. Phantasy in D minor; 4. Scherzo in B minor; 5. Nocturne in A flat; 6. Legend in A; 7. Preghiera in E flat; 8. Mazurka in E minor; 9. Intermezzo in A flat; 10. Serenade in D flat; 11. Caprice in B; 12. Romance in B flat.

Quartet in C minor for strings. 1899.
Elegiac poem for violoncello and orchestra. 1900.
Serenade in F, for four horns. 1903.
Sapphic poem for violoncello and orchestra. 1906.
Two Pianoforte Pieces. Rêverie, Barcarolle.
Melody in E flat, for pianoforte.

Vocal Works (Accompanied).

Jester Songs. For baritone. 1900.
Ferishtah's Fancies. Lyrics by Robert Browning. For tenor or soprano voice. Orchestral (or pianoforte) accompaniment. 1904.
Five Ghazals of Hafiz. Translations by Sir Edward Arnold. For bass voice. Orchestral (or pianoforte) accompaniment. 1904.
Sappho. Nine fragments for contralto voice. Lyrics selected and arranged by Helen F. Bantock. Orchestral (or pianoforte) accompaniment. 1905.
Six Song Albums: 'Songs of the East.' 1. Arabia; 2. Japan; 3. Egypt; 4. Persia; 5. India; 6. China. Orchestral (or pianoforte) accompaniment.
Three 'Blake' songs: 1. In a myrtle shade; 2. The wild flower's song; 3. Love's secret.
Eastern Love-song.
Winter. A song.

Choral Works (Unaccompanied).

Anthem, Psalm 82 (Milton). 1897.

For mixed voices.

The Tyger (Blake).
The moon has raised - } Hayes.
Awake, awake - - }
Evening has lost her throne }
O what a lovely magic - }
Out of the darkness - - }
Wake the serpent not } Shelley.
On Himalay - - }
Spirit of night - }
Ca' the Yowes.
Annie Laurie.
Scots wha hae.

Trios for female or treble voices.

Love-song, with violin, violoncello, harp (or pianoforte) accompaniment.
Elfin music (Shelley).
Six Scottish trios: 1. Flowers of the forest; 2. Ye banks an' braes; 3. Highland laddie; 4. The Campbells are comin'; 5. Auld Robin Gray; 6. Bonnie Dundee.

For male voices.

Mass in B flat.
Cavalier tunes (Browning).
War-song (Blake).
The Inchcape Rock (Southey).
The Piper o' Dundee.
Pibroch of Donuil Dhu.
The Laird o' Cockpen.

To enter upon so wide and important a subject as a criticism of Mr. Bantock's compositions would be beyond the scope of this life-story of a very remarkable man. Suffice it to say that he is animated by the highest ideals in whatsoever his hands find to do, whether as a creative artist or as a practical musician. As a master of orchestration he has few equals among native composers, and his wide interest in literature, his love of nature, no less than his poetic spirit, are one and all reflected in his music. Although he is very eclectic in his tastes in music, he has a strong leaning towards the works of Jean Sibelius. He introduced the 'Finlandia' suite to England when he conducted its performance at the concert of the Liverpool Orchestral Society on March 18, 1905. Under the same auspices Sibelius made his first appearance in England on December 2 of the same year, and on March 24, 1906, his 'En Saga' received its first performance in this country. At the concert given by the students of the Birmingham and Midland Institute and School of Music on April 13, 1907, the entire programme was devoted to the compositions of the Finnish composer.

In October last, Mr. Bantock was appointed Professor of Music in the University of Birmingham, in succession to Sir Edward Elgar, the first occupant of the Chair munificently founded by Mr. Richard Peyton in 1904. It is interesting to hear from the new Professor—he modestly abjures the title, preferring to be called Mr. Bantock—his scheme for making the Professorship distinctly practical. 'I propose,' he says, 'to take the students through a regular system of training during the three years of their undergraduate course. I desire to embrace all subjects—for instance, one term to madrigals, another to English church music (Byrd, Blow, Purcell, Wesley and others), one to folk-music, one to orchestration, and so on.' 'A teaching University,' we remark. 'Yes,' he replies, 'and in doing this it is intended to utilise the existing classes in technical instruction at the School of Music, so that the University and the School, though two distinct institutions, will act and react upon each other as far as music is concerned. My chief aim is thoroughly to equip students for their work, and not merely to prepare them for writing artificial "exercises" and to pass examinations for degrees.' In connection with this broad view of musical training it is interesting to hear so eminent a master of orchestration eulogise choral music. 'After all,' he says, 'the orchestra is more or less an artificial and conventional thing, and as old William Byrde wrote in the preface to his "Psalmes Sonets & songs of sadnes and pietie" in 1588: "There is not any Musicke of Instruments whatsoever comparable to that which is made of the voyces of men; where the voyces are good, and the same well sorted and ordered." But look at this,' and he points to an old English madrigal. 'We have here a development in unaccompanied choral music, the far-reaching effects and ultimate aims of which we are only just beginning to realise. The future of English choral music will owe a great debt to Elgar's magnificent work in this direction. MacDowell, Delius, Holbrooke, and Boughton have also done useful pioneer work in exploiting the capabilities of the voice in harmonic and choral combinations. The results produced by the various choral competition festivals all over the country cannot be too highly estimated, and it is most desirable that every encouragement should be given to this means of educating the great mass

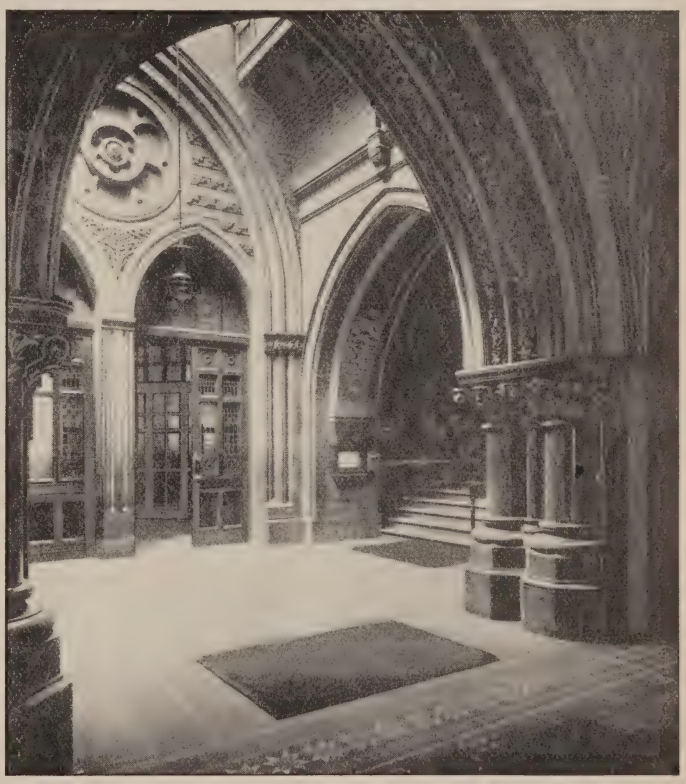
of the population, to whom the more complex art-forms are often unattainable for financial and other reasons.'

To visit Mr. Bantock in his delightful home is a most enjoyable experience. 'Broad Meadow,' formerly a large farmhouse, stands on high ground and commands extensive views. As the visitor walks up the drive and approaches the hall door he may be met by a quintet of geese which greet him with outstretched necks and their own particular tones, whether of welcome or distrust is not quite evident. Parts of the grounds are so well wooded as to recall Purcell's setting of 'In these delightful, pleasant groves.' There are hot-houses in plenty and gardens in abundance. There is nothing contrapuntal or consecutive-fifthal in Mr. Bantock as he shows his guest round the 'place.' No wonder he loves it. In the 'yard' (as shown in the illustration on p. 13) geese and chickens run to greet their master, because they know full well that he will bring them something to eat; and even the rabbit is not forgotten. Inside the house comfort and homeliness join hands, and formality is dispelled by a warm-hearted hospitality in which Mrs. Bantock genially bears her part.

The study is a large room occupying a separate and older wing of the house, and has an outlook over green lawns and woodland shrubberies. Three fine larches and a tall pine stand sentinel opposite, while an avenue of fine old elms and beeches is the unmolested haunt of innumerable birds. The room is lined on two sides with bookcases, and though Oriental literature holds an important place, other fields of thought are well represented. An entire section is devoted to Napoleon, guarded by a chair which came from Longwood at St. Helena and decorated on each arm with the typical N. No inconsiderable space is given to travel, geology and Japanese art. Balzac, Tolstoi, Turgeniev, Fielding and Meredith are the principal contributors to fiction, while in an appropriately dark corner lurks a small collection of criminal literature! Another shelf is devoted to the Greek theatre, and the modern drama is represented by Ibsen, Bernard Shaw, Maeterlinck, Yeats, &c. The walls are hung with many examples from the celebrated series of thirty-six views of Fuji by the Japanese artist, Hokusai, while his ghosts grin a grisly welcome by the door. Several Buddhas keep guard over this unconventional apartment, while camel-bells, Oriental shepherd pipes and lutes furnish a musical element. The room is certainly a refutation of the well-known adage, 'East and West can never meet,' as they mingle here in most amicable profusion. We should not forget to mention the many editions of 'Omar Khayyám,' including one in the original Persian.

Asked for his views on the outlook of music in England, Mr. Bantock kindly responds to the request in the following words:

'The present outlook in England is distinctly encouraging, and a wider appreciation of instrumental and vocal music is more evident than was the case twenty years ago. The younger generation are afforded the means of acquiring an elementary knowledge of the art that was denied to many of their predecessors, and with a more general knowledge of the principles of music we may expect a keener and livelier interest in its future developments. Music is advancing rapidly,



ENTRANCE HALL OF THE MIDLAND INSTITUTE, BIRMINGHAM.

and must assuredly continue to advance. The progressive work of Strauss, Elgar, Delius, Debussy and other composers now prominently in the eyes of the world is not likely to meet with more than a temporary opposition on the part of pedants and musical formalists, engaged for the most part in arguing on what is "to be or not to be." The public has already shown its attitude by approving the "survival of the fittest," and refusing to be dosed with the prescribed tonics, while an enlightened body of critics is with us to guide opinion on intellectual lines. The modern orchestra has developed into an organ of incredible power and resource, though, chiefly for economic reasons, signs of a possible reaction in this direction are

not wanting. There must be a limit somewhere, and in England it appears to be almost impossible to expect orchestral concerts even to pay expenses. For this reason instrumental music of the colossal proportions expected at the present day, although satisfactory enough to the artistic sense, cannot be justified on prudential grounds. Where, then, are we to turn for an expression of the national sense of music which shall afford strong hope and security for a permanent existence? Nearly every village in England and Wales may be said to possess its choral society, corresponding in some degree with the numerous local orchestras to be found on the continent. If we would but devote the energies which are yearly dissipated in attempting—and in failing—to establish orchestral societies, to the recognition and the fostering of existing choral organizations, I venture to think that the harvest would be rich and profitable. We have not yet, by a long way, exhausted all the possible effects to be obtained from a judicious combination of voices, and if the extraordinary technique that has already been acquired in the orchestra can only be applied to the treatment of the chorus, we are surely justified in making the attempt and in looking forward to the realization of great achievement in the future.'

THE MILTON TERCENTENARY CELEBRATIONS.

O mighty-mouth'd inventor of harmonies,
O skill'd to sing of Time or Eternity,
God-gifted organ-voice of England,
Milton, a name to resound for ages.

Tennyson.

Music found an honoured and rightful place in the recent Tercentenary celebrations of Milton's birth. As we showed in our issues of July and December last, both the illustrious poet and his gifted father took a keen and practical interest in music, therefore the claims of the divine art could not be overlooked in an event of such importance and deep interest. The chief musical celebrations were the Meeting of the British Academy, at which the 'Comus' music was performed; the Special service at St. Mary-le-Bow Church, Cheapside; the Banquet at the Mansion House; and the Exhibition at the British Museum.

The British Academy.

On Tuesday evening, December 8, the eve of the Tercentenary day, a distinguished company foregathered at the Theatre, Burlington Gardens, in response to the invitation of the British Academy. In the regrettable absence of the President — Sir Edward Maunde Thompson, Director of the British Museum—the chair was taken by the Master of Peterhouse (Dr. A. W. Ward), who delivered a long and appreciative oration on the poet, scintillating with scholarship and rich in apt quotation. In his peroration Dr. Ward said:

Many years before Milton began to write 'Paradise Lost' he had in a single sentence unlocked the secret of the power, supremely attested by that work and its sequel—'Sion's songs, to all true taste excelling.' 'He who would not be frustrate of his hope to write well hereafter in laudable things ought himself to be a true poem.' That elevation of soul, which when in his prose he is least himself, no pedantry of method, no adherence to the scholastic rule of responding by move upon move to every twist and turn of the adversary, no fierceness of partisanship and no fretfulness of temper can enduringly hide—that elevation of soul which awes us in 'Comus' and seems to waft to us 'of pure now purer air' from 'Paradise Lost' and 'Paradise Regained'—what else but this is the motive force of Milton's genius and the chief formative element in the growth and consummation of his style?

Professor Dr. I. Gollancz, Secretary of the British Academy, then read an 'appreciation' written in honour of the occasion by Mr. George Meredith, which concluded thus:

We need him now,
This latest Age in repetition cries:
For Belial, the adroit, is in our midst;
Mammon, more swoln to squeeze the lavish sweat
From hopeless toil: and overshadowingly
(Aggrandized, monstrous in his grinning mask
Of hypocritical Peace), inveterate Moloch
Remains the great example.
Homage to him
His debtor band, innumerable as waves
Running all golden from an eastern sun,
Joyfully render, in deep reverence
Subscribe, and as they speak their Milton's name,
Rays of his glory on their foreheads bear.

The 'Comus' Music.

Sir Frederick Bridge was then called upon to deliver his address on 'Milton and Music.' At the outset of his remarks he said: 'In accepting the kind invitation of the British Academy to speak on some aspect of Milton in connection with music, I have thought it would be well within my own powers and I hope not uninteresting to this distinguished audience, if I ventured to confine most of my remarks to a consideration of the opportunities for Music which Milton has afforded in his beautiful masque of "Comus." I have for a long time been desirous of putting the music of "Comus" before the world in a *correct* form, and this has never before been done, so I gladly welcome this opportunity.'

Sir Frederick then proceeded to speak of the ripe and skilled musicianship of the poet's father, stating that 'he was one of the contributors to "The Triumphs of Oriana," that splendid collection of madrigals written in honour of Queen Elizabeth and printed in 1601. There we find him in company with such honoured names as Orlando Gibbons, John Wilbye, and other "famous artists," as the editor of the collection styles them; and John Milton's madrigal is, I think, equal to most of those contained in that great collection.'

This madrigal, 'Fair Orian in the morn,' by John Milton, Senr., 'a skilful contrapuntist,' was then sung by members of the choir of Westminster Abbey, and received with evident appreciation by the audience.

'As the father was so gifted,' continued the lecturer, 'the love of Music was very natural in the son. That Milton loved Music, and thought it should have a high place in education, is shown in his tract "On Education," published in 1644. In this the poet says, evidently referring to boys, "The interim (of their more severe lessons) may both with profit and delight, be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music . . . which, if wise men and prophets be not extremely out, have great power over dispositions and manners, to smooth and make them gentle."'

In referring to the well-known connection between Henry Lawes and 'Comus,' Sir Frederick thought that in all probability Milton was a pupil of Lawes. After having quoted from Mr. Barclay Squire's interesting preface to the new edition of the 'Comus' music (edited by Sir Frederick Bridge), he went on to say: 'You shall now hear the incidental music to "Comus" which Henry Lawes wrote for its first performance, together with other selections by William Lawes and contemporary composers, which I have suggested for the points in the Masque where music is desired.'

Before the music was performed, Sir Frederick acknowledged his indebtedness to Messrs. Novello for having expedited the publication of the music, whereby it could be performed on that occasion.

The selection was as follows:

MUSIC TO THE MASQUE OF COMUS.

Overture { (*a*) Symphony / (*b*) Almain } - *William Lawes* (*d.* 1645).
Song (*The Attendant Spirit*)—From the Heavens now I fly - - - *Henry Lawes* (1595-1662).
The King's hunting jigg - - *Dr. John Bull* (1563-1628).
Sellinger's round Arranged by *William Byrd* (1538-1623).
Song (*The Lady*)—Sweet Echo - - *Henry Lawes.*
The Royal Consort (two movements—*Andante* and *Allegro*) - - - - - - *William Lawes.*
Song (*The Attendant Spirit*)—Sabrina fair *Henry Lawes.*
Song (*Sabrina*)—By the rushy-fringèd bank Adapted from *Henry Lawes.*
Saraband - - - - - - - - *William Lawes.*
Jigg - - - - - - - - - *William Lawes.*
The Mitter Rant - - - *John Jenkins* (1592-1678).
Song (*The Attendant Spirit*)—Back, shepherds, back! *Henry Lawes.*
March—Lord Zouche's Maske *Giles Farnaby* (*b.* 1560).
Song (*The Attendant Spirit*)—Noble Lord and Lady bright - - - - - - - *Henry Lawes.*
Saraband - - - - - - - - *William Lawes.*
Song (*The Attendant Spirit*)—Now my task is smoothly done - - - - - *Henry Lawes.*

As Henry Lawes does not appear to have set the lyric beginning 'By the rushy-fringed bank,' Sir Frederick Bridge has most ingeniously adapted the words to the music of another song, 'Phillis, why should we delay?' a charming strain by the 'tuneful Harry,' Milton's friend, contained in Playford's 'Select Musical Ayres' (1652).

The vocal music was ably sung by members of the Choir of Westminster Abbey, the soloists being Master Whippy (*The Lady*), Master Belton (*Sabrina*), and Mr. Vivian Bennetts (*The Attendant Spirit*). The songs were efficiently accompanied by the Grimson Quartet, with the valuable addition of a double-bass (Mr. E. A. Carrodus). These excellent players upon stringed instruments also interpreted the charming instrumental numbers with their well known artistry, and the rendering of the music afforded great delight to the large and highly appreciative audience. Sir Frederick Bridge, who conducted throughout, repeated his lecture on the 'Comus' music at St. Paul's School, Milton's own school, on the following Thursday with no less success than that which attended the performance of the music before the British Academy and their distinguished guests.

SERVICE AT ST. MARY-LE-BOW, CHEAPSIDE.

This old city church, famous for its bells, stands within a stone's throw of the site of the house in which John Milton was born on December 9, 1608. Therefore what more fitting the Tercentenary of that event than the holding of a commemorative service in the church of St. Mary-le-Bow, Cheapside? This took place on the afternoon of Wednesday, December 9, and was attended by a crowded and specially invited congregation which included the Lord Mayor and Sheriffs of London, —the London of Milton's birth.

Music occupied a very prominent place in this service. In the skilful hands of Dr. Walford Davies, who conducted throughout, and with the valued co-operation of Mr. Gerald Bullivant (organist of St. Mary-le-Bow, Cheapside), excellence of execution was assured. The choir, numbering upwards of fifty voices, was drawn from the choirs of St. Mary-le-Bow Church, the Temple Church, and Emmanuel Church, West Hampstead, the soloists being Mr. William Forrington (of the Temple Church) and Mr. Stewart Gardner. An efficient orchestra of strings (eighteen players) and drums, together with the organ, furnished a most effective accompaniment.

The service was preluded and postluded by an instrumental movement specially composed by Dr. Walford Davies. After a special prayer, 'invoking God's blessing on this religious Commemoration of the Tercentenary of Milton's birth,' the choir and congregation sang four stanzas of the Poet's metrical version of Psalm 84, to the tune 'York,' as harmonized by John Milton, senr. Milton's 'Ode on Time,' specially set to appropriate music by Dr. Walford Davies, followed, to which succeeded an eloquent sermon preached by the Bishop of Ripon (Dr. Boyd Carpenter). Music again held sway in a setting by Mr. Gerald Bullivant of Wordsworth's sonnet on Milton, beginning, 'Milton! thou should'st be living at this hour,' an effective composition

that deserves recognition as being something more than a *pièce d'occasion*. The rector (the Rev. A. W. Hutton) then read Mr. Laurence Binyon's 'Commemoration Ode,' and the Rev. Dr. R. F. Horton followed by reading, from the pulpit, two of Milton's sonnets ('On his being arrived at the age of twenty-three,' and 'On his blindness') and the opening lines of 'Samson Agonistes.' 'The reply of patience' (from Milton's sonnet 'On his blindness'), in a setting by Dr. Walford Davies for orchestra and choir, followed the reading of these poems, and then came the musical consummation of the whole service—Parry's 'Blest pair of Sirens,' without which no commemoration of the genius-author of those magnificent words, set to stately strains, could be considered complete. The final hymn was the poet's versification of Psalm 85, sung to the tune known as 'Winchester Old.' Thus, with a few prayers, was concluded a memorable service on a spot which Milton, both in boyhood and manhood, must often have passed as he made his way along the busy haunt of 'Cheape.'

The Mansion House Banquet.

Brilliant indeed was the scene and eminent, in various walks of life, the company which assembled as guests of the Lord Mayor, under the hospitable roof of the Mansion House, on Wednesday evening, December 9. Music was well represented by Sir Frederick Bridge, Dr. W. H Cummings, Sir Alexander Mackenzie, Sir George Martin, Sir Hubert Parry Bart., and others. During the banquet the band of the Royal Regiment of Artillery (conducted by Mr. E. C. Stretton) played a selection of music entirely by British composers, beginning with an 'Inauguration March' from the pen of Sir Homewood Crawford, the City Solicitor, and ending with a Suite by Henry Purcell. After dinner a select choir from the Guildhall School of Music sang Parry's 'Blest pair of Sirens' (whereby the present writer was enabled to hear the work twice on that auspicious day!) and a madrigal, 'Song on May morning' ('Now the bright morning star'), words by Milton, and effectively set to music by Dr. W. H. Cummings, Principal of the Guildhall School of Music, who conducted both performances. Mention must here be made of the beautifully got-up and daintily illustrated programme-book presented to each guest as a souvenir of the great occasion. This elegant brochure contained some excellent notes on the music of the programme signed 'E. C.,' the thinly disguised name of the writer, Sir Ernest Clarke.

The toasts, in addition to the two Royal toasts, were 'The immortal memory of John Milton,' proposed in a fine oration delivered by Canon Beeching and drunk in silence; 'Poetry,' proposed by the Italian Ambassador (who spoke in French) and responded to by Mr. Alfred Austin, the Poet Laureate; 'Music and the drama,' proposed by Mr. Justice Darling and responded to by Sir Hubert Parry and Mr. A. W. Pinero; and 'The Lord Mayor,' proposed in a charming speech by the American Ambassador (Mr. Whitelaw Reid).

So important and, indeed, so eloquent was the speech of Sir Hubert Parry on this great occasion, and so inadequately were his remarks reported, that, at our urgent request, he has kindly recalled and written out his speech specially for our readers.

Sir Hubert Parry on English Music.

'In an assembly which, as the Lord Mayor has said, includes distinguished representatives of politics and literature and all the arts and sciences, I feel compelled at the outset to deprecate the appearance of the prominence accorded to an art which in general public estimation has had, in recent times, perhaps the most ambiguous position of any to which men may devote themselves. But I confess I have the feeling that in the presence of so great a shade the degrees of lesser eminence in the lower plane of ordinary life are equalised; and that it may be admitted that when the memory of John Milton is honoured, Music may be fitly remembered, both on account of his connection with it through his father—one of the distinguished composers in the distinguished old choral style of the late Elizabethan times—and also on account of his own personal love of it. And in this association it is difficult to refrain from reflecting what John Milton would have thought of our present-day developments. That he would have been astonished at the wonderful elaboration to which the Art has been developed by the constant and devoted efforts of successive generations of composers since his time, can hardly be doubted; but he would possibly ask of much of our music, "Where is its dignity? Where its distinction? To what purpose is there so much tinsel about it, and so many trimmings? Where is the noble roll of great periods like those of his own verse? Where is its real depth of feeling and fineness of quality? Why such wild waste of words? Why the abandonment of those artistic ideals which were dear to men of old time?"

'But truly he lived in an age of revolution himself in Art as in other things. He would not be without sympathy with the ardour and enthusiasm which he would recognize; and his spacious liberality of mind, one that had little care for the cloistered virtue which was sheltered from all contact with things that would test its strength, would see through the bewilderment of the general aspect of things to the realities. He would segregate the eternal from the ephemeral. He would welcome the wonderful diffusion of the Art far and wide through the country; he would welcome the fact that the shifting of the centre of social gravity in the democratic direction had freed Music and Musicians from a dependence on the wealthy and the high-born, which was little better than a condition of servitude; and he would see that, with the release from such trammels, England was becoming a nest of singing birds as it was in Elizabeth's time. Many of them sang awry, perhaps, and uttered strange things; but the opportunity was the thing, and with it they were

developing their powers and their mastery of artistic resources; and out of apparent confusion the result would be something stable and coherent. In truth, the spread of our Art in the last quarter of a century is amazing to witness. Where twenty-five years ago there were but two or three who could write decently for an orchestra, there are now hundreds. While twenty-five years ago there were but few orchestras which could cope with any but the simplest symphonies, now there are bands in towns all over the country which can deal effectually with the most difficult instrumental works; and even in many parts of the country, associations of amateur instrumentalists are quite able to cope with elaborate orchestral works with admirable success. The effect of such frequent opportunities has been to enhance quickness of apprehension rather than taste and appreciation of the noblest artistic expression. And no doubt people who are easily discouraged shudder in despair at the baseness and vulgarity and blatancy of some of the lower kinds of music of our time. But Milton would have known that progress means expansion, and that expansion is almost inevitably in the lower as well as the higher direction. His firm optimistic belief in the ultimate survival of what is true and sound, while that which is mean and false passes away, would make him discount the more degrading aspects of things.

'And indeed it cannot be said that the appreciation of the higher things has not gained adherents. At the beginning of the present week we have had a significant proof of it—when the Queen's Hall was crammed to its utmost capacity with an audience eager to hear the first performance of a work in the highest form of art and of the finest quality; full of all the subtleties of colour, rhythm, harmony and melodic phrase and the very rapture of sincere self-expression; and they received the revelation of its deeply-felt strains with an enthusiasm which was unmistakably genuine. Such things give confidence in the certainty of regeneration.

'But Milton would not only have thought of Music as a mere pleasure and distraction, he would have thought of the service it could render to Mankind, to Society, to the Nation. In this sense it would have a wider significance. For, indeed, music in its higher phases is the greatest civilizer in the world. It supplies an alternative to baser pleasures, it brings men together in happy co-operation and fellowship, and turns their minds to things which are elevating. If its influence were only spread wide enough, there would be no need of a Licensing Bill, and the jarring discords of the denominations would be resolved into mutual amity. And when we have in our minds the nobility and dignity of Milton's work, we may recall that we do not naturally excel in the lighter vein, but show our powers best in things which have a deeper significance. Once let the country get away from the silly idea that music is a frivolous thing, for recreation only, and the stale old story that we are an unmusical people will be disproved, and we shall show that England can be great as other nations—even let us boldly hope greater—in the art of music as in literature.'

The British Museum Exhibition.

The British Museum commemorated the Tercentenary by an interesting exhibition of Miltoniana, manuscripts and printed books, mostly preserved in the nation's treasure-house. Of musical importance was a volume lent by the Rev. Dr. Cooper Smith, containing over 200 songs composed by Henry Lawes and entirely in his handwriting. This valuable and important collection includes five of the songs in Milton's 'Comus,' which are headed:

> The 5 Songs following were sett for A Maske presented at Ludlo Castle before ye Earle of Bridgwater, Lord president of ye Marches, October, 1634.

The first edition of 'Comus' (1637) was exhibited, which contains a dedicatory letter addressed to the young Lord Brackley who had acted in the Maske, in which Henry Lawes, the composer of the music, writes of the poem thus:

> Although not openly acknowledg'd by the Author, yet it is a legitimate off-spring, so lovely, and so much Desir'd that the often copying of it hath tir'd my pen to give my severall friends satisfaction, and brought to me a necessitie of producing it to the publick view.

The visitor to the exhibition was enabled to see the volume entitled 'Choice Psalmes put into Musick for three voices. Compos'd by Henry and William Lawes, 1648.' The book was open at the famous Sonnet written by Milton in praise of his intimate friend Henry Lawes, and prefixed, with other congratulatory verses, to that volume. We give the Sonnet *literatim et verbatim*:

> To my Friend Mr. *Henry Lawes.*
>
> *Harry*, whoſe tunefull and well meaſur'd ſong
> Firſt taught our Engliſh Muſic how to ſpan
> Words with juſt note and accent, not to ſcan
> With *Midas* eares, committing ſhort and long,
> Thy worth and skill exempts thee from the throng,
> With praiſe enough for Envie to look wan:
> To after age thou ſhalt be writ the man
> That with ſmooth Aire couldſt humour beſt our tongue.
>
> Thou honour'ſt Verſe, and Verſe muſt lend her wing
> * The Story of Ariadne set by him in Muſic. To honour thee, the Prieſt of *Phœbus* Quire,
> Thou tun'ſt their happieſt Lines in hymne or *ſtory.
> *Dante* ſhall give Fame leave to ſet thee higher
> Then his *Caſella*, whom he woo'd to ſing,
> Met in the milder ſhades of Purgatory.
>
> *J. Milton.*

Another interesting printed book was the opera 'Milton,' composed by Spontini, of which the following is the title:

> MILTON, Opera in un atto e in prose dei Signori Tony e Dieulafoy tradotta in versi Italiani da Luigi Balochi, posta in musica da GASPARE SPONTINI. Rappresentata per la prima volta 27 Novembre 1804.

The Rev. A. W. Hutton, Rector of St. Mary-le-Bow, Cheapside, lent the baptismal register of

All Hallows' Church, Bread Street—a building burnt in the Great Fire—which contains the record of the poet's baptism in these words :

The xxth daye of December 1608 was baptized John the sonne of John Mylton, scrivenor.

The exhibition included Milton's Bible and watch, several manuscripts (including the agreement for the publication of 'Paradise Lost'), the earliest editions of the poems and literary works, in addition to a large number of portraits of the poet from the Department of Prints. Among the manuscripts exhibited was the poem on Milton, in the handwriting of Tennyson, the opening lines of which are prefixed to this account of the Milton Tercentenary Celebrations.

F. G. E.

Occasional Notes.

Good composition is far less dependent upon acquaintance with its laws than on practice and natural aptitude.

HERBERT SPENCER.
Essay on the Philosophy of Style.

The University of Birmingham has issued an interesting pamphlet, compiled by Professor Granville Bantock, giving detailed particulars of the 'Courses of study for degrees in music' at that University. The Courses, which are announced to begin in October next and will cover a period of three years, 'are intended primarily for matriculated students who are preparing for the degree of Mus. B., but they will also be open to others on payment of the usual fees,' which, we may add, are very moderate. The first year's Course will comprise : A survey of the early development of counterpoint and harmony ; The rise of English church music ; Folk-songs and national songs ; Chamber music ; The early English madrigal, and Development of the song ; in addition to a Course of ten lectures on Acoustics, to be delivered by Professor Poynting. For the second year's Course the scheme consists of : The modern aspect of harmony and counterpoint ; Musical forms ; Orchestration ; The development of pianoforte music ; The organ works of Bach ; and the Evolution of the orchestra (illustrated by the development of the Overture and Tone-poem). The third year's Course will be devoted to Critical analysis (Bach's B minor Mass, Wagner's Tristan, and Strauss's Heldenleben) ; Choral music (as exemplified by various works ranging from Palestrina to Elgar) ; Opera (from Mozart to Debussy) ; and the Symphony (from Haydn to Elgar), in addition to a course of twelve lectures on the 'Principles of metre and prosody,' to be delivered by Professor Sonnenschein. This eight-page syllabus, which concludes with the Requirements for the degree of Mus. B., gives lists of the music which will form the basis of the curriculum, in addition to books on the literature of music which 'are recommended for general reading.' So comprehensive and practical a scheme in regard to music has not hitherto been issued by a British University, and Professor Bantock is to be warmly congratulated upon the issue of a document that reflects the greatest credit on his wisdom and his desire thoroughly to equip the student of music for his life-work : moreover, the syllabus is most satisfactory in its broad outlook and in its scheme, not only in furthering the cause of music in Birmingham, but for exerting an influence on the art throughout the country.

As a sequel to the article on Eton College in our last issue, it may not be without interest to record a conversation arising therefrom with a distinguished Etonian, the Hon. Spencer Lyttelton. 'In my day,' he says, 'there was no music-master at all ; but Mr. John Foster, still alive and well, was fetched by us boys from London, in I think, 1863, and he became conductor of the newly-organized Musical Society. John Mitchell, one of the lay-clerks of St. George's Chapel, Windsor, though an excellent bass, was the very inefficient organist of the College Chapel. At that time the organ, a very shallow instrument, stood on the south side of the Chapel, and on the occasions when Elvey came from Windsor to play, he was unable to draw some of the stops because they had become fixed through their non-use by Mitchell ! The Windsor Choir also sang at the College Chapel, and their music both there and at St. George's Chapel was greatly appreciated by the few of us who had a taste for Church music. On the other hand, some of the boys had a decided objection to any anthem which, from their point of view, unduly protracted "long church." It was customary for them to ask the choir, before the service, "How long will the anthem take?" Some of the anthem books in use were marked "10 minutes" against an anthem that would occupy that time in performance !'

In the same 'house' (Mr. Evans's) with Mr. Lyttelton were Sir Hubert Parry and the recently deceased Sir Edward Hamilton. 'Hubert Parry was the centre of everything musical in Eton during my time,' continues Mr. Lyttelton. 'I can hear him now, thundering away at choruses of Handel and teaching some of us, with difficulty, to appreciate Bach's "48 Preludes and Fugues." He played solos on the Walker organ and sang at the concerts ; on one such occasion he appeared as my colleague in "The Lord is a man of war." One of his favourite songs was S. S. Wesley's "When from the great Creator's hand," from the little-known cantata written for the opening of an Exhibition at the Agricultural Hall in 1864. While at Eton he took the degree of Bachelor of Music at Oxford, and I think he also composed at Eton his well-known *Te Deum* in D. The change which has come over the School in regard to music is immense, and I am glad that my brother, the present Head Master, is giving it encouragement.'

While on this subject, opportunity may be taken of correcting two errors in the article on Eton College. Sir Joseph Barnby resigned the office of Precentor in 1892 in order to become Principal of the Guildhall School of Music ; he did not die until the year 1896. Previous to 1868 the entire choir, boys as well as men, of St. George's Chapel, Windsor, served Eton College Chapel. In this connection, Mr. W. A. Frost writes from St. Paul's Cathedral :

Both choristers and lay-clerks belonged to the two foundations, and as I was a chorister from 1859 to 1866, I have the best means of knowing. Our duties were to attend three o'clock Evensong on Saturdays, Sundays, Holy Days and their eves, though not at all on Ash Wednesday or on the six week-days of Holy Week. Whether the Eton boys were at school or on vacation made no difference ; and so

when Christmas Day came on a Tuesday we had to sing at Eton on thirteen consecutive days, commencing on St. Thomas's eve, Thursday, December 20, and ending with the Circumcision on Tuesday, January 1.

In return, the Eton authorities supplied the choristers with bread, meat, and beer, the bread and beer being sent direct from the College bakery and brewery to the choristers' house in the Horse-shoe Cloisters, Windsor Castle. On leaving the choirs, each chorister received the sum of £15 from Eton, towards an apprentice fee of £25, the other £10 being paid by the Windsor authorities. For the far heavier duties at St. George's Chapel—morning and afternoon service every day throughout the year, with no holidays except a week or fortnight granted to one boy at a time—we had lodging, partial board (Eton doing the rest), and education.

Dr. John E. Borland has been appointed Musical Adviser to the Education Committee of the London County Council. He is to give four afternoons or mornings and two evenings each week during the school year to the service of the Council, and the salary is to be £300 a year. The fact that, after much discussion, the greatest and richest city in the world can see its way to engage only a moiety of the time of a professional musician to deal with the musical needs of a million children and thousands of teachers, would seem to minimise the importance of the post. But it may be hoped that Dr. Borland, as he gets to know the factors of the problem, will be able to concentrate the efforts of teachers on the vital points of musical training and lift the work into the importance it deserves. It is so easy to waste time on futile and unfructifying labour. The promising aspects of the situation are that the army of teachers in London is a highly competent one, and that the natural capacity of the children is unquestionable. Dr. Borland will have the sympathetic interest of all school music educationists in his task.

Dr. E. W. Naylor read an interesting paper before the Musical Association on December 1, when he took for his subject Jacobus Handl (Gallus), a study of some motets from his *Opus Musicum*, published at Prague in 1568. The main points of Dr. Naylor's discourse were that Handl was a Romantic, in the same sense as is Richard Strauss, by experimenting upon the material of the 16th century as did Schütz with the 18th, and Beethoven and others did with the 19th. All these creative artists had this in common, trying to inoculate the 'beautiful' with the 'strange' (*pace* Walter Pater in 'Appreciations'). The lecturer supposed that their contemporaries must have thought them more or less demented, just as those of Strauss do now, or at least some of them; but whereas some of our moderns seem to waste their abilities over the trivial, or even the wicked, Handl threw his whole romantic power into the effort—a vain effort, of course—to express the inexpressible in the highest flights of religious dogma.

The Musical Festival proposed to be held at Sydney in the course of next year is taking a practical form. Already a guarantee fund of £420 has been secured, and a large, influential and representative committee have been elected to carry out the details of an event which will be watched with sympathetic interest by music-lovers 'at home.'

A correspondent writes:

Geiger's short poem *Vikingen* (In Viking) is said to have been translated into English and set to music in or soon after the year 1814. I can find nothing about it at the British Museum. Perhaps some of your readers could furnish some information in regard to this song.

The performance of Dvorák's 'Stabat Mater' at the Norwich Festival in October last, has awakened fresh interest in this most beautiful composition. Dvorák was a young man aged twenty-five, when, in 1876, he composed his 'Stabat Mater.' Its publication, however, was delayed until five years later, as it had in the meantime been rejected by a Vienna publisher! Once having attained the dignity of print, the work was not long in making its way to England. On March 10, 1883—not in 1884, as stated in the Norwich word-book—it received its first performance in England, the occasion being a concert of the London Musical Society, conducted by Barnby, at the old St. James's Hall. A year later—March 13, 1884, to be exact—the 'Stabat Mater' was heard at the Royal Albert Hall, under the baton of the composer, when, on this his first visit to England, he was greeted with a very cordial reception. There is no need to enlarge upon the merits of a work which ranks as a masterpiece of a nature-endowed creative artist. If proofs were wanting in support thereof, one has only to point to the poignant chorus 'Eia, Mater,' and the exquisite alto solo 'Inflammatus,' as being gems in the genius-crown of Antonin Dvorák. The forthcoming performance of the 'Stabat Mater' on the 28th of this month by the Royal Choral Society, will be anticipated with interest.

To the list of settings of Milton's poems, &c., given in our last issue (p. 776) should be added the poet's versification of Psalm 84 ('How lovely are Thy dwellings fair'), composed by Spohr as 'a festival anthem.' This work—of which the opening chorus (with solo), in THE MUSICAL TIMES series, is frequently sung—was evidently written by Spohr to the English text. It was produced at the concert of the Sacred Harmonic Society at Exeter Hall, on July 23, 1847, the composer conducting. Professor Edward Taylor may have suggested to his friend Spohr the setting of this Psalm in its Milton metrical version.

Sir Alexander Mackenzie is announced to give a course of three lectures with musical illustrations at the Royal Institution, the subjects and dates of his discourses being as follows: Mendelssohn (February 6), and Chamber Music (February 13 and 20), the latter with the co-operation of the Hans Wessely Quartet. The lectures will begin at 3 o'clock.

English translations of foreign librettos have often caused merriment. Even in these enlightened times there crops up now and then reason for the same hilarity. In the word-book of 'Faust' (Berlioz), as performed at the Queen's Hall Symphony Concert of November 14, we find the following lines sung by Faust:

> Life and love rise before me,
> Their spell doth overwhelm me,
> My tears unbidden stet;
> Pity! Merciful Heaven! . . .

Upon this immediately followed:

> SCENE V.
> *Mephistopheles*
> (appeating suddenly).
> My sweet innocent child!

No wonder that Faust cried 'Pity!' at the 'stetting' of those 'unbidden tears'; and that Mephistopheles 'appeated' suddenly and exclaimed 'My sweet innocent child!' In order not to hurt the feelings of our excellent English compositors and proof readers, it is just as well to mention that the word-book in question was printed in Germany.

The recent correspondence in *The Times* anent the 'Gastein' symphony of Schubert is upon a subject which greatly interested Sir George Grove, who, with Micawber-like optimism, was always expecting the manuscript to turn up. So eager was he to make known the news of its possible discovery that on January 4, 1897, he *telegraphed* to the present writer as follows :

Missing Schubert Gastein symphony not improbably found. Grove, Preston Park, Brighton.

This message—handed in at 10.37 a.m., almost immediately after he had heard the news—was promptly followed by a post-card, giving some details of the 'discovery.' Here it is :

I hear to-day from M. Friedländer that a Symphony in C of Schubert's has been found at Coblenz, from which Schubert arranged the String quintet (Op. 163) and which *may be* the lost Gastein symphony (*see* Dict. iii., 342b, 344a). Friedländer was going to Coblenz on Jan. 1, and no doubt I shall hear.

Isn't it a curious coincidence it being found just in time for the anniversary? [The centenary of Schubert's death.] And to me it is quite delightful to find it after all the quiet contempt of my friends, —— & Co. never sparing me a sneer ! ! However, we shall soon hear the truth and then can make statements. The Quintet is not a full reproduction of the Symphony in some important respects, and the score seems to be a very interesting one. You will be glad to hear this, I am sure . . . .

G. Grove.

A few days later Grove wrote, also on a post-card, as follows :

I am afraid the Symphony is a false alarm. Friedländer is not quite sure, because the score is with Brahms ; but it has valve trumpets throughout and 3 drums, which *couldn't* be in 1825, even if Schubert was not pretty sure to be satisfied with what he had got, without having recourse to novelties ! So it is probably only a scoring of the String quintet. You shall know all as soon as I know it. In haste. G.

Jan. 21, 1897.

Alas ! the 'find' proved not to be the 'Gastein' symphony, the recovery of which 'G' so earnestly set his heart upon almost to the time of his death.

It is gratifying to be able to 'report progress' in regard to 'The Hallé Orchestra Pension Fund.' The last balance sheet, dated November 21, 1908, shows that the capital has been increased during the jubilee year of the Orchestra by the sum of £1,646 2*s.* 6*d.*, which brings the total to nearly £6,000, or, to give the exact figures, £5,980 4*s.* 5*d.* Mr. Carl Fuchs, honorary secretary of the Fund and the distinguished chief violoncellist of the Orchestra, writes :

The appeal we made in connection with the fifty years, existence of the Hallé Orchestra has been successful ; but the pensions we are able to pay at present are still very inadequate, and we are most anxious to get more donations and legacies. We do all we can ourselves, but, as you know, the incomes of orchestral players are not such as to allow very lavish contributions.

While we warmly congratulate Mr. Fuchs and his colleagues on the results already attained, we gladly again commend this Pension Fund to music-lovers, especially in Manchester and the district, whose circumstances enable them to augment its capital account. The Report does not furnish a form for legacies to the Fund, but no doubt Mr. Fuchs will readily supply all neccessary information on that point. *Verb. sap.*

The arrangements for the forthcoming Newcastle Musical Festival are making satisfactory progress. In addition to the London Symphony Orchestra, the Committee have secured the services of M. Wassili Safonoff as one of the conductors of the festival in conjunction with Dr. Henry Coward. Sir Edward Elgar will conduct one of his oratorios and an orchestral work of his own composition, and Mr. Granville Bantock's 'Omar Khayyám' will be performed under the personal direction of the composer.

Organ blower, to organist who has been practising for an important recital : 'I think you have improved in your playing, sir ; you don't take anything like the wind you used to.' A fact !

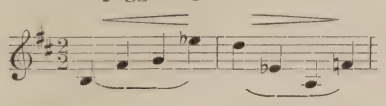
ELGAR'S SYMPHONY.

ITS FIRST PERFORMANCES : MANCHESTER AND LONDON.

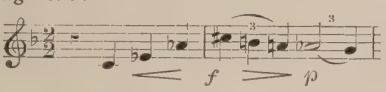
We take up the score of a new musical work to find out what it contains, but we have to wait for its first performance to know what the work really is. The score may raise expectation to the highest point, or it may leave us disheartened and disappointed, but performance alone can confirm or weaken these impressions, or in some cases even reverse them. For there is a certain quantity which has to be reckoned with, but which cannot be calculated or accurately defined : that which lays hold of an audience, and is the breath of life to the work. The composer must feel its heart-beat, and a great interpreter such as Dr. Hans Richter may, by long experience, join him in certainty of its presence, but that life is not written in the score, and is communicated to the hearer through the ear alone. Last month we were able to describe the outline of Sir Edward Elgar's new Symphony in A flat (Op. 55), produced at Manchester by the Hallé Orchestra on December 3, and first heard in London, played by the London Symphony Orchestra, on December 7. We gave examples of its leading themes, and pointed out some of the most striking characteristics in their combination and development. The harder task must now be undertaken of recording something of the impression which the work created at the first and second hearings.

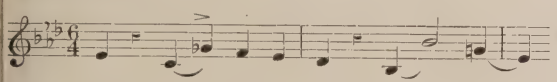
The effect of the *Nobilmente* theme of the Introduction could be counted upon with certainty, and, its majestic progress completed, we were swept into the conflict of the first movement. In its course a thousand beauties were apparent that only hearing could discover. Most important to those who hoped for a great Symphony was the unity of purpose revealed. Take for example the passage extending from the *fortissimo* climax in which the first subject is thundered out by the full orchestra, through the gradual *diminuendo* to the peaceful second subject, and onward again through the *Giusto* theme to the next mountain-peak of tone from which the strings descend in whirling quaver-passages to take up the first subject again. Here (pages 12 to 19 of the miniature score) the composer has used an extraordinary wealth of material ; nearly all the features of the movement are introduced to the audience—in fact it is the business of this part of the symphonic form to make them familiar ; but so closely are they linked, and so clearly relevant is each one to the whole scheme of emotional utterance, that the hearer is led on by imperceptible degrees through subtly-changing rhythms, and each detail is realised as

part of a great design, like the carving on a Norman arch which adds richness but never interferes with the beauty of the span. The power with which Elgar has bridged the distance from the first emotional climax to the next, is sustained through the elaborate movement in a way which could not be foreseen from the score alone. There was one place, however, where a distinct break was felt, and that was at the point where the *arpeggio* figure



is first heard. It remains to be seen whether, as the Symphony becomes more familiar, the use of this *motiv* contributes to the whole outline or whether it stands apart. To the writer it was the one point in the movement where it seemed necessary to know the exact idea attached to it by the composer in order to understand his purpose, in fact the only feature which sank the work to the level of programme music.

Both the *Allegro molto* and the *Adagio* sounded complete, and balanced one another perfectly; and the moment at which the transfigured melody emerged, played in a wonderfully sonorous *pianissimo*, was a vivid experience to which it is impossible to find a parallel. Another feature had a new significance in performance; the *Lento* introduction to the *Finale* served to focus attention upon the material which is so fully expanded later. Without it the *Finale* would be incoherent. One lovely fragment:

first heard in the introduction is repeated again and again, and always with an exultant beauty which becomes the central emotion of the *Finale* and at last culminates in the triumphant assertion of the *Nobilmente* theme. There is an abruptness about the ending which it is hard to account for, but which is probably deliberately chosen. Perhaps it is caused by the exuberant introduction of the theme:



with a *stringendo* just before the end. The movement seems to take a new lease of life with the new rhythm, but it is broken again at the fourteenth bar and ended with a terse and emphatic cadence.

The effect of the music upon the two audiences was an interesting study. Both the Free Trade Hall at Manchester and the Queen's Hall in London appeared to be quite full with expectant and attentive audiences, but a difference of attitude could not be ignored. To the Londoners the fact that Elgar had written a Symphony which Richter had declared to be a masterpiece, as well as the news of the effect of its production in the North, was sufficient to make excitement run high and to ensure an immediate triumph, which was emphasised by the magnificent playing of the London Symphony Orchestra. At the end of each movement the composer was called to the platform and enthusiastically applauded. But at Manchester there was more reserve. Through a period of fifty years the Hallé concerts have been pioneers of musical taste in the North of England, and many important works, including Berlioz's 'Faust,' have there received their first English hearing. It was an open question, therefore, whether the concert of December 3 would prove specially memorable. It was most interesting to watch the somewhat formal appreciation which followed the first movement ripen into enthusiasm as the work progressed. There could be no doubt that it was the slow movement which struck home and called forth the most sympathetic response, but lovely as this is with its pure melody and its delicate colouring, there are more robust features in the two large movements which will make a stronger appeal as the work becomes better known. Even the London performance, which was for us a second hearing, attracted interest and admiration more to the vivid and moving drama of the first movement than to the placid mood of the *adagio* or even the *Nobilmente* theme. At the end of the first performance the whole-hearted applause and the double call of the composer to the platform showed that Manchester realised that another important musical event had been added to the long list which the Hallé concerts can boast.

How much of the conspicuous success of the Symphony was due to Dr. Richter's clear insight into both the meaning of the work and the practical needs of the score it is impossible to say, but it owes much to him. He realised both its beauty and its importance in the development of modern instrumental music, studied it devotedly, and brought it to a hearing which showed that, whatever may be said of its details, it is a work of beautiful design, high purpose and, above all, strong vitality. It was this last essential quality which each performance under Dr. Richter made abundantly evident. Elgar's music depends so much upon subtle balance of tone and adjustment of dynamics that a poor performance would have more than usual power to endanger the life of the work. Dr. Richter guarded against this, and although in the first hearing there were details which the fine Manchester orchestra will improve when they play the Symphony again, its vitality was never imperilled. Sir Edward Elgar paid a worthy tribute to the great conductor in offering to him the score of this Symphony, and at the close of each of the two memorable performances the hearers could echo the words of the dedication to Hans Richter—'True artist and true friend.'

The Symphony was repeated at Queen's Hall on December 19 at a special concert given for that purpose by the London Symphony Orchestra. Dr. Richter again conducted the work which, as at the two previous performances, was enthusiastically received by a crowded audience. The Symphony is to be performed, under the composer's direction, at Queen's Hall, on the 1st, 7th, and 16th of this month.

Church and Organ Music.

AN INTERESTING BOOK ON CHURCH MUSIC.*

'Few probably there have been, upon whom, at some period, and under some circumstances, the pure and holy harmony of the choral service has not produced an impression for which they have felt grateful.' These words of Dr. Pusey's are printed upon the title-page (of vol. i.), and thus form the key-note of a valuable contribution to the subject of which it treats. Mr. John S. Bumpus, the author of this pair of volumes, has long been held in high repute as a well-informed and painstaking investigator of English Church Music. The result of his researches and wide reading on a subject so congenial to him is incorporated in these (nearly) 600 pages, which are as interesting as they are rich in information. Here we

* *A History of English Cathedral Music: 1549-1889.* By John S. Bumpus, hon. librarian, S. Michael's College, Tenbury. Two vols. London: T. Werner Laurie. 1908. Each 6*s.* net.

find history, biography and anecdote, and the reader is furnished with a fund of information pleasantly stated, rather than burdened with opinions that, after all, are of small value compared with facts.

The twelve chapters into which the book is divided cover almost the entire period of English Cathedral music—from the Reformation down to Ouseley, the author having acted wisely in ending his story with Ouseley and, therefore, not treading on the delicate ground of living or recently deceased composers. To mention even a tithe of the good things in the book, or to make adequate quotation therefrom, would occupy more space than we can afford at this season of the year. A few samples may, however, serve to induce our readers to obtain the volumes, which are issued at a reasonable price, and enjoy their contents.

In his opening chapter Mr. Bumpus supplies some little-known information concerning the First Prayer Book of Edward VI., as part of a sketch of church music in England, prior to its adoption in 1549. On page 10 is given the information that the Litany was first sung in England, in St. Paul's Cathedral, on September 18, 1547. How many organists are aware of that fact? One chapter is devoted to a sestet of clerical musicians—Henry Aldrich, Robert Creyghton, Sampson Estwick, Valentine Nalson, William Holder, and Luke Flintoft; while another chapter (of twelve pages) tells the story of Boyce's Cathedral Music. In another place we learn that Croft omitted to set the verse 'O go your way into His gates' in his *Jubilate* in E flat. The autograph (which belongs to Mr. Bumpus) shows that the worthy doctor fully intended to set those words, as he left a blank space for the notes; but as he never completed the canticle, the missing music was supplied by Dr. William Hayes.

It is certainly not of common knowledge that the much-despised *Te Deum* 'Jackson in F' formed part of a service which included a setting of the *Gloria in Excelsis*, written no doubt for the full choral celebration of the Holy Communion in use at Exeter Cathedral so far back as Jackson's day. That some church musicians have cultivated a theological turn of mind is proved by Dr. Crotch, who 'was a well-read theologian, and left, in MS., a complete Commentary on the Old and New Testament and the Book of Psalms.' Crotch's Commentary on the Psalms, which is in Mr. Bumpus's possession, bears this statement on the last page: 'I finished writing these notes, Sunday, Aug. 2, 1829. Wm. Crotch.'

Of the two Wesleys, father and son, our author has much to say. When the elder of those distinguished musicians published his Morning and Evening Service in F—'respectfully dedicated to all choirs'—only one cathedral Chapter subscribed for it, and that was Exeter, due solely to the personal influence of one of the priest vicars-choral, the Rev. G. M. Slatter, who had been a pupil of the composer's. Here is a very interesting letter, belonging to Mr. Bumpus, written by Samuel Wesley nearly a century ago:

London, November 28th, 1817.

MY DEAR SIR,—Pray accept my best thanks for your extremely kind offer relative to my little boy. He is a very apprehensive child, and very fond of music; how far he may have talent and voice sufficient to do credit to your valuable instructions, experiment will best show. His temper and disposition I believe to be good, wanting only due discretion, and I know him to be susceptible of kindness, which, with you, I am confident he will meet. My good friend Glenn [music-master of Christ's Hospital] will, doubtless, confer with you fully upon points of necessary arrangement. Meanwhile I trust you will believe me to remain, with much esteem and cordial gratitude, My dear Sir, your greatly obliged

S. WESLEY.

William Hawes, Esq.,
7, Adelphi Terrace, Strand.

That 'very apprehensive child' was Master Samuel Sebastian Wesley, aged ten, and the addressee of the letter was the Master of the Children of the Chapel Royal. The little boy did not, however, become one of the Children of that famous school of English church music until a little later, in 1819. Concerning the beautiful Evening service in D minor by Thomas Attwood Walmisley, Mr. Bumpus says that Walmisley 'was one of the first to show us how effectively broad, unisonous passages may be handled with a free organ accompaniment.' While on this subject we venture to quote the following extract relating to Ouseley's great Service in C major:

This is for a double choir, of eight real parts throughout, and comprises not only a setting of the Office of the Holy Communion—*Kyrie*, *Credo*, *Sanctus*, and *Gloria in Excelsis*—but of every canticle at Matins and Evensong—*Venite*, *Te Deum*, *Benedicite*, *Benedictus*, *Jubilate*; *Magnificat*, *Nunc dimittis*, *Cantate Domino*, *Deus misereatur*: a feat of composition undertaken by no other English composer either before or since. The *Venite*, it should be observed, is in seven real parts only, a Gregorian Tone in octaves forming a *canto fermo* in every verse. . . . The service has never been printed, and not more than four scores of the complete work are known to exist.

The many foot-notes in these pages are often of an illuminating, if not of a humorous nature. Here is an example of the latter. In the first half of the last century, when the service at Christ Church, Oxford, was the very worst in England, Dr. Gaisford, the unmusical dean at that time, was no divine, but had an eye to the 'loaves and fishes':

He preached annually on Christmas Day, and this sentence from one of his sermons reverberated into term time: Nor can I do better, in conclusion, than impress upon you the study of Greek literature, which not only elevates above the vulgar herd, but leads, not unfrequently, to positions of considerable emolument.

In regard to anecdotes, Kent seems to have been somewhat of a Handelian in his composition methods, with this difference, that he occasionally 'owned up':

He not only adopted the style of Croft, but even pillaged his ideas, and avowed it, as if it were a matter of course. From Bassani and other Italian composers he borrowed without any acknowledgment whatever, as may be seen by a small volume, lettered 'Mr. Kent's Notes,' in the Library at S. Michael's College, Tenbury.

When, a few years before his death, Kent presented some of his compositions to Trinity College, Cambridge, he not only received the thanks of that body, but the Master informed him that the College had voted him a piece of plate, value ten pounds. Upon Kent being asked in what form it should be presented, he replied, 'A tankard'!

The scope of the information given in these exhaustive pages is very wide, as for instance when and where certain anthems and services first appeared, and the whereabouts of the autographs of many unpublished compositions. In addition to an appendix, amplifying the matter that is given in the body of the book, there is a useful bibliography of the English Cathedral Service, confined to books published during the last century; and, to crown all, there is a copious index covering seven pages, with three columns to a page, thus filling twenty-one columns of references printed in small type. There are also many illustrations—portraits, views, and facsimiles, all, with two exceptions, reproduced from originals in the author's own library. The only fault we have to find with Mr. Bumpus is that he does not give the sizes of the originals of the facsimiles; and why does he use the word 'anthemic'? But these are as spots on the sun, and do not detract from the value of a compilation that is a creditable piece of work and that merits a large circulation.

CHURCH MUSIC IN SCOTLAND.

It is not so very many years ago that any suggestion of a church choir festival north of the Tweed—except in the Episcopalian churches—would have been looked upon as a sheer impossibility. The change that has taken place in this respect is little short of marvellous, yet at the same time it is most gratifying and deserving of all encouragement.

Now comes the news from Aberdeen that—as an offshoot of the Musical Competition Festival to be held there this year—a church choir festival service has been arranged to take place at the granite city, in the Music Hall, on a Sunday afternoon in June. The idea originated with Professor Charles Sanford Terry, Professor of History and Archæology in the University of Aberdeen, and an ex-chorister, under Stainer, of St. Paul's Cathedral. At a recent meeting of the Festival committee the Professor, in making his proposals, said there were three qualifications to which all would assent: (1) the service must be a religious service and not in the nature of an entertainment; (2) it must be absolutely inter-denominational; and (3) the music must, at first, be of such a standard as would make it possible for the greatest number of church choirs to participate. In regard to the second condition, the Professor stated that the proposed service had the approval of Bishop Ellis and Principal Marshall Lang: the latter, by the way, although an eminent Presbyterian divine, is father of the Archbishop-designate of York.

The proposal of Professor Terry was unanimously agreed to, and he was appointed honorary conductor for the year. In addition to psalms and hymns to be sung by the congregation—a most important essential—it was agreed that the festival music should be Smart's *Te Deum* in F, Barnby's anthem 'King all glorious,' and Handel's Hallelujah chorus, and, moreover, that all these should be rendered with full orchestral accompaniment!

As to the inter-denominational nature of the proposed service, the *Aberdeen Free Press* of December 9 states that already over twenty churches have intimated their desire to participate, and are thus distributed among the Protestant bodies: Established Church, 8; Episcopal Church, 2; United Free Church, 12; Congregational Church, 1; and Wesleyan Methodist, 1. Who, after this inter-communion of churches brought about through the divine art of music, will question the right of Aberdeen to the name *Bon Accord?*

GLOUCESTER CATHEDRAL AND MUSIC FOR THE PEOPLE.

The Dean and Chapter of Gloucester and Dr. A. Herbert Brewer, organist of the cathedral, are to be very warmly congratulated upon the 200th Free Recital of Sacred Music which took place on December 2, in the presence of a congregation estimated at between 3,000 and 4,000 people. Details of this interesting and gratifying celebration are given by our Gloucester correspondent on p. 42.

It should be recalled, however, that these well-arranged and highly-appreciated music-makings originated with Dean Butler (now Master of Trinity), and that the first was held, under the direction of the then cathedral organist, Mr. C. Lee Williams, on October 14, 1886. In the intervening twenty-two years these Free Recitals of Sacred Music, as they are called, have been continued twice a month during the winter months, to the great delight of the good people of Gloucester. 'Our object,' said Dean Butler in initiating the scheme, 'is not so much to advance the cultivation of this great and noble art [of music]—for which important end other means are elsewhere provided—as to bring under the notice of those who are least instructed in music the simplest, most pathetic, and most majestic passages from oratorios, anthems, chorales, and hymns.' The congregation always have their share in these recitals by joining in a hymn, the singing of which is not the least impressive feature of these informal gatherings in the grand old cathedral of Gloucester. Such an example, as an elevating influence in the cities where they are placed, should surely be followed by other English cathedrals.

THE NEW ORGANIST OF SOUTHWARK CATHEDRAL.

Mr. Edgar Tom Cook has been appointed organist and choirmaster of Southwark Cathedral, in succession to Dr. Madeley Richardson, who has resigned that office. Mr. Cook was an articled pupil of Mr. Ivor Atkins, organist of Worcester Cathedral from 1898 to 1902, and since the latter date he has been assistant-organist of Worcester Cathedral. Since 1897 he has been organist of St. Leonard's Church, Newland, Malvern. In addition to the thorough cathedral training he received at the hands of Mr. Atkins, and his subsequent experience in cathedral work, Mr. Cook is a Bachelor of Music at Oxford University, a Fellow of the Royal College of Organists, and a Licentiate of the Royal Academy of Music. He is therefore well equipped for the duties which await him in London. In congratulating Mr. Cook on his appointment, we wish him all success in his new sphere of work.

A HULL WORTHY.

Through the instrumentality of Dr. G. H. Smith, of Hull, a brass has been placed in Holy Trinity Church, in that town, bearing the following inscription:

✠

In memory of
GEORGE JAMES SKELTON
Born May 9th 1801,
At rest Feby. 11th 1868.
For thirty years organist
of this church,
A musician of much skill
A man of the highest
honour & integrity.

This tablet is erected by
a few friends, in the church
he loved so well & served
so faithfully.

The late Dr. J. B. Dykes said it would be a lasting disgrace if Skelton's work in the town was not perpetuated by a memorial. This was nearly forty years ago, but various obstacles have prevented the realization of the memorial until now. Mr. E. O. Dykes, the only surviving brother of Dr. Dykes, has acted as treasurer, and there has been no difficulty in raising funds for perpetuating the memory of a worthy and distinguished musician.

We regret to record the death, on December 20, of Mr. Robert De Lacy, in his seventy-ninth year. For the long period of forty-one years he has been a valued member of the choir of St. Paul's Cathedral—first as a supernumerary, he having been appointed in 1867, and since 1880 as a vicar-choral. Mr. De Lacy, who was formerly an excellent trumpet player, discharged his duties at St. Paul's until within a few days of his death.

SPECIAL SERVICES.

Brahms's 'Requiem' was sung, accompanied by full orchestra, at St. Paul's Cathedral on December 1 with its wonted impressiveness. The service was preceded by the *De profundis* composed by Sir George Martin, who conducted throughout. Mr. Charles Macpherson was at the organ, and the presence of a large congregation again testified to the power of music in deepening the solemnity of the season of Advent.

Haydn's 'Creation' (Parts 1 and 2) was performed at the Oratorio Service at Brixton Church on Sunday afternoon, December 6. The accompaniments were played by a full professional orchestra led by Mr. F. Weist-Hill, and the choral portion of the genial work was sung by the Brixton Oratorio Choir, numbering upwards of 120 voices. Mr. Welton Hickin was at the organ, and Mr. Douglas Redman, organist of the church, conducted. On Sunday afternoon, February 7, Dvorák's 'Stabat Mater' is to be sung under similar conditions.

Spohr's 'Last Judgment' was sung by an augmented choir at St. Paul's Parish Church, Deptford, on December 8. Mr. G. E. Millard, organist of the church, conducted, and Mr. A. E. Denman was at the organ.

Spohr's 'Last Judgment' was rendered by the choir of All Saints', Hatcham Park, on December 6, under the direction of Mr. C. T. Couch, who presided at the organ.

Handel's 'Jephtha' was performed in St. John's Presbyterian Church, Kensington, on December 9, by the choir of the church, assisted by the St. John's Choral Society, under the conductorship of Mr. Harold Jenner. Mr. E. Douglas-Smith presided at the organ.

Bach's 'Christmas Oratorio' (Parts 1, 2 and 3) was sung at Monkwearmouth Parish Church, Sunderland, on December 7. The soloists were Miss Gertrude Todd, Mrs. R. W. Waddle, Mr. F. Bailey and Mr. R. W. Waddle. The choir, which numbered fifty voices, consisted, with the exception of two visitors, of members of the church choir. The work was accompanied on the organ by Mr. R. F. Jarman, organist and choirmaster of the church.

Bach's 'Christmas Oratorio' was sung on December 15, for the third time, by the choir of St. George's, Perry Hill, S.E. Mr. B. Vine Westbrook, organist and choirmaster of the church, presided at the organ, and Mr. C. S. Poole, organist of Blindley Heath, conducted.

Spohr's 'Last Judgment' and Bach's 'Christmas Oratorio' (Parts 1 and 2) were sung at Preston Parish Church during Advent, when the choir was assisted by the members of St. George's and St. Thomas's choirs. Mr. J. E. Adkins, organist and choirmaster, who was at the organ, is to be congratulated upon his introduction of Bach's oratorio into Preston. One of the four services was attended by upwards of a thousand people.

Brahms's 'Requiem' was sung at Ripon Cathedral on December 18 under the direction of the organist, Mr. C. H. Moody. Mr. G. T. Pattman, organist of St. Mary's Cathedral, Glasgow, was at the organ, and the pianoforte, harp and drums were respectively played by Mr. Cecil Richards, Mr. Fred Haslam and Mr. Gordon Cleather.

On September 9, the choir of Grahamstown Cathedral, Cape Colony, gave a recital of English Cathedral Music, illustrating its evolution from 1550. The recital consisted of anthems composed by Farrant, Gibbons, Purcell, Attwood, Goss, Wesley, Stainer and Stanford, which were sung under the direction of and accompanied by Mr. W. Deane, organist of the cathedral. A very large and appreciative congregation was present.

The Rev. Bernard Everett, minor canon of St. George's Chapel, Windsor, delivered an entertaining lecture at the Royal Albert Institute, Windsor, on December 1, when he took for his subject 'Some musicians of the Chapel Royal, St. James's.' Canon Edgar Sheppard, sub-dean of the Chapels Royal, presided, and among the interesting illustrations composed by musicians formerly connected with the venerable sanctuary, were two pieces from the Fitzwilliam Virginal Book—a 'Gigg,' by Byrde, and a 'Spanish Pavane,' by Dr. John Bull—which were played on a virginal and spinet respectively, by Dr. Walter Alcock, the present organist and composer of the Chapels Royal.

'A Kalendar of Hymns Ancient and Modern for the year of grace 1909,' compiled by the Rev. R. S. Genge and published by Mr. Henry Frowde, will be found useful in several respects, as it contains a Table of Lessons, Proper Psalms, and other serviceable information.

The organ in Denstone College, Staffordshire, having been rebuilt my Messrs. Brindley & Foster, was re-opened on St. Cecilia's Day (November 22) by Mr. Rawlinson Wood, director of music at the College.

Mr. E. H. Lemare is giving a series of organ recitals in America which will last three months, after which he will return to England.

ORGAN RECITALS.

Mr. W. Wilson Foster, St. Philip and St. James', Clifton, York—Installation March, *Stanford.*
Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Fantasie Overture, *Garrett.*
Mr. Westlake-Morgan, St. Bride's, Fleet Street—Communion (Op. 45, No. 3), *MacMaster.*
Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Theme (varied) in E, *Faulkes.*
Mr. H. Scott-Baker, St. Mark's, Notting Hill—Sonata in F minor, No. 7, *Rheinberger.*
Mr. W. E. Cousins, West United Free Church, Johnstone—Grand Chœur in D, *Guilmant.*
Mr. Purcell James Mansfield, Wesleyan Church, Paignton—Organ Symphony in B minor, *Andrée.*
Mr. C. P. Lands, St. Paul's American Church, Rome—Concerto in G minor, *Handel.*
Mr. Harry Packman, First Congregational Church, La Crosse, Wisconsin—Prelude in D flat, *Goodhart.*
Mr. Ernest H. Smith, St. Bede's, Liverpool—Andante Religioso in F, *Grison.*
Mr. James Tomlinson, Public Hall, Preston—Impromptu in G, *W. G. Alcock.*
Mr. George H. Rees, Caledonian Road Wesleyan Church—Voix seraphique, *Maunder.*
Mr. Philip Thornley, Parish Church, Dysart—Fugue in C, *Buxtehude.*
Mr. Leonard H. Fletcher, St. Mark's, Great Wyrley—Marche nuptiale, *Widor.*
Mr. W. Silkstone Dobson, Leysian Hall, City Road—Sonata in the style of Handel, *Wolstenholme.*
Mr. Alfred H. Dudley, Highfield Congregational Church, Rock Ferry—Meditation, *B. Jackson.*
Mr. James A. Crapper, Gilfillan Memorial Church, Dundee—Introduction and Allegro, *F. E. Bache.*
Mr. Walter C. B. Smith, St. John's, Ryde—Larghetto in B flat, *Merkel.*
Mr. G. Hodkin, St. John's, Gateshead—Fantasia in F, *Best.*
Mr. H. J. Tufnell, St. John's, Woolwich—Andante in D, *Hollins.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Thomas E. Fletcher, All Saints' Church, Blaby, Leicestershire.
Mr. W. Meacham Haley, St. Bartholomew's Church, Dalston.
Mr. T. W. Lavender, John Knox Presbyterian Church, Stepney.
Mr. J. Frank Proudman, musical director and organist to the Corporation of Durban, Natal.

Reviews.

Fair Oriana, seeming to wink at folly. By Robert Jones.
Fair Citharea presents her doves. By John Lisley.
Hard by a crystal fountain. By Thomas Morley.
Come, blessed bird. By Edward Johnson.
Madrigals, all for six voices, edited by Lionel Benson.

[Novello & Co., Ltd.]

Mr. Lionel Benson is rapidly approaching the completion of his task of editing that splendid collection of Elizabethan madrigals known as the 'Triumphs of Oriana.' As soon as the remaining numbers—only four, we think—are published in this practical and inexpensive form, the entire set will doubtless be issued as a gift-book in one volume, probably with an historical preface.

The instalment under notice includes 'Hard by a crystal fountain,' by old Thomas Morley, a glorious madrigal which, in its contrapuntal ingenuity and melodic beauty, is rich in choral potentialities. And how fresh, in spite of its three hundred years, is the music! Robert Jones, the composer of 'Oriana, seeming to wink at folly,' is the author of 'The Muses Gardin for Delights, or the fift Booke of Ayres, onely for the Lute, the Base-vyoll and the Voyce'(1610), the words of which Mr. Barclay Squire reprinted seven years ago. In the preface to that dainty little volume Mr. Squire says, 'Of Jones's merits as a composer it is not possible to speak decisively owing to the unfortunate loss of some of the part-books of his madrigals. He was evidently one of the little group of English composers who were educated as polyphonists, and were the first to introduce the new homophonic style which sprang up in Italy at the beginning of the 17th century.' Robert Jones, a celebrated lutenist and noted for his taste in the selection of the words he set to music, took the degree of Bachelor of Music at Oxford University in 1597, after 'he had studied music for sixteen years.' His setting of 'Fair Oriana' furnishes an excellent and genial example of his powers as a composer.

Of John Lisley, the composer of 'Fair Citharea presents her doves,' very little is known, but Edward Johnson, to whose credit can be placed 'Come, blessed bird,' was a 16th-century musician 'expert in the Arte.' He is said to have provided some of the music for the festivities on the occasion of Queen Elizabeth's visit to Lord Hertford, at Elvetham, in September, 1591, on which occasion 'this spectacle and musicke so delighted her Majesty, that shee desired to see and hear it twise over.' When, in 1594, he took the degree of Bachelor of Music at Cambridge University, Johnson asked to be examined by Dr. Bull and Dr. Dallis! But these interesting excursions into the byways of the 'Triumphs of Oriana' must be restrained by reason of space. It need only be said that Mr. Lionel Benson has discharged his editorial duties with scrupulous care and fidelity. In so doing he has made these rich and rare gems of choral music eminently practical; their study will afford endless delight to all who can appreciate the pure vocal strains of that glorious period in English music, the madrigalian era.

Studies and memories. Illustrated. By C. V. Stanford.

[Archibald Constable & Co., Ltd.]

With the exception of the first essay, 'The case for national opera,' the whole of the sixteen chapters forming this volume have previously appeared in various periodical publications or have been otherwise published. Beginning with 'The development of orchestras in England,' a paper written in 1883, the contents cover a period of a quarter of a century, but as these 'studies and memories' have been reprinted without having been revised, doubtless the author has in some respects changed his views on certain points.

'The case for national opera' is an elaboration of the argument which Sir Charles Stanford stated in a letter to *The Times*, written on Christmas-eve five years ago, a letter which drew forth a leading article on the subject in the same journal on December 28, 1903. In summing up his argument, the author now asks for 'a site, a building costing £100,000, and £10,000 a year for music,' the last-named amount to be provided by the State. As *The Times* leader-writer said: 'The cost is considerable,' and the question naturally arises, 'Where is the money to come from?'

To the general reader the most interesting portions of the book will be the 'memories' of Tennyson, Ernst Frank, Brahms, Joseph Robinson and Joachim; these are brightly-written and are of permanent value.

Song of triumph. For the organ. By John E. West.
The Office of Holy Communion. Set to music in the key of A. By John E. West.

[Novello & Co., Ltd.]

Recital organists, technically well equipped, of which the numbers are increasing day by day, may be glad to have their attention directed to a well-composed organ piece by one who well knows the potentialities of the instrument. Mr. West has chosen the binary sonata form for the exercise of his muse, and in carrying out this design he reveals that ripe musicianship which is fruitful unto good works. The 'Song of triumph' opens, *Andante maestoso*, with a striking subject in the key of F, one that at once rivets the attention. A transition passage, contrapuntal and agitated in character, leads to the tranquil second subject, introduced without pedals. The development section shows the hand of a master in the effective handling of his materials and the resourcefulness of inventive ingenuity—fugue, counterpoint, augmentation and imitation, all combining to show the constructive skill of the composer. The recapitulation follows in due course, and the work is brought to a triumphant conclusion, perfectly in keeping with the title of the piece, by a brilliant cadenza passage forming an imposing *coda* with a somewhat unusual cadence. The 'Song of triumph,' which is dedicated to Sir Hubert Parry, needs a good pair of hands and feet and an adequate organ to do it justice, but the work is one that will well repay earnest study by reason of its technical and artistic excellence

To his well-known settings, in the key of A, of the Morning and Evening canticles, Mr. West has added a complete Communion Service. In so doing he has set the crown upon an achievement which not only enhances his well-established reputation, but adds to the rich store of modern church music a worthy example of creative and skilful musicianship. To name the excellencies of the setting would necessitate the pointing out of nearly every bar. Suffice it to say that vocal contrast is in abundant evidence and that the accompaniment, evidently conceived orchestrally, is rich in opportunities for the display of a good organ in the hands of a thoroughly competent organist. A well-trained and fully-equipped choir, of which there are now so many in our churches, is needed to do justice to a Service which, by reason of its inherent merits, is appropriately dedicated to Sir George Martin and the choir of St. Paul's Cathedral.

BOOKS RECEIVED.

Memorials of two sisters: Susanna and Catherine Winkworth. Edited by their niece Margaret J. Shaen. Pp. xvi. + 341; 10*s.* 6*d.* net. (Longmans, Green & Co.)

Vicenzo Bellini. A memoir by William A. C. Lloyd. Pp. 232; 7*s.* 6*d.* net. (Sisley's Ltd.)

Musical Instruments. By Carl Engel. With seventy-eight illustrations. Board of Education, South Kensington, Victoria and Albert Museum. Pp. x. + 146; 1*s.* 6*d.* (Wyman & Sons, Ltd.)

Violin playing and violin adjustment. By James Winram. Pp. x. + 126; 5*s.* net. (William Blackwood & Sons.)

The Voice and its control. By Churchill Sibley. Pp. xviii. + 96; 2*s.* 6*d.* net. (Allman & Son.)

The Merchant of Venice. With a musical appendix arranged by Cotsford Dick. Edited by George F. Chambers. Pp. viii. + 64 and music pp. 8. (Hugh Rees, Ltd.)

Obituary.

PROFESSOR ALBERT HERMANN DIETRICH died recently at Berlin in his eightieth year. He is chiefly known to fame through the praise which Robert Schumann, who called him one of his most gifted pupils, lavished upon him. After receiving musical instruction from Julius Otto, Rietz and Moscheles, he came to Schumann at Düsseldorf in 1851 and remained with him till the catastrophe which put an end to the master's activity. From 1861 to the end of the eighties, he was Courtkapellmeister at Oldenburg, after which he moved to Berlin, where he was appointed a 'Royal Professor' and member of the Academy of Arts. His works include a Symphony in D minor, two operas and many choral works. He also published an interesting volume of 'Recollections of Johannes Brahms,' with whom he was on intimate terms till the master's death.

AUGUSTE VIANESI, the well-known conductor, died on November 11, at New York. Born at Leghorn, November 2, 1837, he become a pupil of Pacini and Döhler. In 1857 he went to Paris with a letter of introduction to Rossini; was appointed conductor at Drury Lane Theatre, London, in 1859; and held similar posts afterwards in New York, Moscow, and St. Petersburg, and again in London, Philadelphia and at the Metropolitan Opera House in New York, where he conducted a season of German Opera in 1892 and 1893.

PAUL TAFFANEL, perhaps the most renowned flute virtuoso of his time, and an artist of many sterling qualities, died at Paris on November 22. Born at Bordeaux on September 16, 1844, grandson of a violin maker, and son of a Bandmaster of the National Guard, he came of a musical stock and early in life showed exceptional gifts. After passing very successfully through the Paris Conservatoire, he became a member of the orchestra of the Opéra Comique in 1864, of the Grand Opéra, and in 1867 of the famous concerts of the Conservatoire. He founded a Wind-instrument Society which gave delightful concerts not only in France, but in England, Germany and Russia. In 1890 he was appointed third, and in 1893 first conductor at the Grand Opéra, in succession to M. Colonne.

PROFESSOR ERICH WOLF DEGNER, director of the Grand-Ducal Music School, died on November 18, at Weimar. Born near Chemnitz, on April 8, 1858, he was renowned chiefly as a theoretician and most excellent teacher. His compositions include a Symphony in E minor, a choral work, 'Martha and the Mother,' overtures, choruses, organ and pianoforte pieces. He also won fame as an organist.

SIR WALTER PARRATT'S INAUGURAL LECTURE AS PROFESSOR OF MUSIC AT OXFORD.

(BY OUR OWN CORRESPONDENT.)

A large, influential and appreciative audience welcomed the new Professor of Music, Sir Walter Parratt, on November 11, when he gave his first professorial lecture in the Sheldonian Theatre, taking as his subject 'The appreciation of music.' The lecturer said it was a laudable custom for a new professor to begin by saying some few words upon the work and influence of his immediate predecessors. This he had the greatest pleasure in doing, as the last three professors of music had all been his personal friends; moreover, it was only during their tenure of office that the examinations in music had been taken seriously. There was great danger at the present time of the work of Sir Frederick Ouseley being undervalued, but he (Sir Walter) would emphatically say that no professor of music had done so much to place the examinations on a firm basis. Nothing worse could be imagined than the state of things when Ouseley accepted office in the year 1855, for even the exercises sent in for the degrees of Bachelor and Doctor in Music could not by any means be proved always to have been composed by the candidates themselves. Ouseley not only altered all this, but he inaugurated such an excellent scheme that his methods have needed but little alteration at the hands of his successors. A glance at his papers of the year 1862 showed how much was covered by the questions; indeed at that time no higher standard could possibly have been set, without entirely ruining the examination.

No worthier successor to Ouseley could have been found than Sir John Stainer, who was not only his (Ouseley's) friend, but to some extent also his pupil, whose vivifying personality had done much for music in general and for church music in particular. Ouseley discontinued the performance of the exercise for the Bachelor degree, and Stainer made optional the performance of that for the Doctor's degree.

What should he (Sir Walter) say about his friend and immediate predecessor, Sir Hubert Parry? He was indeed very various. There was the country gentleman managing his estates with minute care, the country magistrate with an attractive tinge of Socialism, who fined the offender five shillings and afterwards rushed round and paid the fine himself, the—at times too ambitious—motorist, the fearless yachtsman, the musical historian, and the Director of the Royal College of Music. The questions he set were the very poetry of examination papers. Parry, in his opinion, had only one fault, he made the position of his successor extremely uncomfortable.

Dealing with music in general the new professor quoted the opinions of some of the ancient philosophers on the subject of the divine art, but he warned his audience that in all probability those several philosophers had never heard a note of what we should now call real music. Still, it was only fair to say that if they had heard some of the very latest examples of the art their opinions would have been considerably strengthened.

In his (the lecturer's) opinion, music must in some ways have deteriorated since Elizabethan days, for at that time vocal music was a combination of melodies equal in import. It was a pity in these our days that official examiners in elementary schools were recommending the exclusive use of unisonous music. That, he thought, was a mistake, for rounds, glees and part-songs should certainly be included. Music, more than any other art, seldom stood alone, for it was intimately associated with poetry, painting and acting, and so it came about that the opera was the most attractive form of music for those who were unmusical.

The main difficulty in the present day of the comprehension of really fine music, was the power to grasp and to follow the labyrinth of the workings of the inside parts, and more forcibly to illustrate his remarks Sir Walter played on the pianoforte Chopin's Nocturne in B (Op. 32, No. 1), showing pure melody in only the uppermost part. Then, in order to show the inner workings of the parts, he gave Bach's noble Prelude and Fugue in C sharp minor, No. 4 of the 'Great 48.' Lastly he played, on the organ, Bach's Fantasia in G, to show the ramifications of the five-part writing in the second movement (*Alla Breve*). The lecture from first to last was as instructive as it was interesting, and we look forward with pleasure to hearing the new professor next term.

ROYAL ACADEMY OF MUSIC.

The students of the operatic class gave a performance on December 11, in the concert-room of the institution, of the first act of Mozart's 'Magic flute' and the second act of Bizet's 'Carmen,' under the direction of Mr. Edgardo Lèvi. Words of encouragement may be extended to Miss Margaret Ismay, who personated Pamina, and to Mr. James Saker, who embodied Monostatos in Mozart's work. Mention is also due of Miss Gladys Booth and Messrs. Cecil Pearson, Henry Sanders and Harry Milner. The title-rôle of 'Carmen' was entrusted to Miss Bella Newstead, who acted with self possession, and whose rich mezzo-soprano voice found a congenial medium in the music. Mr. Thomas Gibbs did fairly well as Don José, and Mr. James Saker again distinguished himself, this time as Escamillo. The choruses in both works were rendered with freshness of tone and commendable crispness of attack, and much skill was shown by the dancers in 'Carmen.'

A pleasing feature of the orchestral concert given by the students at Queen's Hall on December 15, under the direction of Sir Alexander Mackenzie, was the production of three dances severally named 'Gigue-minuet,' 'Country Dance and Choral' and a Dance of Dervishes, composed

by S. Hartley Braithwaite. These little pieces testify to the composer's ability to invent pleasing melody and to write tastefully for the orchestra. Settings of 'Four Shakespeare songs,' by Eric Coates, proved sympathetic and refined, the music to 'Orpheus with his lute' being particularly pleasing. The lyrics were neatly sung by Miss Gertrude Newsom. Miss Dorothy Craske, being unable to appear as announced, her place as soloist in Liszt's Pianoforte concerto in A, No. 2, was taken at a few hours' notice by Miss Jessie Bristol, and in a manner highly creditable to the Academy and to herself. Other promising pianists were Miss Elsie Jones, who opened the concert with Saint-Saëns's fantasia 'Africa,' and Miss Alma Goatly, who was heard in the *Andante* and *Finale* from Tchaikovsky's Concerto in G (Op. 44). Mr. Henry O. Parsons was the soloist in Glazounow's Violin concerto in A minor (Op. 35), and Miss Louie James sang the aria 'Lebt wohl,' from Tchaikovsky's 'Joan of Arc.'

The following awards have been made :—Battison Haynes prize (composition) to Ethel F. Woodland (London). Hine prize (composition) to Francis Hutchens (New Zealand). Sainton-Dolby prize (contraltos) to Mary N. Davies (Llanelly). Rutson Memorial prize (sopranos) to Eugènie Ritte (London). Bonamy Dobree prize (violoncello) to Audrey S. Whitaker (Palermo). Westmorland Scholarship (male vocalists) to James M. Blair (Uddingston, Scotland). Potter Exhibition (female pianists) to Helen M. Dodd (Newcastle-on-Tyne).

ROYAL COLLEGE OF MUSIC.

Hermann Goetz's opera 'Francesca' was performed for the first time in England on December 3, at His Majesty's Theatre by the Royal College of Music. The selection of such a work implied much belief in the capacity of students, and the result may be said to have on the whole justified this confidence. 'Francesca' was one of the latest, if not the last work of the gifted composer whose early death is one of the tragedies of musical history. Goetz did not live to quite complete the opera. On his deathbed he requested that the score and other manuscripts should be placed in the hands of Ernst Frank, and that he should complete the scoring and prepare the work for the stage. The story of the opera is the well-known one of the loves of Francesca and Paolo. There are many striking situations, and the pathos of the fatal attachment is touchingly made evident. The music is often beautiful but sometimes laboured, and further, it fails in distinctive characterization.

The chief characters were cast as follows :

Lanciotto Malatesta - - -	Joseph Ireland (exhibitioner).
Francesca - - - - -	Viola Tree (student).
Guido da Polenta - - -	John W. Birrell (student).
Paolo - - - - - -	Frank Webster (scholar).
Diana - - - - - -	Jean Fyans (exhibitioner).
Pietro - - - - - -	George Baker (scholar).

Miss Viola Tree displayed considerable histrionic gifts and musical capacity in the arduous title-rôle. Mr. Ireland was not quite so happy, and his voice was hardly under control, but there were welcome glimpses of a smooth, lyric style. Miss Fyans was conspicuously clever both in acting and singing, and Mr. Birrell, Mr. Webster and Mr. Baker showed competence. The chorus, which was furnished by the College students, prepared by Mr. S. P. Waddington, exhibited excellent training, and the dances were very effectively contrived. The band, composed mainly of students of the fair sex, played with great fluency. The opera was sung in English, to an excellent version prepared by the Rev. Marmaduke E. Browne. Sir Charles Stanford conducted with his customary ability. It is a matter for regret that so much skill and pains should have been expended upon only one performance. Mr. Richard Temple was stage director.

'The Professional Pocket-Book, or daily and hourly engagement diary for 1909,' has been published by Messrs. Rudall, Carte & Co. As for many years past, it fully merits its claim to be 'specially adapted for professional engagements,' and among the 'information' section is a calendar for 1910, which will be found useful for those who make their plans far in advance.

THE GUILDHALL SCHOOL OF MUSIC.

The winter term orchestral concert given by the students took place in the hall of the City of London School on December 9, when Dr. W. H. Cummings secured a praiseworthy performance of Mendelssohn's 'Scotch' Symphony in A minor. Quite a memorable feature of the occasion was the excellent violoncello-playing by Mr. Norman Attwell in Saint-Saëns's Concerto (Op. 33) Tone, phrasing and expression were so greatly above the average of student achievement that we should hear much in the future of Mr. Attwell. The vocalists were Miss Muriel Clark and Miss Hilda Cornfoot, the latter gifted with a pure and flexible soprano voice which has been excellently trained.

Among the list of artists engaged by Mr. Neil Forsyth for the forthcoming Royal Opera season at Covent Garden, no fewer than four are ex-students of the Guildhall School of music, namely, Miss Marie Alexander, Miss Edith Clegg, Miss Maria Yelland and Mr. D. Byndon-Ayres.

PHILHARMONIC SOCIETY.

At the concert given on November 26, Svendsen's 'Carnival in Paris' was performed. It is an effective piece with some brilliant moments, and there are many passages of delicate beauty. Zimbalist gave a refined performance of Beethoven's Violin concerto, and further exhibited his executive skill in an Introduction and Tarantelle by Sarasate. Sir Charles Santley contributed a Recitative and aria from Handel's 'Ottone,' and had a generous reception. Mozart's 'Haffner' Symphony was another item, and the concert concluded with the Scherzo 'L'apprenti sorcier' by Dukas, which contained far more noise than music. Mr. Henry J. Wood conducted.

Mr. Delius's new orchestral work 'In a summer garden' was introduced for the first time at a concert given on December 11, the composer conducting. The work cannot be said to have made a distinct impression. A certain vague, musing dreaminess characterises most of the music, but there are sections that have undoubted beauty. The moods portrayed seem at a first hearing of the work to be too persistently melancholy. Perhaps the general effect suffered by a somewhat hesitant and flabby performance. The concert opened with Dvorák's gorgeous and exhilarating 'Carneval' overture, splendidly played under Mr. Landon Ronald, who conducted the concert, except the piece by Mr. Delius. Liszt's Pianoforte concerto in A, and a Prelude, chorale and fugue were played in fine style by Busoni. Brahms's second Symphony was also performed, and here again Mr. Ronald distinguished himself by his fine reading of the music.

PATRON'S FUND CONCERT.

The music for the eleventh Patron's Fund Concert—which took place at Bechstein Hall on December 7—was supplied by five students from the Royal College of Music, three who had studied privately, and one from the Manchester College of Music. The last-named, Mr. Edward Isaacs, contributed the most important work, a Trio in E flat for pianoforte, violin and violoncello, which was effectively rendered by the composer and two of his fellow students, Mr. N. Blinder and Mr. J. Leo Smith. It cannot be said that the Trio possesses great originality, and the pianoforte part is too prominent; but the themes are melodious, are tastefully and cleverly treated, and the music is pervaded by a manly and healthy spirit which is very acceptable. The other concerted work was a Concertstück in A for string quartet, by Mr. George Dyson, of the Royal College of Music. This well-constructed and tersely-written work would probably have made a more favourable impression than it did, had it been placed anywhere than at the end of the programme. Four pianoforte pieces by Mr. Frank Tapp were well rendered by the composer, but did not reveal that he had anything new to say, the most imaginative being a Caprice in G entitled 'Ariel.' Great fluency as a pianist was shown by Mr. Percival Garratt in his Scherzo-toccata in B flat minor (Op. 14), but constructive cleverness was more apparent than inspiration. The songs were chiefly remarkable for elaborateness of accompaniment and the unvocal

character of the voice part. 'The roadside fire,' by Ernest Farrar, may be mentioned as boldly conceived and, to a certain extent, effective as sung by Mr. George Baker. Miss Rose Ducane struggled bravely with 'New life, new love,' designed by Felix H. White, a song that might be described as a brilliant pianoforte piece with a vocal obbligato. Presumably it was the inability of Miss Florence Macnaughton to find anything congenial amongst the songs sent in, that caused her to bring forward three lyrics respectively by Debussy, Weckerlin and Dalayrac, but it was in the nature of a curiosity to find the names of French composers on such an essentially British occasion. Be it added, however, Miss Macnaughton did the songs full justice.

THE 'DREAM OF GERONTIUS' AT LINCOLN.

Wednesday, December 2, proved a 'red-letter' day for the Lincoln Musical Society when they gave the first performance in Lincoln of Elgar's oratorio. It was evident from the outset that Dr. G. J. Bennett, the conductor, was not only himself imbued with the spirit of the work, but had instilled a like feeling into the members of his choir, who sang with remarkable delicacy in the softer passages, in which, moreover, the pitch was finely maintained, while the demon chorus revealed their power and vigour of attack. The accompaniments were admirably played by the excellent orchestra usually provided at these concerts and led by Mr. Edward O'Brien. Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Herbert Brown gave a finished interpretation of the solo parts. The second part of the programme included the 'Meistersinger' overture. Dr. Bennett is to be warmly congratulated upon a performance which reflected credit on all concerned.

THE PIRATES OF PENZANCE.

The revival on December 1, at the Savoy Theatre, of Gilbert and Sullivan's 'Pirates of Penzance' had the advantage of Mr. Rutland Barrington in his original rôle of the Police Sergeant. Mr. H. A. Lytton amusingly accentuated the melodramatic burlesque contained in the part of the Pirate King, and Mr. Workman, as the Major-General, sustained the best traditions of the Savoy. On the first night Miss Dorothy Court was too indisposed from the effects of a bad cold to do justice to the vocal requirements of the part of Mabel, but subsequently the young artist delighted her listeners by her brilliant renderings of the florid waltz song. Miss Jessie Rose and Miss Lenie René were excellent respectively as Edith and the Pirate Maid-of-all-work, and Mr. Henry Herbert made good use of a musical tenor voice as the hero, Frederick. A feature of the performance was the beauty of tone and finish of the chorus-singing, the ladies' voices in particular being of delightfully fresh and pure quality. Mr. François Cellier conducted, and secured an excellent ensemble.

The Southport Choral Society celebrates its coming of age this year. The concert held on October 27 last attracted a crowded and enthusiastic audience. Mr. J. C. Clarke has been conductor throughout the twenty-one years of the Society's existence, and the high standard of work done must be a source of gratification to him, when looking back upon his arduous labours. The main feature of the programme was Elgar's 'King Olaf,' in which the work of the chorus was throughout excellent in all respects, displaying beautiful quality and balance of tone and good enunciation and attack. The principals were Miss Emily Breare, Mr. John Bardsley and Mr. Charles Knowles. The orchestra was quite equal to all the demands made upon it, but a little more restraint in the accompaniments to the solos would have been an advantage.

The Upper Warlingham Choral Society, under the able direction of Mr. John E. West, gave an excellent performance of 'The Banner of St. George' on December 9. The choir acquitted themselves admirably, and the soprano soloist, Miss Elaine Birch, sang with great charm.

CRYSTAL PALACE.

The excellent work of the Crystal Palace Orchestral Society and the Crystal Palace Choir was fully demonstrated at a concert given in the great glass house at Sydenham on November 28. Moreover, the programme was as interesting as it was varied. Orchestrally it consisted of MacCunn's picturesque overture 'Land of the mountain and the flood,' German's 'Welsh Rhapsody,' Saint-Saëns's 'Suite Algérienne,' and Halvorsen's 'The triumphal entry of the Boyards.' The choral pieces, with and without orchestral accompaniment, were Mendelssohn's 'Hymn to Bacchus' (male voices), Wilbye's beautiful madrigal 'Sweet honey-sucking bees,' and MacCunn's ballad (for orchestra and chorus), 'Lord Ullin's daughter.' Violoncello solos were contributed with much acceptance by Miss Edith Harrison, and Miss Gladys Honey gave pleasure in the rendering of her songs. The manner in which the orchestra and choir interpreted the various selections assigned to them reflected the greatest credit upon all concerned. It was perfectly evident that everybody had worked hard at rehearsals, and that all the members were intensely enthusiastic in their artistic endeavours. Mr. Walter W. Hedgcock is to be warmly congratulated on the results of his efforts as conductor of the joint Societies. At the next concert, on February 13, 'King Olaf' is to be performed.

London Concerts.

ROYAL CHORAL SOCIETY.

The performance of Sullivan's 'Golden Legend' on December 3, under the direction of Sir Frederick Bridge, scarcely calls for criticism. Suffice it to say that the rendering was characterized by the many excellencies expected from the choir in this work, the dramatic opening, the beautiful 'Evening hymn,' and the choral epilogue being given with all their customary effect. The soloists were Miss Perceval Allan, Madame Van Duyn, and Messrs. Ben Davies, Albert Garcia and Julien Henry.

QUEEN'S HALL ORCHESTRA.

Concerning the concerts given by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, at Langham Place on November 28 and December 12, only the latter calls for comment, as the programme for the former consisted of familiar works. On December 12 two first performances in England were given, that of an Introduction and Polonaise from Moussorgsky's historical music-drama 'Boris Godounow,' and a Concertstück in E minor for pianoforte and orchestra by Mr. Raoul Pugno. 'Boris Godounow' is generally considered the Russian composer's masterpiece, his music setting forth in an uncompromising manner his endeavour to express the temperament of his compatriots. In this respect the *Introduction* and *Polonaise* is scarcely representative of the work from which it is taken, the Polonaise in particular following conventional lines, but it combines dignity with vivacity, and the Introduction, which in the music-drama illustrates a moonlit garden, is poetical and charmingly scored music. Mr. Pugno is chiefly esteemed in England as an ideal interpreter of Mozart's pianoforte music; but that he has exceptional creative gifts was made clear by his Concertstück for pianoforte and orchestra, which is a cleverly written, graceful and brilliant work. The solo part was most effectively rendered by the composer, and sympathetically accompanied by the orchestra. The Symphony at this concert was Dvorák's 'From the new world,' which received a remarkably finished interpretation.

LONDON SYMPHONY ORCHESTRA.

The programme of the concert given on November 23 contained no novelty. Although it consisted of only four items, they were quite sufficient to provide interest. The 'Tannhäuser' overture and 'Venusberg' music were splendidly played, and a remarkably good performance was given of Strauss's 'Till Eulenspiegel.' Miss Fanny Davies gave a

refined reading of Brahms's Pianoforte concerto in B flat, and the concert concluded with Berlioz's symphony 'Harold in Italy,' in which the viola obbligato was admirably played by Mr. Alfred Hobday.

The overwhelmingly interesting feature of the concert given on December 7, was the first performance in London of Sir Edward Elgar's new Symphony. This event is specially noticed on p. 24. The concert opened with Mendelssohn's overture 'Hebrides,' and the other items, besides the Elgar Symphony, were Max Bruch's 'Scottish' Fantasia for violin and orchestra, which was charmingly played by Efrem Zimbalist, and Berlioz's overture 'Carnaval Romain.' Dr. Richter conducted both concerts, which were given at Queen's Hall.

AMATEUR ORCHESTRAL SOCIETIES.

Special interest was attached to the concert given by the Stock Exchange Orchestral and Choral Society at Queen's Hall on December 4, it being the first performance directed by Mr. Allen Gill as the orchestral conductor of the Society, in succession to Mr. Arthur W. Payne. The evening opened with the overture to Humperdinck's 'Hänsel und Gretel' and was continued by Dvorák's 'From the New World' symphony. The interpretation of these works fully justified the decision of the music committee in appointing Mr. Gill, and testified in a marked manner to his great ability. Madame Donalda, the solo vocalist, as usual charmed her listeners, and the part-singing of the male-voice choir, under the direction of Mr. Munro Davison, was greatly enjoyed.

The Strolling Players, under the direction of Mr. J. W. Ivimey, gave a successful concert at Queen's Hall on December 10. The programme was commendably varied, including Glazounow's 'Scènes de Ballet,' three movements from Raff's 'Leonore' symphony, and the overture to Stanford's 'Shamus O'Brien.' Miss Warwara Irmanoff skilfully played the solo part of Tchaikovsky's 'Variations sur un thème rococo' for violoncello, and the vocalists were Miss Christine D'Almayne and Mr. Lorne Wallet.

CLASSICAL CONCERT SOCIETY.

The Classical Concert Society, at their music-making on December 9, at Queen's Hall, provided an attractive programme. Its chief feature was the revival of Schubert's Symphony in C, orchestrated by Joachim from the Grand pianoforte Duo (Op. 140), and performed at the Crystal Palace Saturday Concert on March 4, 1876, and again at the Hallé Concerts, Manchester, on February 8, 1877. Brahms was represented by his 'Schicksalslied' (Song of destiny) and the Double concerto for violin and violoncello in A minor (Op. 102), played by Madame Marie Soldat and Prof. Robert Hausmann; Beethoven by his 'Weihe des Hauses' overture; and Handel by two choruses from 'Belshazzar' ('Ye tutelar gods' and 'By slow degrees'). The London Symphony Orchestra and the Bach Choir were combined in the choral pieces, and Dr. H. P. Allen ably conducted an interesting concert.

LONDON CHORAL SOCIETY.

This Society performed Saint-Saëns's 'Samson and Delilah' at Queen's Hall on December 2. Miss Edith Miller (Delilah) showed considerable capacity, Mr. Walter Hyde (Samson) infused some dramatic fervour into his part, Mr. Thorpe Bates (High Priest) maintained his record as a highly temperamental singer, and Mr. Peter Dawson (the aged Hebrew and Abimelech) did very well. The comparatively few choral sections were more smoothly than expressively sung: a higher colour would have been acceptable in such music. The London Symphony Orchestra, led by Mr. Payne, played the accompaniments and orchestral numbers with some brilliancy, and Mr. Arthur Fagge conducted with his usual zeal.

HAMBOURG SUBSCRIPTION CONCERTS.

At the fourth performance of the excellent series of chamber concerts given at Æolian Hall by the Hambourg Quartet, was played for the first time in London, on December 19, a String quartet in G (Op. 15) by Alexandre Kopylow, one of Russia's promising young composers and a member of the Imperial Chapel, St. Petersburg. The work comprises four movements, a *Moderato* leading into an *Allegro; Scherzo* in D; *Andante* in E minor; and *Finale*. The themes are melodious and expressive, and are clearly and tersely treated. The Trio of the *Scherzo* is a Russian folk-song, and a people's dance tune would seem to have inspired the chief subject of the *Finale*, while the slow movement possesses poetical charm. In its entirety the Quartet is bright and genial; it was interpreted with notable finish and was greatly applauded.

Suburban Concerts.

The South London Choral Association opened its season on November 30 at the Surrey Masonic Hall with an excellent performance of Sullivan's 'Golden Legend' and Sir Frederick Bridge's 'Forging of the Anchor.' The choir, numbering over 150, sang with confidence and spirit, and the capable orchestra was led by Mr. T. E. Gatehouse. The solo parts were sung by Miss Ethel Lister, Miss May Williams, Mr. Gwilym Richards, Mr. Alfred de Manby and Mr. Henry Bailey. The performance was a tribute to the ability of Mr. Leonard C. Venables, who conducted.

The East Finchley and Muswell Hill Musical Society gave a concert performance of Gounod's 'Faust' on December 3, in the New Lecture Hall, East Finchley. The choir showed evidence of careful training and sang in a very praiseworthy manner, and the orchestra (led by Mr. Frank Greenfield) contributed to a satisfactory performance. Mr. Charles F. Carter rendered valuable service both at the organ and pianoforte. The solo vocalists were Miss Euneta Truscott, Miss Violet Oppenshaw, Mr. Cynlais Gibbs, Mr. David Evans and Mr. Francis Harford. Mr. George R. Ceiley, to whom much credit is due, was the conductor.

The Dulwich Philharmonic Society gave a concert performance of Bizet's 'Carmen,' at the Crystal Palace, on December 5. The principal solo vocalists were Misses Edith Miller, Norah Newport, Sylvia Yarra, and Isabel Champion; Messrs. F. J. Webster, Hector Lightfoot, Thorold Waters, Reginald Gooud and John Prout. The choir sang admirably under the careful direction of Mr. Arthur Fagge.

The Streatham Hill Choral Society gave a successful performance of Elgar's 'Caractacus' on December 8. The choir sang extremely well, and thoroughly entered into the spirit of the work. Miss Perceval Allen, Mr. Henry Turnpenney, Mr. Charles Knowles and Mr. Herbert Tracey were the solo vocalists, and the accompaniments were well played by a professional orchestra led by Mr. R. Gray. Mr. Edwin J. Quance conducted.

The Teddington Philharmonic Society gave a performance of Coleridge-Taylor's trilogy, 'Hiawatha,' in the Parish Room, on December 8. The choir sang with good expression, receiving able support from the St. Alban's Orchestra, a body of amateurs led by Miss Thring. The solo vocalists were Madame Anna Shergold, Mr. Alfred Heather and Mr. Stewart Gardner. Much credit is due to the conductor, Mr. William Radcliffe, for the successful results obtained.

On December 9, Mr. Coleridge-Taylor's melodious 'Bon-bon Suite,' for baritone solo, chorus and orchestra, was performed for the first time at a concert given by the Orpheus Choral Society at the Hampstead Conservatoire. The choir consisted of about sixty voices, and the performance

was a fair one ; moreover the work lost much of its calculated effect through the absence of an orchestra, the accompaniments being supplied by the pianoforte. The baritone solos were sung effectively by Mr. Harold Dowsing. The programme included Dr. Walford Davies's 'Four songs of innocence,' for female voices, and some old English madrigals. Mr. Claud Powell conducted.

The New Philharmonic Society of Richmond gave a concert on December 9, when the programme included Parry's 'Ode on St. Cecila's Day,' Stanford's 'Phaudrig Crohoore' and Elgar's 'Wand of youth' Suite No. 1. The orchestra was heard to great advantage in the last-named work, which was enthusiastically received, and the choir sang well, especially in Parry's Ode. The solo vocalists were Miss Dorothy Gaudy and Mr. Frederic Hosking. Mr. James Brown, who conducted, may be congratulated on the success of the performance.

The Fulham and District Choral Society gave a concert performance of Gounod's 'Faust' at the Fulham Town Hall on December 10. The choir and orchestra (led by Mr. Edward Wilby) numbered over 180 performers, and the solo vocalists were Miss Euneta Truscott, Miss Mabel Todd, Mr. Gwilym Richards, Mr. Arthur Hider and Mr. Arthur Barton. Mr. George Wilby conducted a very successful performance.

The first concert this season by the Stroud Green Choral Association took place in St. Luke's Hall on December 10, under the conductorship of Mr. H. J. Timothy. The programme included the Rhapsody for solo and chorus, 'Kubla Khan,' by Coleridge-Taylor, 'Hervé Riel,' by Dr. Walford Davies, and the part-songs 'My love dwelt in a Northern land,' Elgar, and 'The blackbird's song,' P. C. Buck. The solo vocalists were Miss Ethel Dyer and Mr. Arthur Walenn. Mr. W. A. Hale contributed flute solos and Miss Iris Labrow recitations.

The Battersea Polytechnic Choral Society and Orchestra gave their first concert of the season on December 12, when Sir Frederick Bridge's 'Flag of England' and Alice Mary Smith's 'Ode to the North-east wind' were performed. The programme included Barnby's madrigal 'Sing a joyous roundelay' and Faning's 'The miller's wooing,' and the orchestra played the overtures 'Prometheus' (Beethoven) and 'Raymond' (Ambroise Thomas). The solo vocalists were Miss Carrie Tubb, Mr. Frederic Lake and Mr. Henry Bailey. Mr. J. P. Attwater conducted.

The Ealing Choral and Orchestral Society opened its twenty-first season with Coleridge-Taylor's 'Hiawatha' (Parts 1 and 2), on December 12, under the conductorship of Mr. J. Cliffe Forrester. The singing of the choir was marked with good intonation and attack. The soloists were Miss Alice Hare, Mr. Cynlais Gibbs and Mr. Redgewell Dansie. The orchestra gave an excellent performance of Tchaikovsky's fantasie overture 'Romeo and Juliet,' and the popular 'Finlandia' of Sibelius.

Special interest attached to the violin and pianoforte recital given by Mr. Emile Sauret and Mr. Carl Weber at the Hampstead Conservatoire on December 12, in the introduction of the little-known Sonata No. 2, in E, by Busoni, which received an admirable and sympathetic interpretation by the two artists named. It may be mentioned that the melodious operetta 'Rival Queens,' by Mr. Carl Weber, was successfully performed at the above-named institution, on December 18, by the students of the London Academy of Music, under the able conductorship of Mr. Henry Beauchamp.

The Chiswick and Gunnersbury Philharmonic Society gave the first concert of its second season on December 14 at the Chiswick Town Hall. The works produced were Gounod's 'Faust' (Novello's concert selection) and Coleridge-Taylor's 'Hiawatha's Wedding-feast.' The choir sang with intelligence and artistic perception, and the orchestra showed its capabilities in the March and Saltarello from Mendelssohn's 'Italian' symphony. The solo vocalists were Miss Alice Hare, Mr. Ben Calvert and Mr. Jackson-Potter. Mr. David M. Davis conducted.

The Streatham Choral Society, under the able conductorship of Dr. Cuthbert Harris, gave a very successful performance of Mendelssohn's 'Elijah' on December 14. The concert was specially interesting as being the fiftieth given by this old-established and very successful Society, now in its twenty-third season. The baritone soloist, Mr. George Uttley, gave a very fine interpretation of the music assigned to the Prophet. Miss Amy Evans, Miss Evelyn Wynne and Mr. Harold Wilde also achieved considerable success in their respective parts. The choir responded well to the conductor's baton, and gave impressive renderings of the Baal and other dramatic choruses. An excellent orchestra, drawn from the London Symphony and Queen's Hall Orchestras, was responsible for the accompaniments.

The East Ham Choral and Orchestral Society gave a performance of the 'Golden Legend' and the 'Banner of St. George' at the Town Hall on December 17. The choir sang well under the conductorship of Mr. F. W. Long, and the solo parts were interpreted by Madame Alice Motterway, Miss Edith Nutter, Mr. Gwilym Richards, Mr. Frank Starke and Mr. Arthur Barlow.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 15, 1908.

As may be imagined, the celebration of the sixtieth anniversary of the accession of the Austrian Emperor exercised a powerful influence upon the art-life of Vienna. In the Court Opera House a 'Théâtre paré' took place, at which the Monarch himself was present, surrounded by all the members of the Imperial House and the great dignitaries of State. The evening was partly devoted to a performance of a festival play with music, 'The Emperor's dream,' written by the Countess Thun-Salm and mounted in most brilliant style. The gorgeous ballet 'Aus der Heimat' (From the Homeland) formed the second part of the entertainment. The most important musical institutions—the Gesellschaft der Musik-freunde, the Philharmonic Society, the Conzertverein, and the Tonkünstler Orchestra—arranged special entertainments, at which homage was done to the Emperor, the excellent Singverein performing Liszt's 'Hungarian Coronation Mass.'

Among the novelties produced deserving of mention was a symphonic poem for orchestra, voices and organ, entitled 'Griseldis,' composed by Richard Mandl, which created a strong impression. A new Pianoforte concerto by Rachmaninoff was excellently played by the St. Petersburg pianist Leonid Kreutzer, and excited special interest. It represents the style of the modern Russian school to great advantage. Of the numerous pianoforte virtuosi who have visited us, the English artist, Mr. Herbert Fryer, secured a place in the front rank. He gave a very successful Chopin recital, and at his second concert he played pieces by the British composers Balfour Gardiner and Cyril Scott.

RICHARD VON PERGER.

The Christmas number of the *Bookseller* (12, Warwick Lane) is, as usual, a most interesting number of an acceptable publication. The profuseness of the illustrations alone make the issue a valuable one, and even the advertisements are attractive.

Nocturn.

FOUR-PART SONG.

Words by D. Donaldson. Composed by R. H. Walthew.

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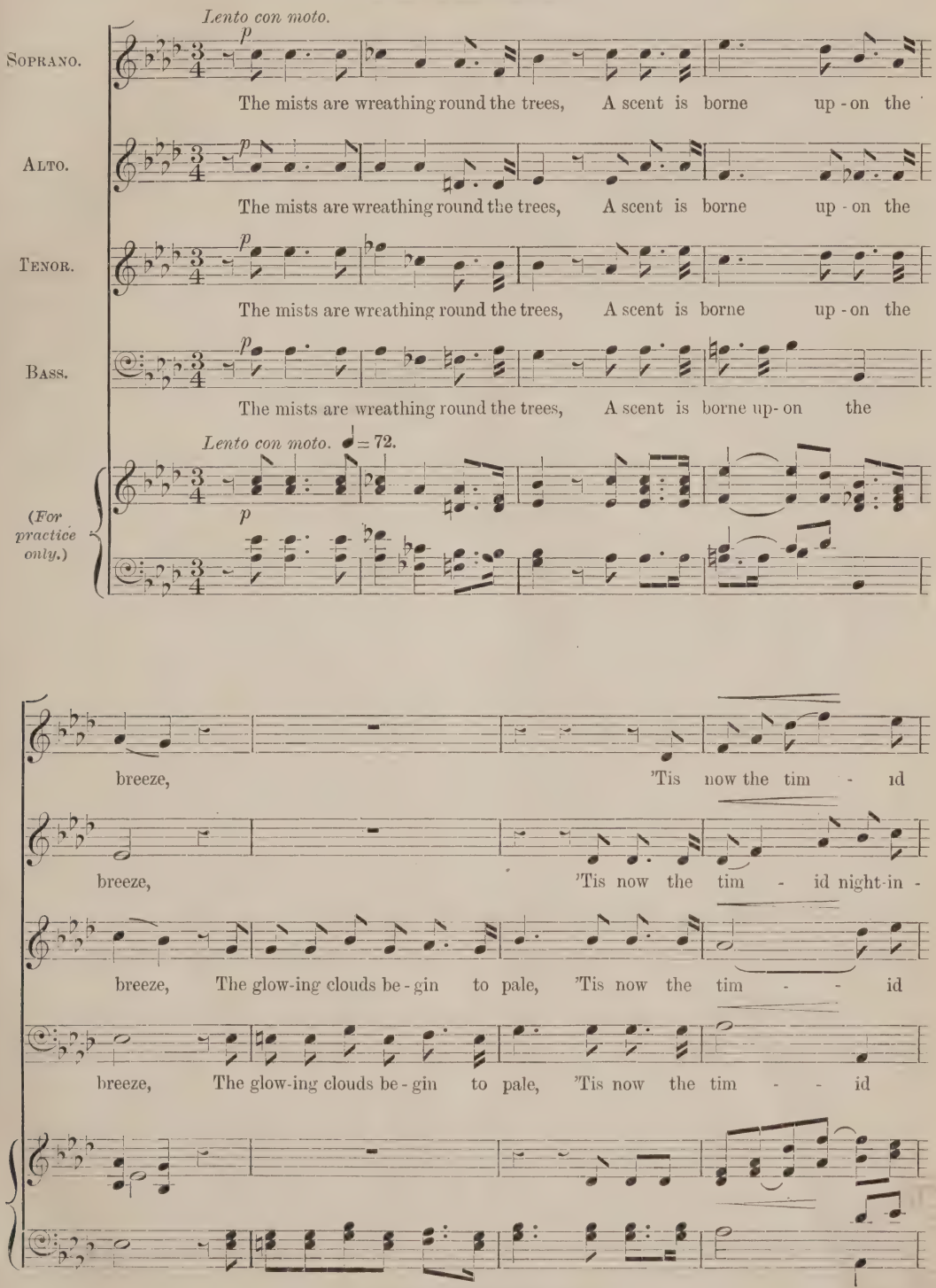
Lento con moto.
Soprano.
Alto.
Tenor.
Bass.
The mists are wreathing round the trees, A scent is borne up-on the
The mists are wreathing round the trees, A scent is borne up-on the
The mists are wreathing round the trees, A scent is borne up-on the
The mists are wreathing round the trees, A scent is borne up-on the
Lento con moto. ♩= 72.
(For practice only.)
breeze, 'Tis now the tim - id
breeze, 'Tis now the tim - id night-in -
breeze, The glow-ing clouds be-gin to pale, 'Tis now the tim - - id
breeze, The glow-ing clouds be-gin to pale, 'Tis now the tim - - id

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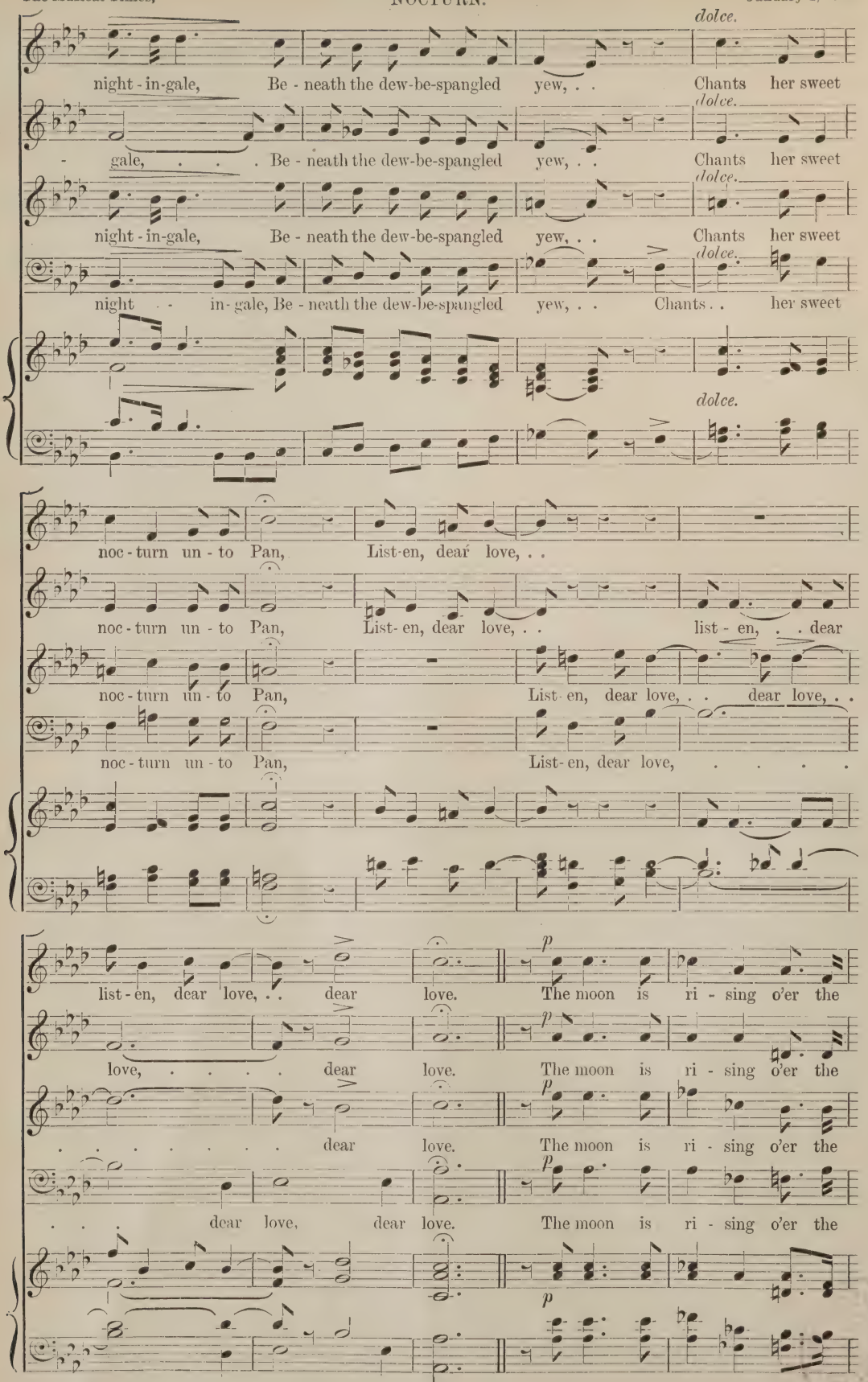
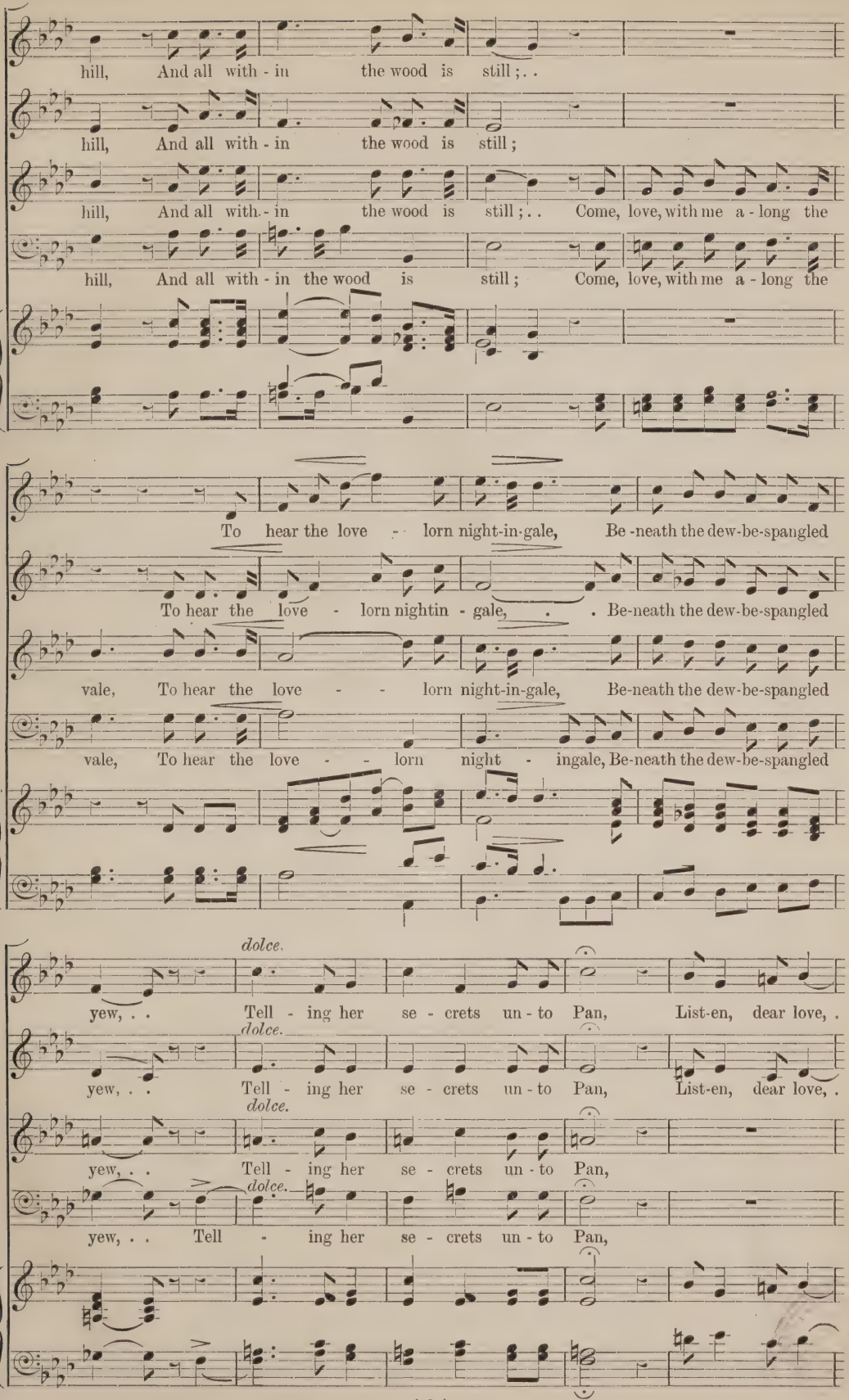
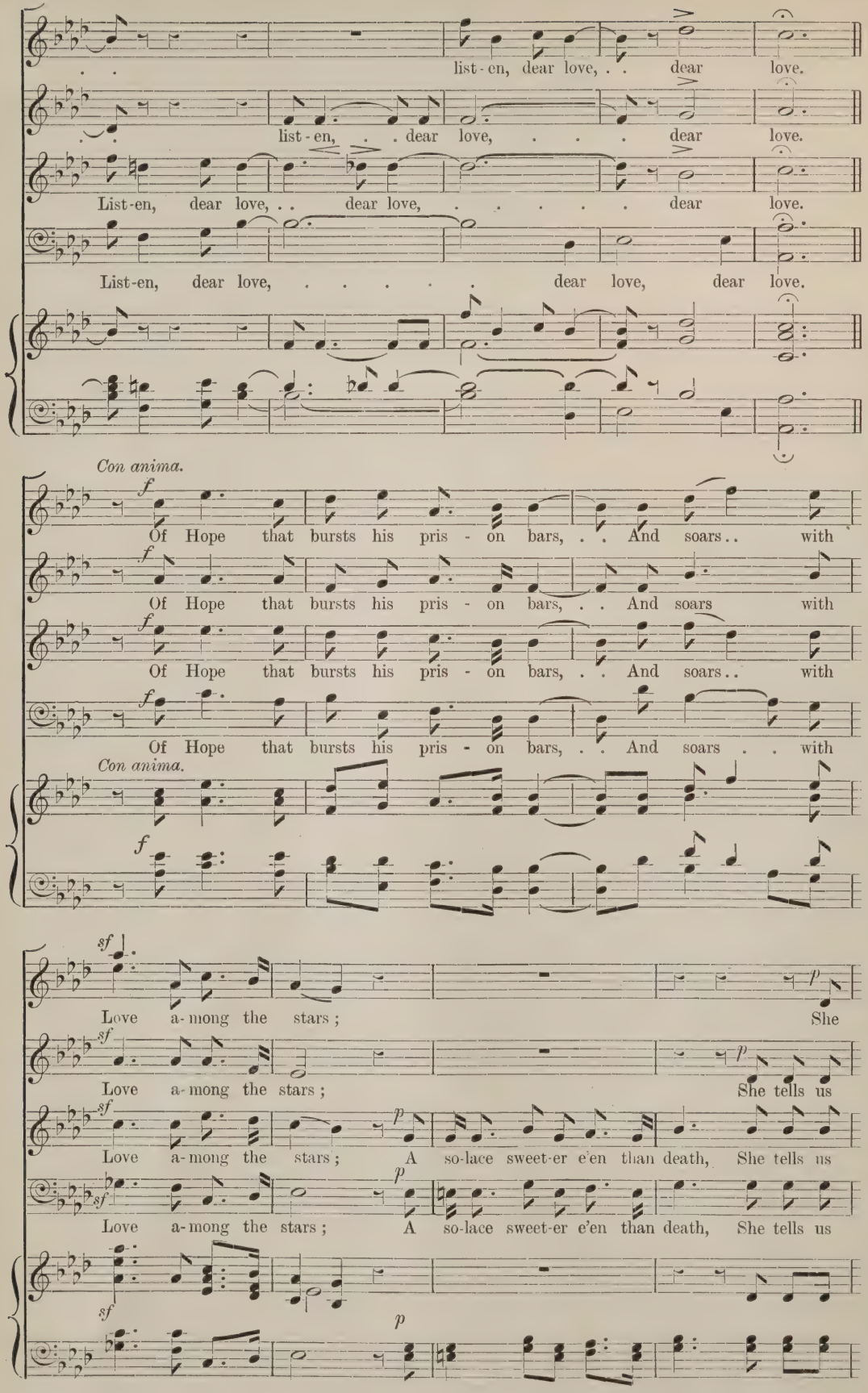
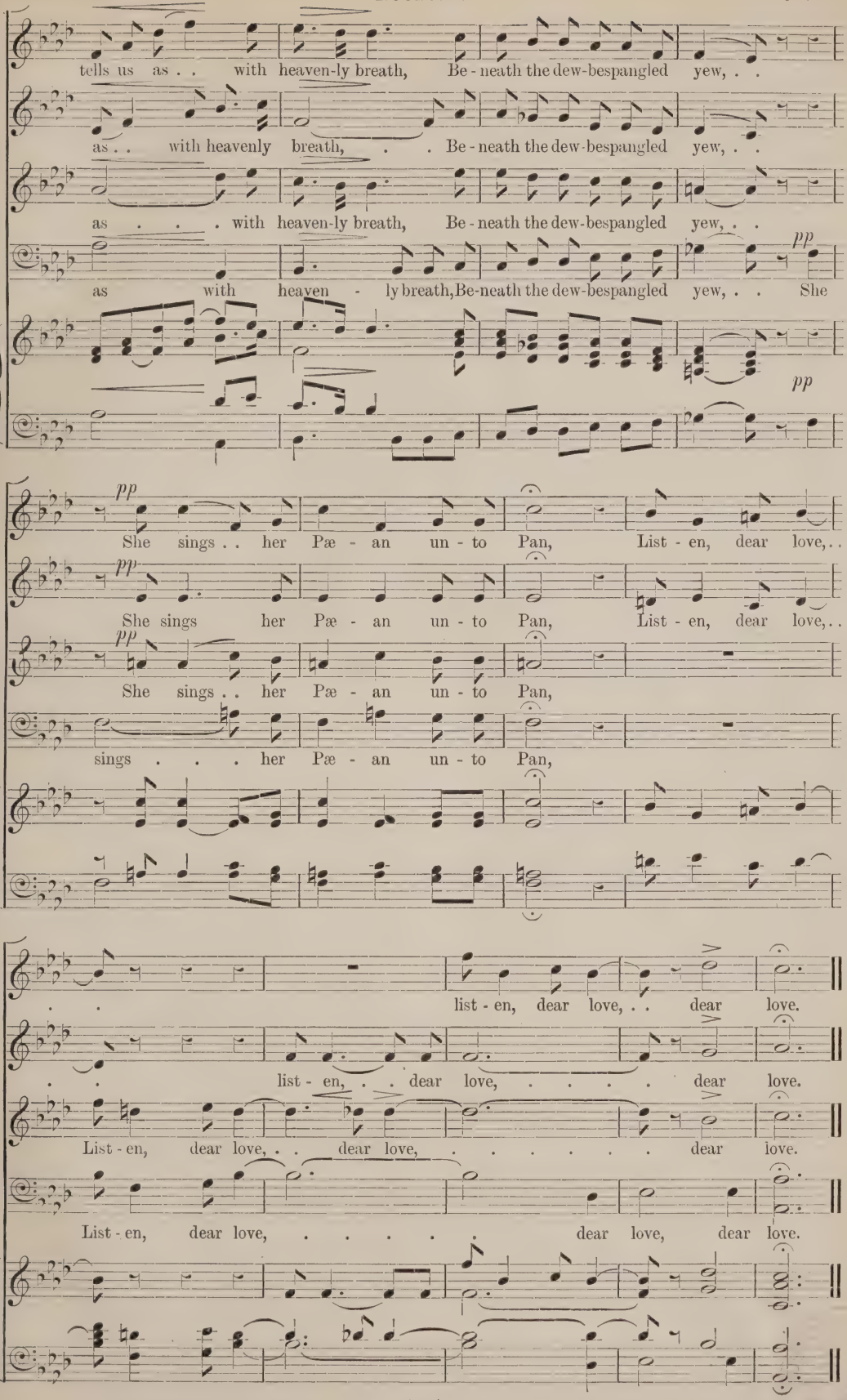

dolce.
night - in-gale, Be - neath the dew-be-spangled yew, . . Chants her sweet
- gale, . . . Be - neath the dew-be-spangled yew, . . Chants her sweet
night - in-gale, Be - neath the dew-be-spangled yew, . . Chants her sweet
night . . in- gale, Be - neath the dew-be-spangled yew, . . Chants . . her sweet
noc - turn un - to Pan, List-en, dear love, . .
noc - turn un - to Pan, List- en, dear love, . . list - en, . . dear
noc - turn un - to Pan, List- en, dear love, . . dear love, . .
noc - turn un - to Pan, List- en, dear love, ...
list - en, dear love, . . dear love. The moon is ri - sing o'er the
love, ... dear love. The moon is ri - sing o'er the
. . . . . dear love. The moon is ri - sing o'er the
. . . dear love, dear love. The moon is ri - sing o'er the
p

hill, And all with - in the wood is still; . .
hill, And all with - in the wood is still;
hill, And all with - in the wood is still; . . Come, love, with me a - long the
hill, And all with - in the wood is still; Come, love, with me a - long the
To hear the love - lorn night-in-gale, Be - neath the dew-be-spangled
To hear the love - lorn nightin - gale, . . Be-neath the dew-be-spangled
vale, To hear the love - - lorn night-in-gale, Be-neath the dew-be-spangled
vale, To hear the love - - lorn night - ingale, Be-neath the dew-be-spangled
dolce.
yew, . . Tell - ing her se - crets un - to Pan, List-en, dear love, .
dolce.
yew, . . Tell - ing her se - crets un - to Pan, List-en, dear love, .
dolce.
yew, . . Tell - ing her se - crets un - to Pan,
dolce.
yew, . . Tell - ing her se - crets un - to Pan,


list-en, dear love, . . dear love.
list-en, . . dear love, . . . dear love.
List-en, dear love, . . dear love, ... dear love.
List-en, dear love, ... dear love, dear love.
Con anima.
f
Of Hope that bursts his pris - on bars, . . And soars . . with
Of Hope that bursts his pris - on bars, . . And soars with
Of Hope that bursts his pris - on bars, . . And soars . . with
Of Hope that bursts his pris - on bars, . . And soars . . with
Con anima.
f
sf
Love a-mong the stars ; She
Love a-mong the stars ; She tells us
Love a-mong the stars ; A so-lace sweet-er e'en than death, She tells us
Love a-mong the stars ; A so-lace sweet-er e'en than death, She tells us
p

tells us as . . with heaven-ly breath, Be - neath the dew-bespangled yew, . .
as . . with heavenly breath, . . Be - neath the dew-bespangled yew, . .
as . . . with heaven-ly breath, Be - neath the dew-bespangled yew, . .
as with heaven - ly breath, Be-neath the dew-bespangled yew, . . She
pp
pp
She sings . . her Pæ - an un - to Pan, List - en, dear love, . .
She sings her Pæ - an un - to Pan, List - en, dear love, . .
She sings . . her Pæ - an un - to Pan,
sings . . . her Pæ - an un - to Pan,
. . list - en, dear love, . . dear love.
. . list - en, . . dear love, ... dear love.
List - en, dear love, . . dear love, ... dear love.
List - en, dear love, ... dear love, dear love.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The second of the Queen's College Chamber Concerts on December 5 brought the Brodsky Quartet from Manchester, and with them was associated Madame Gertrude Drinkwater as vocalist. The visit of this celebrated Quartet is always hailed with pleasure by lovers of good music finely performed. A novelty in their programme was a Quartet in D by Ferruccio Bonavia, resident in Manchester but born in Trieste. The work is very modern and clever, but although full of ideas seems to lack continuity and to be more a collection of themes than an organized whole. Beethoven's Quartet in G major (Op. 18, No. 2) was splendidly rendered, and Madame Drinkwater was successful in songs by Goetz, Cherubini and Korbay.

Madame Blauvelt and Mr. Frederic Lamond appeared at Phillips's Subscription Concerts on December 11, and it is needless to say delighted their audience with a varied selection.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Concerts Society's performance in the Town Hall on December 1, under Mr. Allen Gill's conductorship, included Glazounow's sixth Symphony, Saint-Saëns's symphonic poem 'Phaëton,' and Sibelius's 'King Christian II.' and 'Finlandia.' The renderings of these works demand an orchestral conductor of more than ordinary ability. The vocalist was Miss Edith Evans. The fourth concert took place in the Town Hall on December 15, under Mr. Halford's direction, the guest of the evening being the violinist, Hegedüs. Special interest was attached to the first concert given in the Town Hall on December 10 by the New Choral Society organized, trained and conducted by Mr. Rutland Boughton. The principal aim of the new organization is the study of unaccompanied choral music, especially madrigals, and concerted vocal music of the old and modern schools. At present the Society numbers from 130 to 140 voices, sopranos and contraltos being in a considerable majority and of an exceptionally resonant timbre, and it only needs a better array of tenors (the weakest section of the choir) to secure a more satisfactory ensemble. For a first attempt every praise is due to the executive and the conductor for the admirable way in which at least a section of a lengthy programme was interpreted. Among the finest achievements were Elgar's part-songs 'Owls' and 'O wild west wind,' Schubert's 'The Lord is my Shepherd,' and Irish, Scotch and English folk-songs. The solo vocalists were Miss Phyllis Lett and Mr. Frederic Austin, the latter contributing three songs from his own pen; Purcell's scena 'Let the dreadful engines'; and two English folk-songs, 'Ward the pirate' and 'The twelve days of Christmas.' Miss Phyllis Lett gave two songs from Granville Bantock's 'Sappho,' accompanied by the composer. The solo pianist was Miss Beatrice Hewitt, a student of the Midland Institute School of Music.

The Birmingham Choral Union gave a performance of Coleridge-Taylor's 'Hiawatha' trilogy in the Town Hall on December 12, under Mr. Thomas Facer's direction, and in the presence of a crowded audience. The chorus and orchestra did well on the whole, and the principal artists were Madame Sadler-Fogg, Mr. James Davis and Mr. Alfred Askey. Mr. C. W. Perkins presided at the organ.

An artistic violin and vocal recital was given in the Masonic Hall on November 24 by Misses Muriel Warwood and Elma Baker, and a German song recital in the same hall the following afternoon by Herr Reinhold von Warlich, assisted at the pianoforte by Herr Erich Hammacher. Of much interest was Mr. Max Mossel's second drawing room concert, held at the Grosvenor Room, Grand Hotel, on December 3, when the Max Mossel String Quartet played in a masterly manner César Franck's String quartet in D, heard for the first time in this city. With Mr. G. H. Manton, Mr. Max Mossel introduced a Sonata in E minor for violin and pianoforte, by Dr. Esposito. The vocalist was Miss Esta D'Argo. Miss Kathleen Arnold, a favourite pupil of Miss Fanny Davies, gave a pianoforte recital in the New Temperance Hall on December 7, assisted by the Viennese violinist Madame Marie Soldat, who made her début here on that occasion.

The Festival Choral Society gave for the first time in Birmingham, Dr. Philipp Wolfrum's 'A Christmas mystery,' in the Town Hall, on November 26, but the work failed to interest the audience and was coldly received. The choir distinguished itself by an excellent rendering of Leonardo Leo's 'Dixit Dominus.' The principals included Miss Agnes Nicholls, Madame Emily Squire, Miss Jessie King, Mr. Gervase Elwes, Mr. James Coleman and Mr. Herbert Brown, the organist being Mr. C. W. Perkins. Dr. Sinclair conducted with his customary watchfulness and care.

The Sutton-Coldfield Choral Society, which is making great advance in choral singing, gave a splendid rendering of Sullivan's 'Golden Legend' at the Sutton-Coldfield Town Hall, on December 3, in the presence of a crowded and most enthusiastic audience. Mr. Joseph H. Adams conducted, aud the principals were Miss Alice Hare, Miss Eunice Fowles, Mr. James Davis and Mr. Dan Price, an excellent quartet of soloists.

The Wolverhampton Choral Society gave a meritorious performance of Berlioz's 'Romeo and Juliet' symphony, followed by Bach's cantata 'O Light everlasting,' at the Wolverhampton Agricultural Hall on November 30, under Mr. H. Lyell Taylor's able conductorship. The choir sang with care and artistic phrasing, and the principals were Miss Edith Clegg, Mr. James Davis and Mr. Fowles Burton.

On December 5, took place the Royal Society of Artists' Musical Matinée, the occasion being the 340th concert given under the direction of Mr. Oscar Pollack, covering a period of seventeen consecutive years. As on previous occasions, many young vocalists and instrumentalists secured a first hearing, most of whom met with a flattering reception.

MUSIC IN BRISTOL, BATH, AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Symphony Orchestra gave their first concert of the season on December 2 at the Victoria Rooms, under the direction of Mr. F. S. Gardner, with Mr. Maurice Alexander as leader. Excellent interpretations were afforded of the vorspiel to Humperdinck's 'Hansel und Gretel,' Dvorák's 'From the New World' Symphony, Mendelssohn's Violin concerto (Mr. Alexander playing the solo instrument), Saint-Saëns's 'Le Rouet d'Omphale,' and Mendelssohn's 'A midsummer night's dream' overture. The vocalist was Miss Emily Breare.

At the Bristol Harmonic Male-voice Choir's concert at Colston Hall on December 2, several part-songs were well rendered, Mr. J. Jenkins conducting. Songs were contributed by Miss Gertrude Tavener, Miss Marian Neale, Mr. Frank Sergeant, Mr. W. Morgan and Mr. Harold Cleeve, in addition to violin solos by a clever child, Master Willie Davies, the son of a Welsh miner.

On December 5 a large audience foregathered at the Victoria Rooms, where the Bristol North Choral Society gave a concert. The first part consisted of German's 'Merrie England,' which was given in a highly creditable manner under the direction of Mr. C. W. Stear. The principal characters were sustained by Miss Ethel Lister (Bessie), Miss Ada Bennett (Jill-all-alone), Miss Sybil Fox (Queen Elizabeth), Mr. Gwilym Richards (Sir Walter Raleigh), and Mr. Frank H. Baker (the Earl of Essex). Mr. F. S. Gardner was leader of the orchestra.

The Bristol New Philharmonic Society, on December 9, gave a concert at the Victoria Rooms, the programme containing Haydn's 'Spring,' from 'The Seasons,' and Cowen's 'Sleeping Beauty,' which received adequate interpretation under the baton of Mr. Arnold Barter. The soloists were Miss Edith Evans, Miss Gertrude Winchester, Mr. H. Lewis Wensley and Mr. Arthur Wills. There was a competent orchestra, led by Mr. Harold Bernard.

Sine Nomine Choral Society, at the hall of the Young Men's Christian Association, on December 9, presented Coleridge-Taylor's 'Hiawatha's Wedding-feast,' under the direction of Mr. Robert Simmons, when an excellent rendering was given of the cantata.

The second concert of the season by the Clifton Quintet was held at the Victoria Rooms on December 10, on which occasion a numerous company expressed much gratification at

the admirable performance. The players were Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), Percy Lewis (violoncello) and Herbert Parsons (pianoforte). César Franck's Quintet in F minor and Tchaikovsky's Quartet in F major (Op. 22) were interpreted, and solos were contributed by Mr. Hunt (Max Bruch's Romanze in A minor, Op. 42) and Mr. Parsons (Chopin's Ballade in G minor, Op. 23). Miss Eleanor Felix was the vocalist.

The fifteenth annual festival of the Bath Nonconformist Choirs was held at Argyle Congregational Church on December 3. There were about 120 vocalists. Mr. T. C. Bush conducted, and Dr. C. W. Perkins was at the organ. Mendelssohn's 'As the hart pants' and 'Hymn of praise' were sung, with Miss Gertrude Taylor and Mr. Alexander Webster as soloists.

At the Assembly Rooms, Bath, on December 8, an interesting concert of the Bath Quartet Society was given. The executants were Mr. Josef Ludwig and Mrs. Arthur Stothert (first violins), Mr. Stanley Blagrove (second violin), Mr. Alfred Hobday (viola), Mr. W. E. Whitehouse (violoncello), and Miss Annie Grimson (pianoforte), her first appearance in Bath. The audience were delighted with the fine interpretations of Tchaikovsky's Quartet in D major (Op. 11), Stanford's Quintet in D minor (Op. 25), Handel's Sonata in G minor for two violins, and Beethoven's Quartet in B flat (Op. 18, No. 6).

On December 3 there was a capital performance at Knightstone Pavilion, Weston-super-Mare, by the Philharmonic Society of the town. Gounod's 'Faust' was presented, with Miss Emily Breare (Margarita), Miss Marie Stiven (Siebel), Mr. Gwilym Richards (Faust), Mr. Montague Worlock (Valentine), and Mr. Charles Tree (Mephistopheles). The band, largely composed of Bristol players, was led by Mr. F. S. Gardner, and Mr. Edward Cook conducted.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

During the past term the ventures of the local organizations have been on the lines adopted in previous years. To begin with the University Musical Society, there have been three 'Wednesday concerts.' On October 20, the Norah Clench Quartet played quartets by Debussy and Schubert, and Miss Hilda de Angelis gave a varied selection of songs in charming style. On November 4, Miss Deneke, Frau Soldat Roeger, and Mr. Percy Such gave the great B flat Trio of Beethoven and Schumann's D minor Trio, while in addition the first two players were responsible for Brahms's Violin sonata in A. At the concert on December 9, Signor Certani, an excellent Italian violinist, played Mozart's Concerto in G, and for the first time in England (so it is said) a charming Pastorale by Tartini. The programme also included a new 'Coronach' by Mr. C. B. Rootham, for bass solo and male-voice chorus. This pleased so much that a repetition was demanded. Miss Florence Atkin, a very promising local singer, gave the fine scena 'Where shall I fly?' from Handel's 'Hercules.' The Symphony concert on October 31 was well attended. The programme included Sterndale Bennett's charming 'Naïads' overture and Schubert's 'Rosamunde' music. Mr. Plunket Greene was the vocalist. The University Musical Society gave an extra concert on November 17, when Herr von Währlich gave a recital of Schubert's cycle 'Die Schöne Müllerin.'

The Ladies' Musical Club gave an invitation concert on November 26. As the institution is a private one, the event is only recorded here that testimony may be borne to the excellent work which may be done by such organizations. The well-selected programme was extraordinarily interesting, and the evening was altogether a most delightful one.

The name of Mr. William Peacock, a bass singer in the choir of Durham Cathedral, was, we regret to state, inadvertently omitted from the list of soloists who took part in the concerts given by the Sheffield choir in Canada. In a letter which Mr. Peacock received from Dr. Coward, congratulating him on his 'uniform success,' the master chorus-master says: 'The reception you received at every concert, your many encores, and the fine notices you got in the Press, must have made the trip a very enjoyable one to you.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society gave a good performance of Dvorák's 'The Spectre's Bride,' on December 3, in the Royal University Hall. Mr. Charles Marchant conducted his admirable choir, and a small but efficient orchestra was led by Mr. Arthur Darley. The soloists included Miss Agnes Treacy, a well-known local artist, Mr. Albert Maltby, of Chester Cathedral, and Mr. Montague Borwell.

Miss Nora O'Hea gave a violin recital on December 8 in the Aberdeen Hall, when she was assisted by Miss Annie Lord (pianoforte), Miss Burke-Sheridan and Mr. Percy Whitehead (vocalists), and Mr. C. W. Wilson (accompanist). Miss O'Hea's solos included a Handel Sonata and Debussy's 'En bateau.'

On December 9 the Dublin Orchestral Society, conducted by Dr. Esposito, gave a Wagner concert. The audience, one of the largest yet attracted by the Society's concerts, included Their Excellencies the Lord Lieutenant of Ireland and The Countess of Aberdeen. His Excellency made a short speech in support of an appeal (made by the secretary during the interval) for additional funds, and it is hoped that the debt on the last two seasons may be wiped out and that the Society may be able to arrange for the usual series of five concerts during 1909.

At the Royal Dublin Society's chamber music recitals on November 30 and December 7, the programmes were provided by Miss Annie Lord, our most distinguished pianist, and the Brodsky Quartet, who were assisted by M. Octave Grisard (viola), in Mendelssohn's String quintet.

The Sunday Orchestral concerts continue to attract large audiences, who take much interest in the good music provided by Dr. Esposito. During the month the programmes have included three symphonies: Beethoven's in C minor, Schubert's 'Unfinished,' and Mendelssohn's 'Italian'; Wagner's 'Siegfried' Idyll, 'Meistersinger' overture and prelude to Act III., 'Tristan,' in addition to some smaller works, which included an Elegy for strings by a local composer, Mr. W. Harvey Pellissier. The soloists have been Miss Nettie Edwards, Mr. Albert Crawley, and Mr. W. H. Jones (vocalists); Dr. Esposito (pianoforte), M. Octave Grisard (violin), and Mr. G. Ellard (English horn).

On December 15 'The College Choral' gave a very good performance of 'Elijah.' Considering that the chorus is entirely and the orchestra largely composed of amateurs, Mr. Charles Marchant, the conductor, is greatly to be complimented on the excellent rendering of the work. The part of Elijah was taken by Mr. Montague Borwell, and the other solo parts were in the hands of various members of the Society.

The Leinster School of Music gave an orchestral concert at the Antient Concert Rooms on December 17. The conductors were Mr. S. Myerscough, the principal of the school, and Mr. J. F. Watson. The programme included Mendelssohn's 'Italian' symphony, Weber's 'Preciosa' overture, and Max Bruch's Violin concerto in G minor, soloist, Miss R. Dowdall, and vocal and instrumental solos by students of the School.

Mr. Herbert F. Ellingford, of Belfast, gave a successful organ recital at the Royal Dublin Society on December 14, when he played a well-selected programme of music.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the second of Messrs. Paterson's orchestral concerts, held in the McEwan Hall on November 23, Mr. Henri Verbrugghen conducting, Mr. Mischa Elman was the great attraction, and his splendid performance of the Beethoven Concerto won numerous recalls. The chief orchestral item was Schubert's 'Unfinished' Symphony, finely played. For the third concert, on November 30, Dr. Cowen conducting, a Wagner programme was provided, and the vocalists were Miss Agnes Nicholls, Mr. Walter Hyde and Mr. Francis Harford. At the fourth concert, on December 7, Mr. Georg Henschel conducted. The outstanding feature of the evening was a beautiful rendering of Brahms's C minor Symphony. Miss Jean Waterson, an Edinburgh lady, was

the vocalist, and was highly successful in two lyrics by Schubert and the grand aria from Boito's 'Mefistofele.' At the fifth concert, on December 14, Mr. Philip Halstead, a Glasgow musician, and Dr. Cowen, played Mozart's Concerto in E flat for two pianofortes. The orchestral numbers included Richard Strauss's 'Till Eulenspiegel's lustige Streiche' and Cowen's 'Indian Rhapsody.' Miss Eve Simony was the vocalist, and charmed the audience with her singing of 'O zittre Nicht,' from the 'Magic flute,' and the 'Air du rossignol' of Massé.

The Edinburgh Amateur Orchestral Society (Mr. T. H. Collinson, conductor) gave its first concert of the season in the Music Hall on November 25. The programme included Dvorák's 'From the New World' symphony and Schumann's Pianoforte concerto. The solo part in the latter work was admirably played by Mr. Robert B. King, a young amateur of much promise. Miss Rose Dunbar sang several songs in excellent style.

The first of Herr Ernst Denhof's chamber concerts was given in Freemasons' Hall on November 21. On this occasion Mr. Denhof was assisted by the Hambourg String Quartet, Madame Pauline Donalda (vocalist) and Mr. Edgar Barratt (accompanist). For the Extra concert given in the Queen's Hall on December 12, the performers were 'La Société de Concerts D'Instruments Anciens' and Miss Mary Münchoff (vocalist). The programme included works by Destouches, P. E. Bach, Lorenziti and Borjou, and songs by early composers.

Mr. Robert Burnett gave his annual recital in Freemasons' Hall on November 20, and in a programme embracing thirty songs showed himself a cultured exponent of vocal art. Miss Beatrice Laidlaw contributed a number of violin solos, and Mr. George Short accompanied.

At the second Harrison concert, held in the McEwan Hall on November 21, the performers were the New Symphony Orchestra, with Mr. Jan Kubelik as solo violinist. Mr. Landon Ronald conducted.

On November 27, in Freemasons' Hall, Mrs. Kennedy-Fraser, assisted by Miss Margaret Kennedy and Mr. John Burnett, gave an interesting recital of Hebridean folk-songs, collected and arranged by herself.

The vocal recital given by Mr. E. C. Hedmondt, assisted by Miss Lilian Coomber, with Mr. N. J. Affleck at the pianoforte, drew a crowded audience to Freemasons' Hall on December 9. Mr. Hedmondt's excerpts from Wagner's operas gave special delight to the listeners, and Miss Coomber's efforts were also highly appreciated.

Mr. Albert B. Bach, assisted by his daughter, Miss Eugènie Bach, gave his annual vocal recital in the Freemasons' Hall on December 15 with an excellent programme. Miss Bach made a very successful début, and Mr. Bach was perhaps heard to greatest advantage in the group of Loewe songs. Mrs. Bach accompanied.

The second of the University Historical Concerts, held in the Music Class Room on December 16, was devoted to a recital of Variations for the pianoforte. The performer was Mr. John Petrie Dunn, who displayed great executive powers in a programme which, in addition to Beethoven's famous 'Diabelli' variations, comprised examples by Byrd, Haydn, Mozart, Schumann, and Brahms. At the third Classical Concert, given in the Music Hall on December 19, the audience had the somewhat rare pleasure of listening to performances of Schubert's Octet and Beethoven's Septet by a party of instrumentalists organized by Mr. Henry J. Wood, and led by Mr. Maurice Sons. Mrs. Henry Wood, accompanied by her husband, contributed songs by Grieg, Brahms, Massenet, and others.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the second classical concert on November 24, Mischa Elman gave a powerful reading of Beethoven's Violin concerto, and Mr. Henri Verbrugghen, who was conductor in Dr. Cowen's absence, secured a fine performance of Schubert's 'Unfinished' symphony. The programme of the third concert, on December 1, was composed wholly of Wagner excerpts, and Miss Agnes Nicholls, Messrs. Walter Hyde and Francis Harford made an excellent trio of solo vocalists.

Public interest in Dr. Henry Coward's first appearance as conductor of the Choral Union was shown by the crowded audience assembled to hear 'Elijah' on December 8, and who accorded the new conductor a very warm welcome. From the outset of the performance it was evident that the choir intended to rise to the occasion, and in this they were entirely successful. Dr. Coward's reading of the oratorio differs from that to which we have been accustomed, mainly in the matter of *tempi* and in attention to details of enunciation and expression, with the result that in many respects we heard a revivified 'Elijah.' The tone of the choir seems to be much improved, especially in the alto and tenor sections. I do not remember having heard the choral recitative in No. 2 more expressively rendered, and in 'He that shall endure' the theme was always in evidence although not obtrusively so. The 'Baal' choruses were considerably slower than usual, and the climaxes were worked up with impressive effect in such numbers as 'Thanks be to God' and 'Be not afraid.' The solo music was sung by Misses Ella Russell and Phyllis Lett, and Messrs. James Davis and Herbert Brown; of these excellent artists special mention must be made of Mr. Brown's rendering of the part of the Prophet, which was remarkable for its declamatory and emotional power. Mr. J. E. Hodgson rendered valuable service at the organ, and in the accompaniments the Scottish Orchestra left nothing to be desired.

The first concert of the season given by the Glasgow Amateur Orchestral Society took place on December 10, when Mr. Hoeck and his forces gave a capital account of themselves in Sterndale-Bennett's overture 'The Naïads,' Haydn's Symphony (No. 2) in D, Wagner's 'Siegfried Idyll' and Rossini's overture to 'Italiana in Algeria.' Miss Bessie Spence played the solo part in Mendelssohn's Violin concerto with good effect, and vocal solos were contributed by Miss Milly Kerr Smith.

At the fifth Classical Concert on December 15, Strauss's symphonic poem 'Also sprach Zarathustra' was brought to a first hearing in Glasgow. The Scottish Orchestra, augmented for the occasion, played the work most brilliantly and to the evidently keen appreciation of the audience. Another novelty was the March from the symphony 'Funeral and Triumph,' by Berlioz, and the programme included Beethoven's 'Coriolan' overture and Cowen's 'Indian Rhapsody.' Miss Eve Simony was the solo vocalist and Mr. J. E. Hodgson organist.

On December 17 the Greenock Choral Union, under Mr. W. T. Hoeck, gave a good performance of Handel's 'Samson.' The solo vocalists were Misses Edith Evans and Gertrude Haworth, Messrs. James Davis and Robin Overleigh. The organ accompaniments were skilfully played by Dr. A. L. Peace.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Gloucester Cathedral was quite filled on December 3, when the 200th Free Musical Recital was given. The event was celebrated by the performance of the 'Hymn of Praise' by a choir of about 300 voices, Cheltenham, Stroud, Tewkesbury and the surrounding towns all rendering help. The band numbered sixty performers, of whom fifty were members of the Gloucestershire Orchestral Society. Dr. A. Herbert Brewer, the cathedral organist, conducted, and the solo parts were taken by Miss MacNaughton, of the Royal College of Music, London, and Mr. A. Watson, of the Chapel Royal, Windsor.

At the Gloucester Choral Society's concert on December 7, Stanford's 'The voyage of Maeldune' and Gounod's 'Faust' (concert edition) were performed. Between these came a small orchestral work of Dr. A. Herbert Brewer's, called 'Auf Wiedersehen.' This piece, performed for the first time on this occasion, is written for strings, wood-wind and horns. The soloists were Madame Clementine de Vere-Sapio, Miss Edith Clegg, Mr. John Bardsley and Mr. William Higley. The band was led by Mr. J. W. Austin, and the president of the Society, Mr. Joseph Bennett, was present.

The Painswick Choral Society performed on December 10 Spohr's 'Last Judgment,' in St. Mary's Church.

Mr. A. W. Bruton conducted, and was ably supported by Mr. S. W. Underwood at the organ.

The Cheltenham Philharmonic Society held its first concert of the season on December 2, when a varied programme was given. Gluck's 'Orpheus,' Dvorák's 'New World' symphony, and Elgar's 'Black Knight,' were works well chosen to exhibit the powers of both choir and orchestra. The solos were rendered by Miss Betty Booker, Miss Ada Forrest and Miss Edna Thornton. Mr. C. J. Phillips ably conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The new Symphony by Sibelius (No. 3, in C major), inscribed to Mr. Granville Bantock, was heard for the first time in England at the Orchestral Society's concert on November 21. It is cast in three movements, there being no definitely-named *Scherzo*. Except in the second movement the interest is more constructional than inspirational. A clever performance was given of Max Bruch's G minor Violin concerto by Mr. Vivian Burrows, a youthful player who displayed admirable skill and taste. The vocalist was Miss Lillie Wormald. At the second Gentlemen's Concert of the Orchestral Society on December 5, Mr. Bantock conducted Tchaikovsky's Suite for strings, and Mr. J. E. Matthews, a member of the orchestra, gave a masterly performance of Tchaikovsky's Violin concerto. The vocalist was Mr. Frank Mullings.

The Hallé Orchestra, conducted by Dr. Richter, was heard on November 28 in a fine programme, which opened with Mozart's 'Jupiter' symphony, and included Wagner's 'Flying Dutchman' overture, 'Prelude and Liebestod' from 'Tristan,' and Elgar's Introduction and Allegro for strings.

At the Philharmonic Society's concert on November 24, the Prelude entitled 'On the cliffs of Cornwall,' from the second act of Miss E. M. Smyth's opera 'The Wreckers' was played, and created a favourable impression, the composer, who was present, being called to the platform. Dr. Cowen also conducted Tchaikovsky's fifth Symphony, and the vocalist, Madame Donalda, sang with brilliant success. At the concert of December 8, the vocalist was Miss Eve Simony, and M. Busoni played Liszt's E flat Concerto and Weber's Concertstück. Hermann Goetz's beautiful Symphony in F was revived at this concert, at which also was heard Debussy's 'Petite Suite' and Cornelius's overture to the 'Barber of Bagdad.'

At the first Schiever Chamber Concert on December 4, Mr. Richard Buhlig played in Brahms's Pianoforte Quartet in A (Op. 26), and in Schumann's Pianoforte quintet. Mr. Schiever and his able associates were also heard in Haydn's Quartet in G (Op. 17).

The eighth festival of the Liverpool Church Choir Association took place in St. George's Hall on December 3. The choir, which numbered upwards of 500, was made up of contingents from eighteen churches, and in tone and attack the singing was on the whole very satisfactory. The choral items included the following anthems and choruses: 'It came even to pass' (Ouseley); 'As I live, saith the Lord' (Chipp); 'Awake up my glory' (Peace); 'Saviour, Thy children keep,' sung unaccompanied (Sullivan); 'Be not afraid' (Mendelssohn), in addition to Barnby's *Magnificat* and *Nunc dimittis* in E, and Sir George Martin's fine anthem, 'Hail! gladdening light.' This latter work was conducted by its composer, who received a flattering reception from a crowded and appreciative audience. The vocal principals were Master Brian Williams (London College for Choristers), with Messrs. Ernest Marriott, George Brierley and Joseph Farrington, from the St. Paul's Cathedral Choir. Dr. Peace was in his accustomed place as organist of the festival, and Mr. Branscombe conducted.

Mr. Walter Bridson, a well-known Liverpool pianist, gave a concert in the Yamen Rooms on December 3, when he was vocally assisted by Miss Lillie Wormald and Mr. Horatio Connell. His cousin, Miss Dorothy Bridson, a clever violinist, was favourably heard in a Handel Violin sonata, and the concert-giver displayed great executive skill in pieces by Chopin, Beethoven, Leschetitzky and Liszt. Mr. Eric Chapman accompanied.

Mr. Arthur Hammond, a young local baritone, who is giving up commerce for music, made his professional début on December 2, when he sang the song-cycle 'Eliland' (Von Fielitz) and other items with considerable acceptance. Mr. F. Peachey was an able accompanist.

The Post Office Choral Society—which, with the orchestra, numbered about 250 performers—under the direction of Mr. P. Ingram, sang Cowen's 'St. John's Eve' on December 10. The vocal principals were Miss Carrie Lanceley, Miss Lucy Nuttall, Mr. Noel Fleming and Mr. Albert Garcia. The band was led by Mr. John Lawson, and there was a large audience.

The Liscard Orchestral Society, conducted by Mr. Philip Smart, gave a successful concert on December 12, at which the Liverpool Cymric Vocal Union, a fine body of male voices conducted by Mr. J. T. Jones, sang with great effect in Prothero's descriptive chorus 'The Britons' and Gounod's 'Soldiers' chorus.'

Of Chamber Concerts deserving special notice, that of the Rawdon Briggs Quartet in the Yamen Rooms on December 15 must be mentioned, by reason of a new Fantasia for string quartet, composed by Dr. Ernest Walker, which pleased greatly. It is a melodious and ingenious piece which sustains interest throughout.

A crowded audience heard the Welsh Choral Union's performance of Mendelssohn's 'Elijah' on December 19. The vocal principals were Miss Esta D'Argo, Miss Rosina Beynon, Mr. John Bardsley and Mr. Herbert Brown. Under Mr. Harry Evans's commanding direction the chorus-singing was marked by the well-known features which peculiarly attest the excellence of the training and singing of this fine choral body, and the performance was again in all respects a notable success.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The great audience which attended the Hallé concert of November 26 heard some excellent choral singing at the performance of Elgar's 'Dream of Gerontius.' The soloists were Mr. John Coates, Miss Sarah Andrew and Mr. Frederic Austin. Dr. Richter conducted. At the concert of December 10, Mr. Egon Petri, professor of the pianoforte at the Royal Manchester College of Music, again displayed his splendid technique in Saint-Saëns's Concerto No. 5, in F, no less than in Liszt's paraphrase of the 'Midsummer Night's Dream' music and in the 'Rigoletto' fantasia. Mr. Horatio Connell sang two of Brahms's 'Serious Songs,' and Mr. Franz Beidler conducted.

At the second Brodsky Quartet concert, on November 25, were played a String quartet by Ferruccio Bonavia, Brahms's Pianoforte quintet in F minor (Op. 34), and Beethoven's Quartet in G (Op. 18, No. 2). Mr. Bonavia is one of the first violinists in the Hallé Orchestra. His interesting work, played for the first time, is, if a little tentative, extremely promising as a musical effort, indicating the ability to use the quartet medium for the utterance of undoubted musical thought and feeling. Mr. R. J. Forbes at the pianoforte played admirably in the Quintet.

At the concert of December 16, the special interest in the programme consisted of two movements of an unfinished String quartet by Grieg, Dr. Brodsky's closely intimate friend. Apparently written some years before the composer's death, the second movement, which is entitled an *Allegro scherzando*, made the more favourable impression.

The chief place in the programme of the Vocal Society's concert on December 16 was occupied by Sir Villiers Stanford's 'Phaudrig Crohoore,' sung with rare spirit under the direction, at the pianoforte, of Dr. Henry Watson.

At the Promenade Concerts, on December 12, we were favoured with a Wagner programme. Mr. Max Mayer, always avoiding threadbare themes, played Schumann's 'Concertstück,' and the first three movements of Hugo Reinhold's Suite (Op. 7) for pianoforte and orchestra. Madame Annie Walker was the vocalist. Our strongest amateur orchestral society—the Beethoven Society—conducted by Mr. E. Gordon Cockrell, played well at the concert of December 8. The programme included Haydn's Symphony in C minor (No. 5 of the Salomon set). Mr. Joseph Percival, a clever pianoforte student of our

Royal Manchester College of Music, distinguished himself in a performance of Chopin's Concerto in E minor.

The director of the Paris Conservatoire, M. Gabriel Fauré, received a warm welcome at the second of the French concerts, given on November 30. He took the pianoforte in a performance of his Quartet in C minor. Mrs. George Swinton sang three of his songs, M. Louis Fleury played his Flute fantaisie, and Miss Stroobants his Harp impromptu. M. Fauré was joined by Lady Speyer in a delightful performance of his Sonata in A major for pianoforte and violin. His playing here and in the accompaniments was admirable in its finish and easy grace. Mrs. Swinton sang some songs by Miss Ethel Smyth, who conducted the orchestral accompaniments. The London New Symphony Orchestra paid us a visit on December 4. Aided by the North Staffordshire Choral Society, with Mr. Frederic Austin as soloist, Mr. Thomas Beecham gave an excellent rendering of Delius's 'Sea Drift.' The composer was present at the concert and was on familiar ground, as he formerly resided here in a business capacity. Mr. Beecham brought forward three other novelties, Vincent D'Indy's symphonic poem, 'La Forêt enchantée,' the first movement of Max Reger's 'Serenade,' and the orchestral *Finale* of Joseph Holbrooke's 'Apollo and the Seaman.' The production of Sir Edward Elgar's Symphony at the Hallé Concert of December 3 is separately noticed on page 24.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

An interesting chamber concert took place on November 24 in connection with the Classical Concert Society, when a grand-niece of Schubert, Miss Geisler-Schubert, and Rheinhold von Währlich gave a Schubert evening.

The Newcastle Vocal Society gave a satisfactory performance of Barnett's 'The Ancient Mariner' on November 26. There was a full orchestra, and Mr. J. E. Jeffries conducted. An exceptionally fine programme of unaccompanied music, ranging from 16th-century madrigals to Cornelius's difficult 'O death,' and examples by young British composers, was given by the Postal Telegraph Choral Society on December 2. The choir, of which Mr. Edgar L. Bainton is the talented and earnest conductor, showed considerable advance upon former achievements. The programme was varied by songs from Mr. Harold Wilde, and violoncello solos by Madame Ess.

On December 2, under the capable direction of Mr. N. Kilburn, Elgar's 'King Olaf' received a fine interpretation by the Middlesbrough Musical Union. Miss Esta D'Argo, Mr. A. Heather and Mr. Humphrey Bishop were the soloists. Brahms's four part-songs for female voices with obbligato for two horns and harp were sung at the concert of the Ladies' Glee and Madrigal Society, held on December 3 in Corbridge Town Hall. Mr. John Walton was the able conductor.

On December 8 the Durham Musical Society, under the direction of the cathedral sub-organist, Mr. W. Ellis, performed Stanford's 'The Revenge' and Somervell's 'The forsaken Merman,' with orchestral accompaniment. On the same evening the Choral Society at Ryton sang Sterndale Bennett's 'May Queen.' Vigorous renderings of Stanford's 'The Revenge' and Elgar's 'Banner of St. George' were given by the South Shields Choral Society, under the baton of Mr. M. Fairs, on December 9. The same evening the Willington Choral Society, conducted by the Rev. G. W. Anson Firth, performed Spohr's 'Last Judgment' and a miscellaneous selection. Mr. Alfred Wall's quartet party played quartets by Borodin (in D) and Cherubini (in E flat), a strange contrast, at the first of this season's concerts of the Newcastle Musical Society, on December 10. The first concert of a new society at Great Ayton was held the next evening, and included several excellent part-songs. Mr. Amers, a local bandmaster, is holding a series of Saturday night concerts in Newcastle Town Hall.

Three concerts took place on December 16. The Newcastle Catholic Choral Society (conductor, Mr. E. J. Rogers) performed, with orchestra, Hummel's Mass in D. The Auckland Musical Society, under the baton of Mr. Kilburn, performed Mendelssohn's 'Christus' and Coleridge-Taylor's 'Minnehaha,' and Brahms's Violin concerto was played by Mr. Louis Pecksai. The Greenbank Primitive Methodist Choir, Darlington, gave a performance of 'Judas Maccabæus,' with organ accompaniment. Mr. W. Heslop conducted. The following evening, Brewer's 'Sir Patrick Spens' and Speer's 'Jackdaw of Rheims' were sung by the Tynemouth Amateur Vocal Society, to pianoforte accompaniment. Mr. M. Fairs conducted.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The North Staffordshire Orchestra gave its first concert of the present season on November 19 in the Town Hall, Hanley. This Orchestra came into existence through the Morecambe Musical Festival at which, some three or four seasons ago, the local amateurs under Mr. John Cope (conductor) competed for a prize. Since then it has done useful work in providing the district with good orchestral concerts, in addition to giving several English composers an opportunity of hearing their works produced. At the recent concert the Orchestra took a secondary part, in that it was mainly responsible for the well-played accompaniments to two concertos, Mendelssohn in G minor for pianoforte and that by Beethoven for the violin, both ably interpreted by Mr. Clarence Haydn and Miss Margaret Holloway respectively. The orchestral items included movements from a Suite by Saint-Saëns, and the overtures 'Leonore' (No. 3), (Beethoven) and 'Fra Diavolo' (Auber). Mr. John Cope conducted.

Much interest was excited at the first concert given by the North Staffordshire District Choral Society on December 3, in the Town Hall, Hanley. Not many festival committees would dare the experiment of bringing forward so many novelties in one evening. On this occasion the New Symphony (London) Orchestra of ninety players (conductor, Mr. Thomas Beecham) made their first appearance in the district. Mr. Granville Bantock conducted a fine performance of his 'Omar Khayyám' (Part II.), in which Miss Phyllis Lett, Messrs. Frank Mullings and Frederic Austin were the soloists. Mr. Bantock also conducted the prelude to his 'Sappho' song-cycle, and Miss Phyllis Lett sang 'In a dream I spake' and the 'Bridal song' from the same set, with rare artistic insight. Mr. Thomas Beecham showed his enthusiasm for the music of Frederick Delius by conducting from memory a performance of 'Sea Drift.' There was some delicate and poignant choral singing, with Mr. Frederic Austin as soloist, and the composer, who was present, remarked that it was a perfect performance. Mr. Beecham brought forward an orchestral novelty by Mr. Havergal Brian, entitled 'Hero and Leander.' Mr. James Whewall, conductor of the Society, secured a vigorous rendering of Cornelius's unaccompanied part-song 'The Tempest,' and a brilliant rendering of Berlioz's overture 'Carnaval Romain' brought a memorable concert to a close.

The Amateur Musical Society of the old moorland town of Leek gave its one hundred and ninth concert in the Town Hall on December 14, when a good performance of Haydn's 'Creation' was given. Something in the nature of a revival has recently taken place in this old Society, and on this occasion we noticed much piquancy and freshness in the chorus-singing. The principals were Madame Sadler-Fogg, Mr. Fred Fallas and Mr. Fowler Burton. The North Staffordshire Orchestra ably assisted, and Mr. John Cope conducted.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Since the conclusion of the musical festival there is little to record in the way of musical doings, but an interesting concert was given in connection with the Railway Guards' Universal Friendly Society at St. Andrew's Hall on November 26, the vocalists engaged being Miss Lillie Wormald, Miss Mabel Braine, Mr. Webster Millar and Mr. Charles Tree. Miss Sybil Keymer appeared as solo violinist.

The Norwich Philharmonic Society, under the direction of Dr. Bates, gave its 123rd concert at St. Andrew's Hall on December 10, Miss Grainger-Kerr being the vocalist

and M. Ferencz Hegedus the solo violinist. Miss Grainger-Kerr contributed Landon Ronald's 'Four songs of the hill,' a lullaby by Cyril Scott, and an 'Old folk-song.'

M. Hegedus played Mozart's Concerto No. 3, in G, the *Adagio* from Concerto in D (Richard Strauss), and 'Perpetuum Mobile' (Novacek), and the Philharmonic Society contributed to the programme two movements from Brahms's Symphony in D (No. 2); Gounod's Overture 'Mirella'; Bach's Gavotte in E and 'Marche Slave,' by Tchaikovsky.

The Saturday Popular Concerts, under the conductorship of Dr. Bunnett, have been resumed for the season, and several well-known artists have already appeared, including Miss Gertrude Maxsted, Miss Kate Rooney and Mr. John Bardsley. At the first concert of the season the crowded audience included the Mayor, Sheriff and Corporation.

St. Andrew's Church, Norwich, possesses a fine organ, erected some three years ago by Messrs. Norman & Beard, and recently a carved oak case of elegant design has been added. It was dedicated by the Dean of Norwich on November 19, at a special service at which an organ recital, interspersed with vocal solos, was given. Mr. Harding, the church organist, presided at the organ, and Miss d'Auvergne Upcher was the vocalist. The choir, which is the largest church choir in Norwich, also took part in the service, under the able direction of the choirmaster, Mr. Dobson.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Retford Choral Society, under Mr. H. C. Andrews, gave German's 'Merrie England' on November 26, when a band and chorus of 120 performers gave a very good account of themselves. The solos were ably rendered by Miss Cook-Smith, Miss May Peters, Mr. Ben Calvert, Mr. Julien Henry and Mr. Mackie.

Mr. Arthur Richards conducted the Nottingham Evening Schools Choral Society in a successful performance of selections from Gounod's 'Faust,' on November 28. The soloists were Miss Lily Clark (Marguerite) and Mr. Carver (Faust), both of whom sang very creditably. Mr. Frank Taylor presided at the pianoforte, and the chorus, if somewhat lacking in attack, gave a careful and artistic performance of their portion of the work.

At the Nottingham Sacred Harmonic Society's orchestral concert on December 3, the programme contained Beethoven's eighth Symphony, Tchaikovsky's Caisse-Noisette Suite, and Elgar's overture 'In the South' as principal items. Miss Susan Strong proved an attractive vocalist, and Mr. Allen Gill safely guided his forces through a difficult programme.

Mr. Charles E. Riley conducted a fine performance of Stanford's 'Phaudrig Crohoore' on December 10, when the members of the Nottingham Glee and Madrigal Society gave their first concert of the current season. The choral forces were ably assisted by an orchestra led by Mr. Pickerill, who gave a fine rendering of Mozart's G minor Symphony and Weber's 'Oberon' overture. The chorus also sang a number of glees and part-songs, including Sullivan's 'The long day closes,' which deserves special mention for its artistic rendering.

On December 14 the Stapleford Choral Society gave a performance of 'Judas Maccabæus.' The solos were ably rendered by Miss Minnie Wall, Madame Racklyept, Mr. Harry Hartley and Mr. A. E. Marks. Mr. Fred Wyatt presided at the organ, and Mr. George Spencer conducted a very efficient rendering of Handel's work.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present term took place on October 22 in the Town Hall, when an excellent performance of Coleridge-Taylor's 'Hiawatha' was given by the Oxford Vocal Society. The soloists were Miss Ethel Lister, Mr. Charles Child and Mr. Greeves Johnson (of St. Paul's Cathedral), and Mr. H. B. Wilsdon ably conducted.

On November 4 in the same hall and under the auspices of the Musical Club, an orchestral concert was given, the programme including Mendelssohn's 'Hebrides' overture, Schubert's Symphony in C, and Brahms's Violin concerto, Professor Karl Klinger playing the solo part.

On November 18, in the Examination Schools and in connection with the Musical Union, Herr Ludwig and his confrères gave an excellent concert of chamber music, the principal items being the Quartets of Beethoven (Op. 127) and Mendelssohn (Op. 44), No. 3, both in the key of E flat, and beautifully played. Mr. F. S. Austin pleasantly contributed songs by Schumann and Grieg.

In the Town Hall and under the auspices of the Musical Club, a very enjoyable orchestral concert was given on November 26. The programme consisted of Mozart's Pianoforte concerto in G (K. 453), of which the solo part was delightfully played by Mr. Leonard Borwick, Wagner's 'Siegfried' idyll, Bach's 'Brandenburg' concerto for strings only, and Beethoven's Symphony in B flat. Dr. H. P. Allen conducted with great care and judgment.

'The event' of the term was no less than a Parry Concert, on December 3, in the Town Hall. This was indeed a graceful tribute to our late Professor of Music, and the Choral and Philharmonic Societies are to be most heartily congratulated not only upon an excellent idea, but also upon the successful manner in which it was carried out. The concert opened with the virile 'English' Symphony in C, followed by the Ode 'The glories of our blood and state.' Lastly came the oratorio 'Job,' the solos being quite safe in the hands of Mr. Plunket Greene, Misses Child and Gibson. The composer, who conducted, was again and again recalled, his reception being most cordial.

Mr. Herbert C. Warrilow, organist of St. Barnabas Church, of this city, has organized a series of organ recitals at the Town Hall by blind organists. The first was given by Mr. Victor Spanner, on November 3, and the second by Miss Emily Lucas on December 4. The two remaining recitals are to be given next term by Mr. H. C. Warrilow and Mr. W. Wolstenholme respectively.

Sir Walter Parratt's inaugural lecture as Professor of Music, is referred to on p. 30.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. Henry J. Wood has entered upon his fifth season as conductor-in-chief of the Sheffield Amateur Musical Society, whose eightieth concert took place in the Albert Hall on December 15. This, the senior musical society of the city, is enjoying unexampled prosperity, not the least of its recent successes being a deeply reverential performance of Dvorák's 'Stabat Mater,' under the inspiring direction of Mr. Wood. The characteristic merits of the Society's choralism—refinement, and beauty of tone and expression—served to make the singing of the choir intensely enjoyable. In Brahms's 'Song of Destiny,' equally high choral attainments were revealed, to the great pleasure of the conductor, who at the close announced his desire to invite the Society to a concert at Queen's Hall, in order that London may have an opportunity of hearing his Sheffield choir. A fine local orchestra, strengthened by some players from Queen's Hall and Manchester, performed Elgar's 'Wand of youth' suite (No. 2) and, with Mr. J. W. Phillips, the organist of the Society, Boellmann's 'Fantaisie dialoguée' for organ and orchestra. The soloists were Miss Ethel Lister, Miss Jessie Goldsack, Mr. Alfred Heather and Mr. Thorpe Bates.

The Sheffield Choral Union is reviving itself very bravely, after some vicissitudes of fortune. A concert in the Montgomery Hall, on December 9, proved that the enlarged choir of the Union is being well-trained, under Mr. H. Reynolds, the newly appointed conductor. Cowen's 'John Gilpin' was very merrily sung, and in Stanford's 'The Revenge' the sterner demands on the resources of the singers were competently met. In the absence of an orchestra, pianoforte accompaniments were played by Madame E. Whewell.

The Hillsborough Choral Society is a flourishing suburban organization. An access of membership and funds enabled the directorate to give an adequate and, chorally, highly efficient performance of 'Elijah,' on December 10, under the conductorship of Mr. F. Shimeld. On the same night a

gallant little body of enthusiasts, the Heeley Wesley Choral Society, performed very capably Cowen's 'Rose maiden,' under Mr. E. G. Laycock. Another prosperous musical organization, the Sheffield Male Glee and Madrigal Society, gave a concert in the Montgomery Hall on the following evening, conducted by Mr. W. H. Robinson, when the members sang a number of glees and part-songs with charming refinement. Sullivan's 'The beleaguered' and Hiles's 'Hushed in death' were especially well sung.

The choral activities of the month—they have been numerous—have also included an admirable performance of 'The Creation' by the Rotherham Choral Society, under Mr. Thomas Brameld; a concert by the Barnsley St. Cecilia Society, under the new conductor, Dr. Bairstow, at which Brahms's 'German' Requiem was most impressively sung; a performance of 'Elijah' by the Heeley Musical Union, directed by Mr. M. Tomlinson; and an intelligent interpretation of Barnett's 'Ancient Mariner' by the Norton Lees Choral Society, Mr. I. White conductor.

The amateur orchestral societies of the city have also been busy reporting progress on the half-season's study. The Philharmonic Orchestra played Tchaikovsky's fifth Symphony and the 'Finlandia' suite of Sibelius, at their successful winter concert, and the probationary band of the same body gave a concert with encouraging results, both events being directed by Mr. J. H. Parkes. The Amateur Instrumental Society migrated to the new Victoria Hall for the first subscription concert, at which Beethoven's seventh Symphony was the chief work performed. Mr. J. Duffell conducted. At several of the churches Spohr's 'Last Judgment' has furnished special Advent music.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Though there is nothing of great moment to record, this has been a busy month at Leeds, and on the whole an interesting one. The subscription concert on December 3 included a strong and sane performance, under Dr. Richter's direction, of Tchaikovsky's fifth Symphony, and a brilliant one of Elgar's fine Variations. The Philharmonic Choir sang Brahms's 'Nänie,' and, under the conductorship of their chorus-master, Mr. Fricker, Bach's motet 'Be not afraid,' with a precision, purity and brightness of tone and refinement worthy of the highest praise. As a pendant to the Philharmonic Society's performance of 'St. Paul,' chronicled a month ago, the Choral Union gave 'Elijah' on December 16, when Dr. Coward gave his strikingly individual reading of the work. The singing of the choir was uniformly powerful and brilliant, and the principals were Miss Gleeson-White, Miss Phyllis Lett, Mr. Webster Millar and Mr. Herbert Brown.

On December 4, Brahms's 'German Requiem' was given at a special service in Leeds Parish Church. By this time the great work has become fairly acclimatised to Leeds, and a finished and sympathetic performance was given under the alert and artistic conductorship of Dr. Bairstow. The organ was most ably handled by Mr. Tertius Noble, of York Cathedral, and the baritone solos were well sung by Mr. Browning, the soprano solo being undertaken, not ineffectively, by two of the choir-boys.

The Municipal Concerts have been particularly interesting, and large audiences have shown that it is possible to make the programmes educational without too great a sacrifice to popularity. Both on November 28 and December 12, Bach—who even now cannot be styled a 'popular' composer—was represented. On the former occasion we had not only some solos from the church cantatas, sung by Mr. Francis Harford, but the third Suite in D, and on the latter the beautiful Suite in B minor, with a solo flute part, was heard. Nor have native composers been neglected. Mr. Rutland Boughton's 'Tintagel,' a vivid and picturesque piece of landscape-painting, akin in its subject to Mendelssohn's 'Hebrides,' was well played under the composer's direction, and an early work by Mr. William Wallace, 'The passing of Beatrice,' showing the strong influence Wagner exerted over him sixteen years ago, proved interesting. New to Leeds was Vincent d'Indy's 'Wallenstein's camp,' a clever and effective piece, vigorous and full of bustle and animation. Mr. Baynton-Power's clever, easy performance of the solo part in Saint-Saëns's C minor Pianoforte concerto, and Miss Lily Simms's artistic playing of the same composer's Rondo capriccioso, deserve mention, and a most finished performance of a Haydn Symphony in D (the 'London' symphony) showed the excellent quality of the orchestra, on whose efficiency their conductor, Mr. H. A. Fricker, deserves warm congratulation.

One of the most interesting events of the month was a lecture recital on December 8, to expound Debussy's 'Pelléas et Mélisande,' a paper read by Mr. Gueritte being illustrated by two admirable artists, Madame Bathori-Engel and M. Emile Engel, the former playing the pianoforte so as to give a charming outline effect of Debussy's subtle scoring. At the Bohemian Concert on November 25, string quintets by Brahms and Mozart were associated with a well-written, fanciful 'divertimento' by a Leeds musician, Mr. Arthur Grimshaw, based on three old folk-tunes. The Rasch Quartet, on December 9, also paid attention to contemporary native art by playing Mr. Holbrooke's 'Fantasie,' whose three movements are entitled respectively 'Departure,' 'Absence,' and 'Return,' a work of distinct power, more complete in effect from a technical point of view than some of his compositions. In Brahms's concise and beautiful Trio in C minor (Op. 101), Mr. Noel Bell was a most artistic pianist, and a Mozart quartet ended the concert.

On November 24, Mr. Fred Dawson gave a recital, at which he not only played compositions of the type usual on these occasions, but gave especial interest to the second part by making it a review of harpsichord and pianoforte music, from Scarlatti to Debussy, in a series of twenty-two pieces which he played with inexhaustible brilliancy. A vocal recital was given by Mr. H. Brearley, one of the foremost of Yorkshire tenors, on November 26, when the violin solos of Miss Nora McKay and the pianoforte playing of Mr. Baynton-Power were enjoyable features of an excellent programme. A violin recital by Miss Lily Simms, assisted by Mr. Herbert Johnson as pianist, on December 11, and Mr. Backhaus's pianoforte recital at one of Messrs. Haddock's Musical Evenings on December 15, must not pass without mention.

BRADFORD.

At the subscription concert on December 18, the Hallé Orchestra, under Dr. Richter, played the 'Jupiter' and 'New World' Symphonies, together with suites by Bach, Tchaikovsky, and Bizet. On December 4 the Festival Choral Society gave a programme of madrigals and part-songs, conducted by the chorus-master, Mr. Branscombe, the singing being marked by intelligence and finish. On December 5, the Permanent Orchestra, under Mr. Allen Gill, gave a concert whose feature was a representative series of pieces by Russian composers; Tchaikovsky and Rubinstein being the chief, while with them were associated, not inappropriately, Sibelius and Moszkowski. Miss Lummert, a contralto well-known in the West Riding as artist and teacher, gave her farewell recital on December 12, when her artistic discernment was shown in a selection of songs by some of the greatest modern composers, and a group of living English composers. She was aided by Miss Pattie Hornsby, a brilliant and most intelligent soprano, and by the artistic accompaniments of Mrs. Henrich, while Mr. Herbert Johnson's pianoforte solos were very enjoyable.

OTHER TOWNS.

The Hull Vocal Society, of which Dr. G. H. Smith is the artistic head, gave a selection from 'Israel in Egypt,' together with Bach's cantata, 'God's time is the best,' at their first concert on November 24, the principals being Miss Alice Lakin, Messrs. J. Roberts, Dan Price and G. H. Ditchburn. The singing of the choir was marked by freshness and energy. The programme of the Hull Philharmonic Society on December 4, included some familiar classics by Haydn and Beethoven, but was brought well up to date by the 'Finlandia' of Sibelius and the 'L'Après-midi d'un Faune' of Debussy, which were more than creditably played under Mr. J. W. Hudson's direction. The Hull Symphony Orchestra has resumed its concerts, encouraged by the patronage of many local lovers of music who see the advantage of the establishment of a permanent professional orchestra in the town. On December 2, Haydn's 'Surprise' symphony pleased though it has ceased to 'surprise' even the

most unsophisticated concert-goers. Beethoven's 'Egmont' and 'Fidelio' overtures were played with force, and Bizet's charming 'Toy' suite was highly enjoyable. On December 16 the programme included Mozart's 'Prague' symphony and Sullivan's 'Masque' music to the 'Merchant of Venice.' Mr. Wallerstein's energy inspires his orchestra, whose attack is excellent.

The York Musical Society, on December 15, gave under Mr. Tertius Noble's energetic direction Brahms's 'Song of destiny' and Sullivan's 'Golden legend.' The second of two happily devised concerts, intended primarily for children but enjoyed by not a few adults, was given on December 5 by Miss Bigge, an amateur whose services to music in York will be acutely realised now that she is leaving the city. With the aid of the Hon. Miss Norah Dawnay a most delightful programme of songs, English, Scotch and Irish, and of pianoforte pieces, such as a Haydn sonata, Beethoven's 'Groschen' rondo, and Holbrooke's humorous version of 'Three blind mice' as a waltz, was given, and the idea was so obviously appreciated that one trusts it may find copyists.

At Scarborough the Philharmonic Society gave a very creditable performance of Berlioz's 'Faust' on November 30, under Dr. Ely's direction, the singing being on the whole finished and expressive. The principals were Miss Emily Breare, Mr. Alfred Heather and Mr. Charles Tree—the last a very incisive Mephistopheles—a local singer, Mr. E. C. Foster, taking the part of Brander. On November 24 the Keighley Musical Union, under Mr. J. B. Summerscales, sang Elgar's 'King Olaf' and Cowen's 'John Gilpin.' Miss Ethel Lister, Mr. Turnpenney, and Mr. Ranalow were the principals in a generally satisfactory performance. At Ossett, on the same day, Goring Thomas's charming cantata 'The sun worshippers' was given by the Choral Society, of which Mr. Whitworth is conductor. Miss Manson and Mr. W. Green were the vocalists, and Mr. Joseph Booth, a promising pianist, was the soloist in Saint-Saëns's 'L'Afrique' fantasia. Dr. Bairstow, the Leeds parish church organist, has just undertaken the conductorship of the Barnsley St. Cecilia Society, and at his first concert on December 10 conducted a good performance of the 'German Requiem,' in which Miss Booker and Mr. F. Harford were the soloists. At the Wakefield chamber concert on December 10, the London Instrumental Sextet gave an interesting and uncommon programme of concerted music for wind instruments and pianoforte; quintets by Mozart and Klughardt, and a fine sextet by Thuille. Miss Henzel, the pianist, played Schumann's 'Etudes Symphoniques' with much fire and brilliance. At one of the special memorial services which Mr. C. H. Moody has made a feature in Ripon Cathedral, Brahms's 'German Requiem' was given on December 18, the organ accompaniment, ably played by Mr. Pattman, of Glasgow, being eked out by harp and drums with very good effect. Other choral concerts which must be passed over with brief mention are the Pudsey Choral Union's 'Seasons' on November 30, under Mr. H. H. Pickard; the Morley Choral Society's performance, on December 7, of Gluck's 'Orpheus,' under Mr. Fricker; the Ilkley Vocal Society's of Elgar's 'Black Knight' on December 14, under Mr. Akeroyd; and the Batley Choral Society's of 'St. Paul' on December 15.

The letter of our Devonshire and Cornwall correspondent is unavoidably deferred till the February issue.

We gladly call attention to the 'Home Music Study Union.' The honorary secretary is Mr. J. E. Lawrence, 63, Grange Avenue, Leeds, who writes: 'The chief object of the Union is to further the intelligent appreciation of music. It seeks to effect this by methodical and organized study of the Art, and of its history and form, suited to the requirements of those who have, and those who have not, a technical knowledge of it.' *The Music Student*, the magazine of the Union, made its first appearance in November. It is an educational publication which is welcomed as a serious contribution to musical literature, the 'courses' therein set forth being a particularly useful feature of its readable pages.

Madame Melba has presented the Melbourne Philharmonic Society with a complete set of costly orchestral instruments, at the flat pitch, manufactured by Messrs. Rudall, Carte & Co.

Foreign Notes.

BAYREUTH.

Next year's festival performances will for the first time see Professor Arthur Nikisch at the conductor's desk in the famous Cavern where hides the invisible orchestra. He will conduct the second 'Ring' cycle. It is announced that all the tickets for the two 'Ring' cycles are already sold.

BERLIN.

The latest sensation in musical circles has been a series of concerts given by Mr. W. W. Andreeff, of St. Petersburg, with his Great-Russia Balalaika orchestra. The 'Balalaika' is a Russian people's instrument of a distinctly primitive kind, consisting merely of a three-cornered sounding-board, over which three strings are stretched, the strings being plucked as in a guitar. There are balalaikas of all sizes, from what would correspond to the violins of an ordinary orchestra to enormous instruments suggesting huge double-basses. The band of some twenty-five players was heard chiefly in Russian folk-songs and dances. But classical pieces by Schubert and Schumann (specially arranged for this strangest of orchestras) were also played, and the wonderful variety of tone-colour and tone-gradation produced, together with a very inspiriting crispness in the matter of rhythm, were greatly admired. The band was reinforced by the old Russian 'domra,' a three-stringed instrument not unlike a mandoline, and, like the Italian instrument, played with a plectrum. There are six sizes of domras. Then there were two 'gussli,' suggesting horizontal harps. With their brilliant *glissando* effects, these 'gussli' added greatly to the strange charm of the performances.——In the presence of the composer, Signor R. Leoncavallo's opera 'Zaza' was performed for the first time in Berlin at the Comic Opera on November 27, and received with great favour.——On December 2, Herr Leo Blech's new opera 'Versiegelt' and M. Raoul Laparra's 'La Habanera' were played at the Royal Opera for the first time in Berlin. Herr Blech's merry work pleased the audience greatly, but M. Laparra's sinister bill-poster tragedy—in which the ghost of a man murdered by his brother plays a leading part, and supernatural voices in a gruesome scene by the murdered man's grave admonish the culprit—was so little to the taste of Berliners that laughter, hissing and whistling greeted it, and the management decided the same evening to withdraw the work.——On December 9 the Russian composer Sergei Ivanovitch Tanéïèv, of Moscow, gave a concert of his own compositions, with the assistance of the famous Bohemian Quartet, and scored a triumphant success. The programme included the Trio, Op. 22, the String quartet (Op. 19), and the Pianoforte quartet (Op. 20).——The young English pianist, Miss Evelyn Suart, gave a concert with orchestra on December 11, and produced a most favourable impression. 'A decisive victory,' to quote a well-known musical journal.

BOSTON.

Mr. Ignaz Paderewski has composed a Symphony which will be first produced by the famous Boston Symphony Orchestra.

COLOGNE.

Generalmusikdirektor Fritz Steinbach has just produced Herr Waldemar von Baussnern's symphony 'Youth.' The work was very favourably received.——A new 'Easter cantata' for soprano solo, chorus and orchestra, by Max Bruch, was produced at the last Gürzenich concert under the same renowned conductor, and received with great favour.

DRESDEN.

The production of Richard Strauss's 'Elektra' will take place towards the end of January. Generalmusikdirektor von Schuch will conduct. Frau Krull will represent the delectable heroine, while Frau Schumann-Heink has been chosen for the part of Klytemnestra. The event will no doubt attract critics, managers and music-lovers from all parts of the musical world.

DUISBURG.

A new work, described as 'Pandora, songs and lyric scenes after Goethe's poem, for male chorus, soli, orchestra and declamation,' composed by Herr Arnold Mendelssohn, was produced here on November 29 and enthusiastically received. Dr. Walter Josephson conducted, and the chorus was the Duisburg Teachers' Choral Society.

DÜSSELDORF.

It is officially announced that Professor Karl Panzner, now Musikdirektor at Bremen and one of the most renowned of German conductors, will on May 1 vacate his present post in order to settle at Düsseldorf as successor to Professor Julius Buths.

FLORENCE.

On November 28 a new three-act opera entitled 'Cadore,' composed by Signor Montico, and dealing with the Italian anti-Austrian rising of 1848, was produced here, but neither the music nor the performance were calculated to impress the audience favourably.

GENOA.

At the Politeama Theatre a new opera and prologue in three acts entitled 'Aixa,' and composed by Signor Edoardo Bellini, was produced on November 28, without however meeting with success.

GÜTERSLOH.

A symphonic poem, 'Don Carlos,' doubtless based on Schiller's drama, was produced at the last symphony concert and very favourably received. Herr G. Christiansen is the composer.

HAMBURG.

'Job,' a dramatic poem for soli, chorus and orchestra, by an American composer, Mr. F. S. Converse, was performed here by the Cecilia Society for the first time in Germany on November 23, and made a deep impression, the composer, who was present, being greeted with much enthusiasm. Mr. Converse, who was born in New England thirty-seven years ago, after studying at Yale University became a pupil of Rheinberger at Munich. His music is, however, essentially modern in style and shows a considerable degree of originality. Professor Spengel conducted, and Frau Schumann-Heink sang the contralto part in which her glorious voice touched every heart.——Professor Georg Schumann's new oratorio 'Ruth' was produced here on December 7, at the fifth Philharmonic concert, by the Singakademie, under the direction of Professor Richard Barths, and very favourably received. The composer, who has compiled his own libretto, has made full use of passages from the Psalms and other sources, including a chorus of 'Spirits of the night,' the words of which are by Herr K. E. Knatz. In his music Professor Schumann has incorporated some Hebrew melodies, as well as a German volkslied of the 15th century.

INNSBRUCK.

The local Musikverein celebrated on December 4 the ninetieth anniversary of its foundation, by a festival concert at which Bruckner's D minor Mass and Liszt's 13th Psalm were performed, under the direction of Professor Pembaur.

MAGDEBURG.

Peter Cornelius's rarely-heard second opera 'Der Cid' has just been performed for the first time here at the Municipal Theatre, and very favourably received. The work was given in its original form, as 'edited' by Herr Max Halbe.

MILAN.

The never-failing supply of new Italian operas has received a fresh addition in 'Fasma,' a lyric drama in three acts, composed by Signor Pasquala La Rostella. The plot is based upon an episode in the Polish Insurrection of 1830-32, and the music shows many qualities likely to please an average audience. The work was produced on December 1 at the Teatro Dal Verme.

MUNICH.

For next year's Mozart-Wagner festival performances, the former master's 'Don Giovanni,' 'Figaro,' 'Così fan tutte' and 'Die Entführung aus dem Serail' have been chosen; while Wagner will be represented by 'Tannhäuser,' 'Tristan,' 'Die Meistersinger' and the 'Ring.' As usual, the Mozart operas will be performed in the Residenztheater, and Wagner's at the Prinzregententheater. The festival will be held between July 31 and September 13.——The first concert of the Society for Choral Singing, under Herr Ludwig Hess, was devoted to no less than five rarely-heard cantatas by J. S. Bach, viz., 'Du wahrer Gott,' 'Sehet, wir gehen hinauf,' 'Wie schön leuchtet der Morgenstern,' 'Komm, du süsse Todesstunde,' and the cantata celebrating the election of councillors, 'Preise, Jerusalem, den Herrn.' The audience waxed mightily enthusiastic over these 'novelties.'

NEW YORK.

Eugen d'Albert's opera 'Tiefland' was performed for the first time at the Metropolitan Opera House on November 23. It was well received, without however achieving a great success. On November 26 (Thanksgiving Day) the same institution performed 'Parsifal' for the first time this season.——By cabling over to the composer the sum of 5,000 dollars, Mr. Oskar Hammerstein, of the Manhattan Opera House, has secured the exclusive right of performing Richard Strauss's new opera 'Elektra' in the United States.

OBERLEUTENSDORF.

In this little Bohemian town there flourishes a 'Mozart orchestra,' which on December 6 gave a concert with a Mozart programme containing in chronological order a number of rarely-heard pieces, *e.g.*: The sinfonia to the master's first sacred cantata, 'Die Schuldigkeit des ersten Gebotes,' composed at the age of ten; the overture to 'Bastien and Bastienne,' dating from his twelfth year; and many other works. The last piece on the programme was the overture to 'Die Zauberflöte.'

PARIS.

At the Colonne concert of November 29 a new Fantasia for pianoforte and orchestra by a new composer, M. Henri Welsch, was produced, but coldly received. The work is in three movements, all of which are built upon an original theme only two bars in length.——A splendid performance of Bach's Mass in B minor was given on December 6 at the Conservatoire, under the direction of M. A. Messager, while the Bach Society, on December 2, presented a programme devoted to the triple Concerto for pianoforte, flute and violin, the second Brandenburg concerto, a Sonata for two flutes, and some sacred songs. It is evident that in the French capital appreciation of the great master's genius grows apace.——M. Isidore de Lara's opera 'Sanga,' originally produced at Nice in 1906, was added to the répertoire of the Opéra-Comique, in a new and greatly altered version, on December 9. The alterations affect both libretto and music.——At its last sitting the Académie des Beaux-Arts elected Herr Engelbert Humperdinck, composer of 'Hänsel and Gretel,' a corresponding member in the place of the late N. Rimsky-Korsakoff.

PHILADELPHIA.

Mr. Oskar Hammerstein opened his new opera house—'the biggest and beautifullest in the world'—on November 17. Constructed throughout of steel and stone, the house was erected in the amazingly short time of five months and eighteen days. The first performance, 'Carmen,' drew an enormous audience of over 4,000 people, while many more thousands had to be disappointed. A most brilliant performance of Saint-Saëns's 'Samson and Delilah' was given before an audience which included, 'by invitation,' five hundred ministers of religion of all denominations, whom Mr. Hammerstein was anxious to convince of the harmlessness of presenting Bible stories on the stage. He is said to have succeeded in his endeavour.

ROME.

An 'International Society for Chamber Music' has recently been founded here, which gave its first concert on November 25. The programme was devoted exclusively to Bach, a master all but unknown in the Italian capital. The fifth Brandenburg concerto, the Concerto in C for two claviers, the C major Suite for violoncello, and the Adagio in G minor for violin, string orchestra and cembalo constituted the splendid programme. Herr Friedrich Spiro—one of the most ardent Bach enthusiasts anywhere to be found, and well known as the bright and entertaining Rome correspondent of the Berlin *Signale*—was the conductor, though his name did not appear on the programmes. The audience, as well as the leading musical critics, displayed extraordinary enthusiasm.

STUTTGART.

'Misé Brun,' a lyric drama in four acts, written and composed by M. Pierre Maurice, was produced at the Royal Court Theatre on November 15 and greeted with enthusiasm. Professor Max Schillings, to whom the score is dedicated, conducted a splendid performance.

TURIN.

'Il Grillo del focolare,' a musical comedy in three acts, was produced here at the Politeama Theatre and well received. The composer, Signor Riccardo Zandonai, is a young man twenty-three years of age, and his work promises well for his future career.——A new four-act opera entitled 'Serafina d' Albania,' by Signor Angelo Francesco Cunes, was produced at the Victor Emmanuel Theatre, but failed to please.

WEIMAR.

On December 15, the fiftieth anniversary of the production, under Franz Liszt, of Peter Cornelius's delightful 'Barber of Bagdad,' a festival performance of the opera was given in the Court Theatre. A prologue, written by a son of the composer, Professor Dr. Carl Cornelius, of Basle, was recited on the occasion.

The Oxford House Musical and Dramatic Association gave an interesting concert at Excelsior Hall, Bethnal Green, on December 5, the performance being honoured with the presence of Princess Christian and Princess Henry of Battenberg. The chief feature of the programme was Stanford's 'Revenge,' and the excellent work done by the choir of 200 singers, gathered from the locality, and by the orchestra, again testified to the care and skill of Mr. Cuthbert Kelly, the conductor. The solo vocalists were Miss Nora Meredith and Mr. Hugh Peyton. The good work done by the Association in the neighbourhood of Bethnal Green was shown by the interest of the numerous and appreciative audience, and it may be mentioned that equally crowded and appreciative audiences are present throughout the season, at the Shakespearean plays given by Mr. Charles Fry, the music at these performances being also under the direction of Mr. Kelly.

Mr. Frederic Beard, formerly well-known in connection with choral music in Birmingham, has organized a choral society in Melbourne, where he now resides, to be called the Victorian (or Melbourne) Festival Choral Society. It is proposed to give a series of four concerts (the first of which, 'Elijah,' was given on November 1) at which the following works are to be performed: Samson and Delilah, Choral Symphony, In exitu Israel (Wesley), Song of Destiny, and the Dream of Gerontius. May all success attend Mr. Beard and his co-helpers in carrying out this ambitious programme.

The London Sunday School Choir will hold their annual choral festival at the Royal Albert Hall on Saturday evening, February 20, when the band and choir will number 1,200 performers, and the programme will consist of part-songs and choruses conducted by Mr. William Whiteman, accompanied by the Society's orchestra (conductor, Mr. Wesley Hammet). The soloists are Miss Ada Bednall, Madame Edna Thornton and Mr. Ben Davies, and Mrs. Mary Layton and Mr. Horace G. Holmes will respectively preside at the pianoforte and organ.

The mechanical piano-player, or pianola, is an instrument that has come to stay. Although it excites wonder by its triumphs over mechanical difficulties, one has always the feeling that its performances are lacking in those soul touches which are the high prerogative of the human being. Anyone, however, who has heard the Welte-Mignon instrument cannot help feeling amazed at the photographic perfection, so to speak, with which it is able to reproduce not only the nuances and the pedal-use of eminent players, but all their idiosyncrasies! We recently had the opportunity of hearing on one of these instruments a Chopin Etude exactly as played by Pachmann, and a Staccato Caprice as interpreted by Jolanda Mérö, in both instances with astonishing fidelity to the masterly interpretations of those artists. Among the many eminent musicians who have testified to the merits of this truly wonderful invention is Professor Arthur Nikisch, who says: 'I consider the invention of this Art Piano to mark an epoch in the history of music. The reproduction of any composition played for this device by an artist, is in *all* respects so amazingly true to the original, both as to merely technical perfection and in regard to the musically poetical element, that it really creates the delusion of having the artist personally before us and of listening to his own execution.' The instrument baffles description; it should be heard and seen in order that its extraordinary potentialities may be put to the test. It is no wonder to learn from Messrs. Steinway & Co., the London agents, that the manufacturers, the well-known and long established firm of Welte, of Freiburg, are scarcely able to keep pace with the demand for these instruments. Need anything more be said?

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AYR.—The Choral Union, assisted by the orchestra of the Ayr Philharmonic Society, gave a concert in the Town Hall on December 10. The works performed were Gade's 'Erl King's daughter,' Brewer's 'Sir Patrick Spens,' and Pearsall's 'Allen-a-Dale.' The choir and orchestra performed in a highly creditable manner, and the solo vocalists were Miss Lily Jeffrey, Miss Elizabeth Mackay, and Mr. George Campbell. Special mention should be made of 'Sir Patrick Spens,' which was performed in Scotland for the first time and was much appreciated. Mr. Hugh McNabb ably conducted, and Dr. Gairdner officiated at the pianoforte. ——The Maybole Choral Society gave a performance of Bennett's 'May Queen' in the Town Hall on December 15. Both choir and orchestra did satisfactory service under the conductorship of Mr. Henry Graves, and the solo vocalists were Miss Rana Taggert, Miss Brannen, Mr. James Dunn and Mr. Walter Harvey.

BERKHAMSTED. — A creditable rendering of Elgar's 'King Olaf' was given by the Church Choral Society in the Town Hall, on December 9, under the conductorship of Mr. W. H. London, who was responsible for the training of the choir. The orchestra was led by Mr. E. E. Halfpenny, and the solo parts were sung by Miss Beatrice Spencer, Mr. William Fell, and Mr. Herbert Tracey. Elgar's marching song, 'Follow the colours,' was sung after the cantata.

BOLTON.—The Parish Church Choral Society gave a concert on December 2, at which the principal feature was Stanford's 'The Revenge,' and this work, together with some operatic choruses, were creditably rendered by the choir and orchestra under the direction of Mr. W. J. Lancaster.

BRIDGNORTH.—The choral section of the Amateur Dramatic and Musical Society gave a performance of 'Hiawatha's Wedding-feast' at the Agricultural Hall on December 3, under the conductorship of Mr. W. Sewell. The choir acquitted themselves with credit and received adequate support from the orchestra. Mr. Jesse Hackett sang the tenor solo. Selections from Wagner and from Sullivan's 'Golden Legend' completed the programme.

Chichester.—The Musical Society, under the conductorship of Dr. F. J. Read, gave a fine performance of Brahms's 'German Requiem' at the Corn Exchange on December 7. Both the orchestra (led by Mr. A. Burnett) and the choir were excellent, the choir especially singing with admirable restraint and intelligence. The solo vocalists were Mr. Paul Edmonds and Miss Betty Booker, the latter giving an excellent rendering of the solo part of 'The song of Hannah,' a charmingly melodious cantata by the conductor of the Society. A delicate and accurate performance of Mozart's G minor Symphony was a credit to conductor and orchestra alike. The concert concluded with Handel's overture to 'Athaliah.'

Chorley.—The Madrigal Society gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' in the Town Hall, on December 2, with band and chorus of 120 performers. The tenor solo was sung by Mr. Samuel Masters. In the second part of the concert the overture, choruses, and ballet music from Weber's 'Preciosa' music were performed, Miss Margaret Hadfield singing the song 'Lonely am I now no longer.' Master Alfie Barker (a young Hungarian pupil of Dr. Brodsky) was the solo violinist. Mr. H. C. Wilcocks conducted.

Christchurch (N.Z.).—The fourth subscription concert of the Musical Union took place at His Majesty's Theatre on October 27. The programme comprised Mendelssohn's 'Scotch' symphony, the 'Tannhäuser' overture, Elgar's 'Pomp and Circumstance' march, and an Entr'acte from Schubert's 'Rosamunde' music. Mrs. Ernest Barber was the vocalist, and Mr. Vere Buchanan and Miss D. Russell contributed violin and violoncello solos. Dr. J. C. Bradshaw conducted.

Cinderford.—The annual concert of the Choral Society was given in the Town Hall on December 10. The programme consisted of Stanford's 'The Revenge,' and miscellaneous items. The choir, assisted by a capable orchestra, acquitted themselves very creditably, and the conductor, Mr. George Kear, deserves credit for the careful work of preparation. The principal vocalists were Mr. H. Stanley Hinton and Miss Madeleine Applegate. Miss Grace Jarrett contributed violin solos.

Connah's Quay.—The Excelsior Male-Voice Choir gave its first annual concert in the Drill Hall on December 18. The programme included Rossini's 'Carnovale,' the Pilgrims' chorus in 'Tannhäuser,' Mendelssohn's 'Hunter's farewell,' and the 'Martyrs of the arena' (De Rillé). The solo vocalists were Miss Frances Greatorix, Miss Florence Smith, Mr. James Morgan and Mr. Charles James. Mr. Lewis Jones, the capable conductor, also contributed some pianoforte and violin solos.

Coventry.—In St. Michael's Church on December 10 the St. Michael's Festival Choral Society gave a performance of Spohr's 'Last Judgment' and Parry's 'Blest pair of Sirens,' under the conductorship of Mr. Walter Hoyle. There was a band and chorus of 200, and Mr. C. W. Perkins, the Birmingham Town Hall organist, presided at the organ. The solo parts in the 'Last Judgment' were adequately sustained by Miss Vivian Hogwood, Miss Annie Kemp, Mr. Thorold Waters and Mr. Sydney Stoddard.

Crewe.—The Philharmonic Society gave the first and second parts of Coleridge-Taylor's 'Hiawatha' on December 16. The principal vocalists were Miss Emily Breare, Mr. Alfred Heather and Mr. William Waite. The second part of the programme was miscellaneous, and included Schubert's Symphony in B minor. Mr. W. Dunning, organist of Christ Church, Crewe, conducted.

Dartford.—The Dartford and District Choral and Orchestral Society gave a concert in the Conservative Hall on December 8, under the direction of Mr. David Mackenzie. Cowen's 'John Gilpin' was well rendered, and the programme included the 'Soldiers' chorus' from Gounod's 'Faust,' Faning's part-song 'Moonlight,' and the conductor's part-song 'The Newquay fisherman's song.' The orchestra played the instrumental accompaniments to the vocal works effectively, and also performed Mozart's overture to 'Figaro' and Haydn's Symphony No. 2 (in D) very creditably.

Gainsborough.—The choir of the Primitive Methodist Church sang Mendelssohn's 'St. Paul,' with orchestral accompaniment, on December 9, under the conductorship of Mr. W. E. Rowbottom. The principal vocalists were Miss Mary Swales, Mr. G. W. Riley and Mr. Dan Billington. Mr. C. Storr presided at the organ.——On December 16 the Gainsborough Choral Society gave a very creditable performance of Elgar's 'King Olaf' at the Parish Church Institute. The principal vocalists were Madame Marie Goodall, Mr. William Burrows and Mr. Charles Knowles. The chorus and orchestra, numbering 130 performers, were conducted by Mr. W. A. Montgomery.

Great Yarmouth.—The Musical Society opened its season on December 15 at the Town Hall, when Stanford's 'The Revenge' and Eaton Faning's 'Song of the Vikings,' the chief choral works performed, received an adequate rendering, under the conductorship of Mr. Haydon Hare. The orchestra, in addition to accompanying the works named, played the overtures to the 'Merry wives of Windsor,' and the march 'Hongroise' of Berlioz. Miss Jenny Taggart, Mr. James Davis and Mr. Arthur Barlow were the solo vocalists.

Guildford.—The Choral and Orchestral Society began its seventh season with a successful concert at the County and Borough Hall on December 10. The programme included Parry's 'Ode to Music,' Stanford's 'Phaudrig Crohoore' and 'Songs of the Sea,' Beethoven's overture to 'Egmont,' Tchaikovsky's 'Casse-Noisette' suite, and Massenet's ballet music from 'Le Cid.' The soloists were Miss Eugénie Ritte, Mr. C. Stuart Edwards, Mrs. Miller, Miss Osborne, Mr. Glennie and Mr. P. E. Coultart, the four last mentioned being members of the Society. The choir and orchestra (led by Miss E. Midgley) numbered 150 performers, and Mr. Archibald Hollier conducted.

Guisborough.—Wilfred Bendall's cantata, 'The Lady of Shalott,' was performed on December 10 at Gisboro Hall, Yorkshire, the seat of Colonel and Mrs. Chaloner. The concert was given as a compliment to Mrs. Hunt, the conductor, for her services in directing the music of some Water Tableaux, recently arranged by Mrs. Chaloner at Gisboro Abbey. The cantata was excellently performed by the choir and orchestra under the conductorship of Mrs. Hunt, the solo parts being well sung by Miss Elsie McDermid. Other items in the programme were two of Mr. Coleridge-Taylor's 'Characteristic Waltzes' by the orchestra, violoncello solos by Mrs. Erskine, and songs by Mrs. Boyle-Smith, Miss Dora Christian, and Mr. D. T. Jones. In the evening the cantata was repeated at a popular concert in the Town Hall.

Harrow.—The Harrow Mission Musical Society gave a successful performance of Gade's 'Erl King's daughter' and Walthew's 'Pied Piper,' on December 14. The solo vocalists were Miss Agnes Christa, Miss Phyllis Davies, Mr. Gwilym Wigley and Mr. Selon Willoughby. Mr. Evan W. Pole was leader of the orchestra, and Mr. Orton Bradley conducted.

Holmfirth.—The District Choral Society opened its season on December 10 at the Drill Hall, when a varied programme was presented, consisting of a setting of the 'Veni Creator' by the conductor, Mr. Arthur Pearson, Horatio Parker's 'Wanderer's Psalm,' and Beethoven's 'Mount of Olives.' The choir sang with intelligence and spirit, and there was an excellent orchestra. The solo vocalists were Miss Eva Rich, Madame Marguerite Gell, Mr. Charles Lunn, and Mr. Herbert Parker.

Jarrow.—Sir Hubert Parry's oratorio 'Judith' was performed by the Philharmonic Society in the Mechanics' Hall on December 16. Much care had been bestowed by the conductor, Mr. George Dodds, in training the choir, who fully entered into the spirit of the work, and the orchestra also did excellent service. The solo parts were interpreted by Miss Maggie Inglis, Miss Margaret Hoggarth, Mr. Edwin Kellett and Mr. Llewellyn Roberts. The parts of the children were sung by Masters George and Percy Gibson.

Lancaster.—Mr. Aldous's Choir, whose recent successes in the chief Northern competitions have made its name a familiar one, gave a concert at Lancaster on November 26, The programme included Elgar's 'O wild west wind.' Walford Davies's 'England's pleasant land,' and two madrigals by Wilbye. Mr. Aldous's choir now holds the Challenge Shield in the chief choral class at Morecambe.

LEAMINGTON.—Coleridge-Taylor's 'Hiawatha' trilogy was successfully performed by the Madrigal Society in the Winter Hall, on December 2. The choir sang very creditably throughout and received excellent support from the orchestra. The solo vocalists were Miss Evangeline Florence, Mr. Sidney Miles and Mr. James Coleman, the whole performance reflecting much credit on Mr. E. Roberts West, who conducted.

MELBOURNE (Australia).—A successful performance of 'Elijah' was given on November 1 by the Festival Choir, newly organized by Mr. Frederic Beard. The choir, though somewhat lacking in balance, displayed good tone and attack, making altogether a very promising appearance. The principal solo vocalists were Miss Lilian Read, Madame Ada Crossley, Mr. John Harrison and Mr. Hamilton Earle. The orchestra was led by M. Leon Sametini and Mr. Frederic Beard conducted.

NANTWICH.—The Choral and Orchestral Society gave a successful concert in the Town Hall on December 9. The programme consisted of a chronological presentation of operatic music comprising solos, choruses, &c., selected from the best known works of the most prominent composers of Opera from the end of the 16th to the 19th centuries, including such names as Monteverde, Purcell, Gluck, Mozart, Auber, Weber, Rossini, Donizetti, Berlioz, Flotow, Wagner, and Gounod. The choruses were well rendered by the choir, and the accompaniments excellently played by the orchestra. The soloists were Miss Doris Simpson, Miss Bronwen Charlton and Mr. Richard Jack. Mr. Frank Battams was leader of the orchestra, and Mr. Cecil Engelhardt conducted.

NORTHAMPTON.—The Musical Society gave a performance of Dr. Walford Davies's 'Everyman' in the Corn Exchange on December 11. The performance was remarkably good, especially under very trying circumstances, both the contralto, Miss Alice Lakin, and the tenor, Mr. James Horncastle, being indisposed and unable to sing. The Society was fortunate, however, in having the services of Miss Gleeson-White as soprano, and she courageously sang the solo music of the two artists named, as well as her own, Mrs. Brentnall singing in the concerted music. Mr. W. J. Forington took the part of 'Everyman.' The choir sang admirably and with excellent tone, and received adequate support from the orchestra. The performance reflected much credit on Mr. Charles J. King, the conductor.

PENRITH.—The musical festival inaugurated last year with a performance of 'Elijah' was this year extended to two days, December 9 and 10. On the first evening Berlioz's march 'Hongroise' and Beethoven's Symphony in C minor were played by the orchestra (led by Mr. Bertram Lewis), chiefly consisting of members of the Queen's Hall, Liverpool Philharmonic, and Leeds Symphony orchestras. The second part was devoted to Sullivan's 'Golden Legend.' The principal soloists were Miss Margaret Layton, Mr. Webster Millar and Mr. Herbert Brown. Miss Graham and Mr. J. B. Milburn, both of Penrith, gave efficient help in the parts of Ursula and the Forester. The choir, numbering upwards of 200 voices, gave a good account of themselves, the quality of tone and balance being most commendable. On the second night the first part consisted of selections from 'Israel in Egypt.' For this work the band and chorus, strengthened by about a hundred singers from Appleby and Kirkby Stephen, numbered over 300 performers. Miss Layton and Mr. Webster Millar, together with Mrs. Westmorland (Penrith), were the soloists. The honours of the evening were carried off by the choir, who sang with the greatest enthusiasm throughout. In the miscellaneous second part the orchestra was heard in the well-known 'Ruy Blas' overture, and Wagner's 'Hail, bright abode,' for chorus and orchestra, brought a memorable and thoroughly successful festival to a close. Mr. E. Godfrey Brown conducted on both nights.

SAFFRON WALDEN.—The Musical Society gave a concert on December 2 at the Town Hall, when Somervell's cantata 'The forsaken merman' was performed by an orchestra and choir of eighty performers. The Society has made great progress since its revival three years ago under the conductorship of Mr. H. Mahon, and on this occasion both choir and orchestra, by their improved tone and precision, testified to the painstaking care of the conductor. Mr. Stanley Newman was the solo vocalist.

SEVENOAKS.—The Choral and Orchestral Society gave an excellent interpretation of Coleridge-Taylor's 'Hiawatha' trilogy on December 9, The choir and orchestra (led by Mr. A. G. Whitehead) numbered 120 performers. The solo vocalists were Miss Euneta Truscott, Mr. Anderson Nicol and Mr. Robert Carr. The performance of this popular work created much interest, and it was very warmly received. Mr. W. A. Taylor conducted.

SLOUGH.—The Choral Society gave a performance of Mendelssohn's 'Hymn of Praise' in the Slough Parish Church on December 10. The accompaniment was provided by an efficient orchestra led by Mr. John Williamson, Mr. Herbert Blanchett presiding at the organ; Masters Wolseley Cooper and Miles Leat sang the soprano solos, and Mr. Albert Watson, of St. George's Chapel, was the tenor. The choruses were attacked with decision and power, and the whole performance was indicative of careful training on the part of the conductor, Mr. George Bower.

SWADLINCOTE.—Mendelssohn's 'Elijah' was performed by the Harmonic Society on December 2. The choir sang with commendable precision and dramatic feeling. The principal vocalists were Miss Euneta Truscott, Miss Ellen Wilby, Miss Mabel Braine, Mr. Walter Lawley and Mr. Charles Tree. Herr Kienlie was the leader of the orchestra, and Mr. Walter Jones conducted.

TORQUAY.—The second concert this season by the Musical Association took place at the Bath Saloons on November 26, when Stanford's 'Revenge' and 'Schumann's E flat Symphony were the principal features of a programme which also included Schubert's 'Rosamunde' ballet music and Cherubini's 'Anacreon' overture. These works were interpreted with much spirit and effect by the orchestra, while the choir was heard to great advantage both in the 'Revenge' and in Sullivan's 'O gladsome Light.' Miss Verena Fancourt was the solo vocalist, and Mr. T. Henry Webb conducted.

WELLINGTON (N.Z.).—The Musical Union, conducted by Mr. Robert Parker, gave an interesting concert in the Town Hall on October 27, when the chief features of the programme were Stanford's 'Revenge,' Grieg's Pianoforte concerto in A minor (soloist, Mr. Thomas F. Dunhill), Sullivan's song-cycle 'The window,' and Mr. Dunhill's choral ballad 'Tubal Cain.' The last-named work, conducted by the composer, was given for the first time in New Zealand. The solo vocalists were Miss Phœbe Parsons and Mr. Charles H. Stephens. It is interesting to note that Miss Parsons, Mr. Dunhill, and Mr. Leslie Peck, who conducted the Concerto, are all former students of the Royal College of Music.

WESTCLIFF.—Coleridge-Taylor's new choral work 'The Bon-Bon Suite' was performed on December 14 at the King's Hall by the Philharmonic Society, and received creditable interpretation under the direction of Mr. W. J. Barton, the choruses being sung with much effect. Mr. Julian Henry sang the solos.

WINCHESTER.—The Choral Society gave a performance of Sterndale Bennett's 'May Queen' on December 2, under the conductorship of Mr. C. H. Gamblin. The choir sang with much spirit and freshness, and the solo vocalists were Miss Stevens, Mrs. Pullen, Mr. Frederick Lake and Mr. J. E. Whitwain. The miscellaneous second part included the overture to the 'Nozze di Figaro,' well played by the orchestra, and two part-songs by the choir, 'When hands meet' (Pinsuti) and ''Tis sweet to hear' (John Pointer).

WOKING.—The programme of the Musical Society's concert given at the Public Hall on December 8 comprised the recently-published selection from Gounod's 'Faust,' which was performed with much success. The choir displayed excellent attack and expression, and was well supported by the orchestra, led by Mr. T. E. Gatehouse. The second part was miscellaneous, and included two unaccompanied part-songs, 'Softly the moonlight' (Iliffe), and 'When the rosy morn' (Sydenham), sung by the choir, and the 'Merry wives of Windsor' overture, Mendelssohn's 'Pilgrims' March,' and two of Massanet's 'Scènes Pittoresques' played by the orchestra. The solo vocalists were Miss Elsa Headon, Miss Edith Judge, Mr. Gwilym Richards and Mr. Montague Borwell. Mr. Patrick White conducted.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

F. K. S.—We do not know of any book on platform etiquette as applied to concerts. It is doubtless a matter of mutual arrangement whether you, as the accompanist, should 'assist the lady singer on to the platform, and then walk behind her to the piano,' or whether you should 'go first straight to the piano, and the President or some other gentleman assist her.' If the President were to accompany her *to* the pianoforte, this act of gallantry need not create a precedent, or create any ill-feeling, so long as you accompany her *at* the pianoforte. In so doing you could doubtless materially assist the lady singer when she has arrived on the platform, whether she be hoisted up or walks along the boards of that elevated structure.

H. V.—The Flute sonata by Handel to which you refer is in the key of G and is contained in the first of two books of 'Six sonatas for flute and pianoforte' (Peters' edition). They form part of 'XV. solos for a German flute, Hoboy, or Violin, with a Thoroughbass for the Harpsichord, or Bass Violin, *Opera prima*,' to give the original title of Handel's work. There are no similar compositions by Beethoven or Mendelssohn.

ORGANIST. — The following metronomic speeds are suggested. Beethoven's Pianoforte Sonata in C minor (Op. 10, No. 1), *Allegro molto e con brio*, dotted minim = 69, *Adagio molto*, quaver = 69, *Prestissimo*, minim = 100; Bach's Prelude and Fugue in G (No. 39), Prelude, crotchet = 132, Fugue, dotted crotchet = 76; Chopin's Prelude No. 17, in A flat, dotted crotchet = 80.

W. E. H.—The chorus of priests 'O Isis and Osiris,' in Mozart's 'Die Zauberflöte,' may be sung about minim = 58. For the choral portion it is advisable to adopt the same marks of expression as in the accompaniment. Any staccato rendering of the chords in bars 5 and 6 should not be overdone, if, indeed, attempted. The last note of the vocal phrase should be cut clean away.

W. E. G.—If a proper method of blowing is adopted—'ay, there's the rub'—there is no reason why a clarinet player should not be able to sing well, providing he has a voice. The two things are not necessarily antagonistic.

A. W. C.—We are afraid the catalogue you mention is out of print and could only be purchased through a second-hand bookseller. You might, however, obtain the loan of a copy, or failing that, you could see it at the British Museum.

C. H. R.—Bach's air 'My heart ever faithful' is from the church cantata 'Also hat Gott die Welt geliebt' ('God so loved the world'), and has been arranged for the organ by J. Hiles (Novello, 1*s.* 6*d.* net.)

J. W.—Handel's so-called 'Largo,' for violin, harp, and organ, is an arrangement, by Hellmesberger, of the air 'Ombra mai fù' from the opera 'Xerxes,' and can be obtained through any music-seller.

H. JAMES.—Claudio Casciolini, who lived at the beginning of the 18th century, was chapel-master of the church of S. Lorenzo in Damaso, Rome. You will find a list of his works in Eitner's Quellen-Lexikon.

V. M. S.—The most effective way of finding out the dates and places of concerts given in London—their name is legion—is to study the advertisement columns of the London newspapers.

J. J. B.—Liszt's Hungarian Storm March is published in both solo and duet form for pianoforte, but not for organ. Either version can be obtained from Messrs. Novello.

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A. E. A.—For some 'pianoforte pieces after the style of Edward MacDowell and Grieg,' see the compositions of Sjögren and Sinding.

H. T.—No; but we hope to include that beautiful building in our series of illustrated articles on cathedrals and churches.

C. J. C.—The concerts of the Bach Society are usually given at Queen's Hall. The secretary of the Society is Mr. F. J. Belton, 25, Wontner Road, Upper Tooting, S.W.

F. W. S.—Most probably the city you name does 'possess good musical society' by reason of its cathedral influence.

A. G. L.—The best edition of Haydn's Quartets is that published by the firm of Peters.

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Comus was written by John Milton in the spring of 1634, when he was twenty-five years of age. The poem owed its inception to his intimate friend Henry Lawes, the "tuneful Harry" of the poet's charming sonnet to the distinguished composer. Written to celebrate the appointment of the Earl of Bridgewater as Lord Lieutenant of the counties on the Welsh border and of North and South Wales—a viceregal post similar to the Lord Lieutenancy of Ireland—the "Maske," as it was called, received its first performance at Ludlow Castle on Michaelmas night, 1634.

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THE TIMES.

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DAILY TELEGRAPH.

The form employed is, roughly speaking, the conventional symphonic form, with a difference, of course, for the old classical style pure and simple has little enough in common with the moods and the feeling of to-day. There is here a central theme, as the analyst says, which in a sense pervades the whole structure, but it expresses merely a mood and its variations, and has nothing in common with Berlioz's *idée fixe*. But thematic beauty is abundant. It is exquisite in the *adagio*, and in the first and second *allegros*, the latter a kind of *scherzo;* when the rhythmic impulse, the power and the passion are at their extreme height, when the music becomes almost frenzied in its superb energy, the sense of sheer beauty is still strong. That the mood of beauty never changes it would be absurd to say, but the feeling is ever present that, whatever the poetic basis, whatever the mental foundation of the symphony, the composer has maintained from the first setting-down of the central theme to its final exposition in the last pages of his score the sway of beauty.

MORNING POST.

Of programme to this Symphony there is none, and as far as any indication is concerned its subject is as great a mystery as the theme on which his famous Enigma Variations are based; nevertheless, the music—as music always will, programme or no programme—tells its own tale; and though its interpretation may vary in detail, the reading of it in its broad issue is that of a life story of struggle, passion, and triumph. If this be so, or even if it is intended to portray something entirely different, the seriousness of the view taken, like the extraordinary power with which it is expressed through the medium of orchestral colour, is clear at every point. . . . Though that spirit is always one of either sadness or strife, his phases are conveyed to the ear through a wonderful display of orchestral resource, by a command of tone-colour which, in the clearness of its shades, the purity of its tints, and the harmony of its hues has seldom been surpassed. . . . These purely melodic portions, which may be taken as all the sunshine that the composer allows to enter his life's story, are remarkable for the fact that they are in a wholly new melodic form which has greatness and charm. As it proceeds the movement becomes more reflective and more beautiful, and since beauty and sincerity of feeling go hand-in-hand this section made a great impression. . . . The end is clearly attained, and that the end is one of triumph and mastery the music well expresses. . . . This is a work for the future, and will stand as a legacy for coming generations; in it are the loftiness and nobility that indicate a masterpiece, though its full appreciation will only be from the most serious-minded; to-day we recognise it as a possession of which to be proud.

STANDARD.

Two bars allotted to a drum roll usher in the principal melody, which is constructed upon a descending figure. Its arresting, noble character gives the impression that the composer has not spoken without fully weighing his words. This impression is further increased by its immediate statement with even greater authority. . . . The second subject, with its independent theme, exercises a soothing influence. . . . The chief technical interest of the superlatively beautiful *adagio*, which is reached without a break, lies in the fact that it is a metamorphosised version of the preceding movement. Here we have the true Elgar—strong, tender, simple, with a simplicity bred of inevitable expression. . . . The composer has written a work of rare beauty, sensibility, and humanity, a work understandable of all.

DAILY NEWS.

The chief theme, which is heard over and over again in the course of the symphony, and is worked up with great effect in the *finale*, is little short of an inspiration. By dint of many clever devices the composer has kept the movement going. These devices are original and effective, and no symphony by a British composer has a tithe of the musical resources which Elgar has here employed with such ease. . . . The slow movement is quite an inspiration, and is individual and original in its mood. From here to the end of the symphony, which is by far the most powerful work the composer has done, we are carried along with irresistible force.

DAILY MAIL.

Elgar himself has given no indication of a "programme," and I, for my part, prefer to drink in the beauties of the music without troubling about a problematical explanation. The exquisite ***adagio***, for instance (surely the most lovely movement Sir Edward has ever penned), would lose much if yoked to any sort of "story." It is a woven texture of splendid sound, across the warp and woof of which are shot magical gleams of tone-colour, worked, some imagined, by a master mind. Such a work is not to be coldly analysed and criticised after a first hearing.

MORNING LEADER.

The finest part of it is the slow movement, and that means that the composer has done best that which is most difficult; for in a slow movement brilliancy and ingenuity alone do not suffice without ideas which are of real value and beauty in themselves and of concentrated and consistent elevation of thought.

ATHENÆUM.

Sir Edward has practically followed classical lines, but the contents are thoroughly modern. . . . After the first noble theme there is storm and stress alternating with quiet passages. A second ***allegro***, a kind of *scherzo*, is instinct with life and colour. The ***adagio*** is based on a broad, heavenly theme, and the treatment of it is full of beauty and tenderness, while the *finale* brings the work to a triumphant close.

BIRMINGHAM DAILY POST.

From the purely formal point of view the new Symphony is unified by one great theme. It is heard in quiet tones at the commencement of the work, comes out in a triumphant summing up at the finish of it, and is suggested in all kinds of forms, vague or definite, in scores of passages in the four movements. It is a singularly noble theme, and special use is made of an expressive fragment of it, consisting of four or five descending notes that are very like a theme in the funeral march in Elgar's "Grania and Diarmid." . . . The first movement, which is full of elevated beauty and the deepest experience of life, and the ***adagio***, with its highly poetic and moving spirit of meditation, will probably prove the most popular part of the work. The *finale* is also strong with that tempered philosophical strength that makes the first movement so truly remarkable. . . . The spiritual nobility of the work is indeed what chiefly remains in the mind after hearing. It will bear hearing many times again.

MANCHESTER GUARDIAN.

There is, to begin with, a rhythmical unity about the Symphony, a march rhythm which undergoes all sorts of poetic mutations without losing its identity for an instant. Nothing akin to this feature is to be found, we think, in any other symphony. Then there is the ruling theme which permeates every movement. This, too, undergoes a thousand changes, suggesting in its varying forms a wealth of poetic ideas and appealing to the emotions in all manner of ways, and yet never losing for a moment its distinctive identity. . . . There can be no doubt whatever that it is just this unclassical rhapsodic element which makes the greatness of the new Symphony. . . . It was a sublime thing, and when the music ceased we felt that we had listened to one of the works which help music onward.

YORKSHIRE POST.

There is a strong, noble, diatonic melody introduced in the opening bars, which pervades the whole work. It is not repeated in full until we come to the close of the symphony, but its characteristic features, under many metamorphoses, reappear in all the movements, and of course help to give them coherence. Similarly, the opening theme of the second movement—virtually a *scherzo*, though not so designated—supplies, note for note, the main subject of the third movement, into which it leads without a pause, though disguised by changes in phrasing as well as in speed. . . . The main thing to be considered after all is the spirit of the work, and it may at once be said that it is conceived in a noble vein of sustained nobility and distinction. Even the *scherzo*, piquant and delicate as it is, is never merely flippant, but has a certain quiet force, the secret of which may, perhaps, be found to lie in its reticence. The way in which it gradually ebbs away to melt into the ***adagio*** is remarkable and most effective, and it gives by force of contrast all the more impressiveness to that movement, which is, perhaps, the finest portion of the work, and has a wonderful wealth of the most beautiful and moving ideas, while the fanciful and charming touches and orchestration are delightful.

ELGAR'S SYMPHONY IN LONDON.

TIMES.

The opening, and its recurrence as a final apotheosis, is of noble dignity and breadth, and the main subject of the *allegro* is in good contrast with it, though the theme which is supposed to represent some sinister influence seems a little out of place in its connexion. . . . The wild gaiety of the *scherzo*, which has a lovely trio, leads without a break into the *adagio*, the theme of which, as every one has been informed, is the same as that of the *scherzo* with transformations in the matter of rhythm.

DAILY TELEGRAPH.

One has not to withdraw one iota from the position taken up on the occasion of the first performance in Manchester last week. The intensely personal nature of the Symphony, the inherent beauty of much of the thematic material and of the means used to express it, the continuity of the whole which gives the work the semblance of a thing conceived in one overwhelming rush—all this is at least as striking as before. . . . He would be a churl indeed who would not find it possible to acknowledge a triumph at once so great and so singular as that scored by Sir Edward Elgar. London received his work as rapturously as Manchester accepted it a few days ago, and did their sense of the fitness of things credit by so doing. . . . As one who has heard both the performances that have taken place, the present writer is fain to confess that none of the lacunæ were observable which it had been thought possible might be discovered on further acquaintance with the work. The points noticed then were as clear now; the deeply-felt nature of the music was as impressive, and the emotional note as intense. There is nothing more to add, for the success of the master work was complete.

STANDARD.

With the broader aspects of the composer's scheme fixed definitely in the mind, and more than one previous impression confirmed or dissipated by the cold light of afterthought, it was possible to pay greater attention to the less objective qualities of the music. Further familiarity with the score serves but to deepen admiration and respect for its lofty aim and high endeavour. . . . Once more the pregnant introductory melody set all speculating upon its infinite possibilities, possibilities which, for the most part, are worked out to an inevitable climax. . . . Sir Edward Elgar has undoubtedly written a great work—a work over which musicians of all shades of opinion may shake hands. He has placated the "modern" even as he has filled the heart of the "classicist" with joy. Indeed, not for two hundred years has British creative genius been so strikingly manifested.

MORNING POST.

No better expression of thought could be wished for than the beautiful *adagio* movement, which last night made the deepest of impressions upon its hearers. The final movement, with its succession of powerful climaxes, its rugged force, and its wonderful tone-colour, is not only a fitting crown to the work, but it is an achievement in which inspiration and skill are matched, and matched equally. . . . Music of such power as this must be considered for the message it delivers; and there is no doubt that its message is one of the highest and noblest aims. . . . In itself the *adagio* is one of the most beautiful movements in the whole of musical literature. Its qualities will endure, for there is not one note that is insincere, not one note that does not convey a meaning. Further, it is characteristic to a degree, and shows the fine power the composer possesses of being able to make an orchestra sing—a gift he has shown before, but never with so touching an effect. The final movement is a wonderful series of climaxes. . . . The last two movements constitute a masterpiece such as no other British hand has yet produced.

DAILY NEWS.

It is certainly the finest Symphony a British composer has written, and, more than that, no foreigner since Tchaïkovsky has composed a work of such vitality and freshness.

DAILY CHRONICLE.

Although this symphony has no programme it has a poetic basis, the composer suggesting the seriousness of life, its pleasures, joys and sorrows, and when this idea is borne in mind the beautiful passages in the four movements become additionally interesting. . . . The charm pervading the whole composition is fascinating in the extreme. In a word, this symphony will appeal to all classes of musicians.

MORNING LEADER.

A second hearing of the Symphony increases admiration for the serene beauty of the slow movement and the wonderfully clever and poetic way in which it is evolved from the *scherzo*. There was a barbaric vigour in the playing of the *scherzo* last night which made the contrast between the two movements more striking. The *finale* improves on better acquaintance, and one notices many more ingenuities of detail, of course; but also the unity and noble proportion of the whole become more clear. . . . It is a work destined to live and to enhance the composer's fame. It is British in essence, but not insular, and should find an audience in all parts of the world.

DAILY GRAPHIC.

The applause was no mere idle compliment to a popular composer. It was a full-voiced welcome to a noble and beautiful work of art, which, if we are not gravely mistaken, will form an important landmark in the history of British music. . . . The call of the ideal, represented by a noble melody which opens the work in a manner suggestive of Schubert's symphony in C, is answered by all the wiles of the world, the flesh, and the devil. . . . Bewildering siren-calls summon the hero to destruction, and through all sounds the dark and sinister theme of sin. . . . The *scherzo* seems to carry us into the world of sheer hard work. . . . By a marvellously contrived transition the *scherzo* fades, as it were, into the *adagio*, in which the deepest and tenderest aspirations of the human soul are clothed in sound. . . . The last movement is in some ways the most masterly of all. . . . It is a work that everyone who cares for music must hear again and again.

DAILY MAIL.

The work itself grows in interest (if this is possible) upon second hearing. . . . London musical audiences are supposed to be fastidious in their tastes, but on the present occasion there was no dissentient note, and the new English Symphony made a triumphant entry into the capital. . . . The general opinion expressed was that here at last we had a work worthy to rank with all that is highest and most noble in the realms of lovely sound.

DAILY EXPRESS.

It is music that speaks, appeals, and moves—music which needs nothing for its appreciation beyond ears that hear and hearts that beat. . . . All the power, brilliance, and effect of the other movements pale before the superlative beauties of the *adagio* which, by a stroke of genius, is made to creep softly out of the *scherzo*. The effect is entrancing.

WESTMINSTER GAZETTE.

It is undoubtedly a masterpiece. The high aim and lofty purpose which Elgar has always set before himself are reflected in the character of the symphony, which, as a whole, is serious and severe, to the point of grimness at times. Not here is to be found the Elgar of the "Cockaigne" overture, the "Sea Pieces," and other works of lighter genre with which he has tickled the ears of the multitude. Rather is it the composer of the more strenuous and austere pages of the "In the South" overture who is most in evidence throughout this symphony. . . . Nobility of thought, grandeur of expression, depth of feeling—these are the qualities by which great art is pre-eminently distinguished. And in these respects Elgar's music is rich. . . . The fine theme which opens the first movement appears in each of the succeeding sections as a sort of motto or *idée fixe*, and is worked up in the *finale* as the splendid climax of the whole work, while by a clever example of thematic metamorphosis the opening theme of the slow movement is derived, note for note, but in altered rhythm, from the leading subject of the *scherzo*.

EVENING STANDARD AND ST. JAMES'S GAZETTE.

That the symphony would be a work of orchestral strength and individuality was to be expected from the composer of the "Enigma Variations," "In the South" overture, and the "Allegro for strings." That it would also be one of beauty of texture and design was also a foregone conclusion from the composer of the "Dream of Gerontius." Elgar's strength has always lain in his orchestral rather than in his vocal writing, chiefly because his structure is that of a master builder. His latest work proves this in a significant manner.

GLOBE.

Sir Edward Elgar is emphatically a composer with a style of his own, and this Symphony could not possibly have come from any other pen than his. . . . The ideas are entirely his own, and they could have been conceived by no other composer; he treats them in a manner that is peculiar to himself; and he speaks to us in his own idiom. Here, then, we have the fundamental essentials of a great work—character and individuality; without them all the cleverness in the world counts for nothing. Moreover, the ideas embodied in this Symphony are all of them big ideas; they are ideas that ring true. In every mood that the composer strives to depict in his music he is sincere, and the music that he has given us comes from the heart and not from the brain alone.

SUNDAY TIMES.

It is a thoroughly individual work, much more so than any other composition in the same form which is of English origin. There is hardly a page in the score that is not recognisably Elgar's in its independence of thought and style and its peculiar wealth of colour. . . . The *allegro molto* theme, a broad diatonic melody, which is stated at the beginning of the work with impressive effect, does not fully reappear till the close of the symphony, but in some form or other it is present in all the movements, and gives them continuity and homogeneity. Another instance of the modern feeling for unity is found in the metamorphosis of the principal theme of the *allegro molto* for the chief subject of the succeeding *adagio*. The mutation is, of course, not without precedent, but it has never before been employed with such remarkable emotional force. The scoring throughout is magnificent in its technical grip and in its accurate calculation of effect.

COMPOSITIONS BY EDWARD ELGAR.

INSTRUMENTAL.

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SYMPHONY (Op. 55).
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Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.

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Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.

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NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.

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PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2	0
FUNERAL MARCH ("Grania and Diarmid" Op. 42.)	2	9
CHANSON DE NUIT (Op. 15, No. 1)	2	0
CHANSON DE MATIN (Op. 15, No. 2) ..	2	0

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CHANSON DE MATIN (Op. 15, No. 2) ..	3	6
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CANTO POPOLARE (In Moonlight), arranged from above	2	0
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	3	6
INTERMEZZO ("Dorabella") from the above	2	0
FROISSART (Op. 19). Concert Overture.. ..	2	6
THREE PIECES (Op. 10):—		
1. Mazurka	2	0
2. Sérénade Mauresque	2	0
3. Contrasts (The Gavotte, A.D. 1700 & 1900)	2	0
MEDITATION ("The Light of Life")	2	0
IMPERIAL MARCH (Op. 32)	2	0
CHANSON DE NUIT (Op. 15, No. 1)	1	6
CHANSON DE MATIN (Op. 15, No. 2) ..	1	6
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2	0
FUNERAL MARCH ("Grania and Diarmid")	2	0

PIANOFORTE DUET.

IN THE SOUTH ("Alassio"). Concert-Overture (Op. 50)	5	0
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	6	0
INTERMEZZO ("Dorabella") from the above	2	0
INTRODUCTION AND ALLEGRO for Strings (Op. 47)	4	0

VIOLIN AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) ..	2	0
CHANSON DE NUIT (Op. 15, No. 1)	1	6
CHANSON DE MATIN (Op. 15, No. 2) ..	2	0
MAZURKA (Op. 10, No. 1)	2	0

VIOLA AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) ..	2	0
CHANSON DE NUIT (Op. 15, No. 1)	1	6

VIOLONCELLO & PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) ..	2	0
CHANSON DE NUIT (Op. 15, No. 1)	1	6
CHANSON DE MATIN (Op. 15, No. 2) ..	2	0

CLARINET AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) ..	2	0

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The Competition Festival Record

(COMMENCED AUGUST, 1908.)

LONDON COMPETITION FESTIVALS.

(Continued from our last issue.)

SOUTH LONDON, TOWN HALL, WANDSWORTH.

March, 13, 15, 17, 19, 20.

THIS festival is promoted with much spirit, mainly by the secretary, Mr. T. Lester Jones. It enjoys at least the nominal support of a number of distinguished personages, and the President is the Princess Christian of Schleswig-Holstein. The Princess Victoria has promised to distribute the prizes this year if she is in England.

There are forty-nine classes in the schedule. Eight are for choral societies of various kinds. The choral tests are:

MIXED.

"Come, pretty wag"	Parry.
"Love and summer"	West.
"O Lord of Hosts"	Tye.
"O love the Lord"	Sullivan.
"The Lord is risen"	Garrett.

MALE-VOICE.

"It's oh! to be a wild wind"	Elgar.
"O my luve's like a red rose"	Brewer.

FEMALE-VOICE.

"Waken, waken"	Mackenzie.
"O swallow"	Gustav von Holst.
"Under the greenwood tree"	A. Madeley Richardson.
"Hail, star of eve"	Spofforth.

In the school classes the test is "Over hill" (two-part), by Dr. C. Harford Lloyd, and in the action-song class "Swing song," by Myles B. Foster. In four of the classes "own-choice" pieces are invited as second tests. In the nine solo singing sections the tests selected are representative of the ballad song of to-day, the contralto songs, "The wild rose" (Schubert) and "The Asra" (Rubinstein) standing out as exceptions. There are thirteen classes for pianoforte playing, one for organ, three for violin, and five for other instruments and combinations. Theory, composition and biography are also catered for. There are money prizes in all except two classes, namely, the chief choral, in which a challenge shield is offered, and in a miscellaneous mixed-voice class, in which a Bell American organ is offered. A Trinity College Scholarship is another award offered. There are non-returnable entrance fees in every class, varying from 1os. to 2s. 6d. Ten well-known musicians are announced to adjudicate.

A concert is to be given by the prize-winners to wind up the proceedings.

Such a carefully elaborated scheme should attract a large number of competitors. The secretary's address is 49, Terrace Road, Upton Manor, London, E.

PEOPLE'S PALACE,

MILE END ROAD, E.

May 10 to May 15.

This festival appeals to eastern districts. The Stratford Festival being held in the far east is out of ouch with the east-central city, Bethnal Green, South Hackney, Poplar, Shoreditch, and Stepney, the districts especially catered for by this young institution now entering upon its second year. It is stated that the object of the festival is to encourage the study and appreciation of good music in the east of London, and to offer facilities to all existing social institutions in that district to include music in their work.

The organization, which is due mainly to Miss Edith Barran, the secretary, includes the formation of eleven local sub-committees, each with its organizing secretary. This method of stimulating local influence and fixing local responsibility has been found here and elsewhere of great service. The patrons and general committee make a strong list of names. There are no "open" sections in the competitions and

NO MONEY PRIZES

are offered. There are no solo singing or solo instrumental classes. An entrance fee of 1*d.* per member is demanded from adult choirs, but school choirs are exempt.

Fifteen challenge prizes are offered. They include a trophy from Sir Henry Harben, a banner from Mrs. T. E. Schunck, shields from the Marquis of Ripon and Mr. A. J. Balfour, and eleven cups presented by various donors, the Dean and Chapter of St. Paul's sending one, the Worshipful Company of Musicians another, and the Magpie Madrigal Society another. Pictures, music copies and certificates are given in many classes.

There are eleven classes for adult choirs, one for boys' clubs, eight for junior choirs, and besides there are classes for collective sight-singing, male-voice and mixed-voice quartets, vocal trios, instrumental trios and quartets and string orchestras.

The tests are all prescribed, no "own-choice" pieces being invited. In the chief choral class for over sixty voices, the pieces named are:

Madrigal (*a*), "Sweete flowers" ..	Walmisley.
Part-song (*b*), "Love"	Elgar.
Chorus (*c*), "Achieved is the glorious work"	Haydn.

(*a*) and (*b*) are to be sung unaccompanied. (*c*) is made a test in six adult choir classes, with a view to united performance at the final concert.

Commercial house choirs are catered for. The tests are:

Madrigal, "Take heed"	de Pearsall.
Part-song, "Sleep, gentle lady" ..	Bishop.

and the Haydn chorus mentioned above.

In the chief school choir classes the tests are:

Two-part song, "Winds are blowing"	B. Haynes.
Unison, "Nymphs and shepherds" ..	Purcell.
Unison, "Hope, the hermit"	Old Song.
Three-part, "Come, shepherds" ..	Benet.

and "Welcome thou" (Handel) in two-parts is down for all classes, with a view to a collective performance. The present holder of the challenge banner in the school class is the Portman Place (Mile End) School.

The string orchestras are asked to play Grieg's two elegiac melodies. The adult choirs are requested to learn "Be not afraid" (Mendelssohn) for collective performance at the concert. Four adjudicators are announced.

The "Queen's Hall" of the People's Palace, in which the chief competitions and the concert will be held, is a commodious arena containing a large organ. The concert will be given on the evening of May 15, and promises to be an attractive event.

It will be seen that one of the aims of the promoters is to combine the choirs for performance. Much may come later on from this unity. Miss Edith Barran's address is 20, Queensberry Place, S.W.

Two open meetings have been held recently in connection with the above festival. The first was held in Toynbee Hall on October 31. Mr. Bates gave an address on "Child voice culture," illustrated by the singing of his pupils, and Dr. McNaught gave a lecture on "Choir training," the illustrations to which were supplied by the Toynbee Hall Choir. Miss Wakefield presided. All the school teachers, committee members, and conductors were invited, and responded in such numbers that it was found necessary to cancel many of the invitations. The second meeting was arranged in order to give those who were shut out another opportunity. It was held at the Whitechapel Foundation Schools on December 12. Dr. McNaught recapitulated his former lecture and dealt with some other topics. The choir of the Church Training College for lay workers (conducted by the Rev. C. J. Beresford) illustrated. There was a large audience. Miss Barran was present, she having just returned from America.

WORCESTERSHIRE.

As announced recently in The Record, the competition hitherto known as the "Madresfield,' and held at Malvern or Worcester, has now changed its headquarters and greatly expanded its area of appeal.

The well-known musical critic of *The Birmingham Daily Post*, Mr. Ernest Newman, who has strong faith in the value of the movement, writes as follows in his journal:—

According to a circular just issued, what was once the Madresfield Musical Festival has undergone a rebirth, and is henceforth to be known as the Worcestershire Musical Competition Festival. The original Festival was founded by Lady Mary Lygon about thirteen years ago, and at first the entries were restricted to the neighbourhood of Madresfield. In 1904 the country within a radius of twenty miles round Madresfield, which embraced portions of Gloucestershire and Herefordshire, was admitted. The bucolic mind of those counties has apparently been unable to rise to the level of what was expected of it, for although the country covered by it constituted two-thirds of the whole area included in the competition, it gave discouragingly little support to the movement. According to our folk-song enthusiasts, the country districts should be the richest of all in the pure love of music, for they have not been contaminated by the manners of the large city and vulgarised by its facile and sophisticated art. The country mind, however, is slow to move, and soon comes to a standstill again unless some person of restless activity keeps perpetually prodding at it. The men of Gloucestershire and Herefordshire have disappointed the Festival Committee. They have not risen to the heights of the destiny that might have been theirs, and now they receive their castigation in full sight of a scandalised musical world. The committee have withdrawn their privileges, and ruthlessly cast them into outer darkness. The boundaries of the Festival have been made coterminous with those of the county of Worcester, and the name of it has been changed to the Worcestershire Musical Competition. It is hoped that a keener spirit and a more vital love of music will be found in the manufacturing towns in the North of Worcestershire than among the happy, careless swains of Gloucestershire and Herefordshire. The uglier the life of the modern city becomes the more does music flourish there. This is a phenomenon that can easily be demonstrated. Manchester owes its musical pre-eminence mainly to its climate; as Dr. Richter pointed out some years ago, the town and the neighbourhood are so grievous to sight and smell that the inhabitants are necessarily driven inward upon themselves for consolation, and so they take to music much as other people take to drink to drown their cares. Sheffield, Leeds, and Glasgow are being made into highly musical cities by the same process. In the manufacturing districts of North Worcestershire there ought to be sufficient external ugliness to make the whole population musical from its cradle. To encourage these towns to enter the competition, next year's Festival will be held at Kidderminster.

The committee have come, we think, to a wise decision. The Festivals in Malvern were most delightful affairs in many ways; but life is too pleasantly epicurean in that favoured spot for anyone to be able to take music as seriously as he ought to do. There was an atmosphere of aristocratic languor about the Madresfield Festival that was delicious to bask in on a beautiful, warm May morning; but one came away from the place with a sense that, though one had been sinfully happy and comfortable, music had occupied a merely secondary place in one's thoughts. Kidderminster will not wrap us in the same "soft Lydian airs," but it will make us think more seriously of music. The committee have done their duty manfully. All that remains now is for the choirs of North Worcestershire to fill up entry forms for the Festival. It is to be hoped that the response to the committee's appeal will be generous. Every one who knows anything of these competitions in the North knows that they represent the most vital movement in the musical life of England to-day. They have done incalculable good in interesting the average man and woman, not merely in the hearing, but in the performance of good music. They have familiarized scores of thousands of people with choral music of the very highest class, and given them a standard of beauty that makes them sharply critical of anything in the nature of cheap or soulless art. They have developed a new choral technique. They have revealed unexpected gifts for choral training and conducting in men in the humblest walks of life. They have made working men and women so keen for beauty that factory hands and miners have been known to begin a rehearsal of a Brahms or Elgar part-song immediately after the cessation of their daily toil, before they thought of rest or of a change from working clothes. They have encouraged solo-singing in the home, taught young singers many a useful lesson, and set before them the purest type of song. They have led in some places to the cultivation of a very high standard of amateur orchestral playing. The Competition Festival movement is to-day the most active and the healthiest force in English musical life. It is purely democratic; it is worked solely by and for the people. It is run for no one's profit; it is free from the curse of pot-hunting, for the prizes offered are in a pecuniary sense not great enough to be an attraction in themselves to anyone whose heart is not otherwise in the work. We hope that the new departure of the Committee will be an immediate success, and that the Worcestershire Musical Competition will in time draw as large and enthusiastic a yearly gathering as that at Blackpool, or Morecambe, or Southport. There are some excellent unaccompanied choirs and amateur orchestras in Birmingham itself. Perhaps they will set the example by giving their adherence to a movement which, if it receives from music-lovers the support it deserves, will incalculably enrich the artistic life of Worcestershire.

THE NATIONAL EISTEDDFOD OF AUSTRALIA.

Ballarat.

(From the *Adelaide Register*.)

Mr. F. Bevan, who was one of the judges at the recent Ballarat competitions, was interviewed by a representative of the *Register*. Mr. Bevan said: "On Saturday afternoon I listened to sixteen would-be champions making their efforts to gain the coveted prize and distinction of champion in the vocal solo for tenors and basses. Each competitor had to sing an operatic or oratorio selection and a ballad. The selections covered

a very wide field—from 'Infelice' and 'Salve dimora' to 'It is enough' and 'The sorrows of death' in the first division; and 'I fear no foe' to 'Adelaide' in the second. The winner gave a very excellent performance of the prologue to 'I Pagliacci,' and the second a very creditable rendering of 'Comfort ye' and 'Every valley,' and 'Adelaide.' Earlier in the week I adjudicated in the corresponding competition for sopranos and contraltos, and here the selections ranged from 'Ah, fors e lui' and 'Softly sighs,' and 'He was despised,' to 'Sing, sweet bird' and 'Thy heart's rest.' The winner did extremely well with 'Ah, fors e lui' and the second with 'Rendi mio.'

CHORAL CHAMPIONSHIP.

"The climax of a great week was reached on Friday night, when some 9,000 people assembled in the gigantic Coliseum to hear the contest for the choral championship. As each competing choir took its place on the stage it was greeted with rounds of cheers and storms of applause, and the scene of excitement when the performances were over and the notice-board was displayed giving the judges' decision was well-nigh indescribable. Yells of surprise greeted the disclosure of the place occupied by the formerly triumphant Ballarat Choral Society, and shouts of triumph came from the Queenslanders when it was shown that Ipswich was first and Toowoomba second. The conductor of the winning choir was carried shoulder high through the vast hall with a crowd of yelling choristers waving the choir colours over him. The people scrambled cheering on to the stage, and cheered and danced and shouted themselves hoarse. It was indeed a wonderful sight. The performance by the winners may be described as an excellent display of concerted work, a splendid balance of tone, and a very enjoyable interpretation of three fine and very diversified works. Incidentally the conductor of the successful choir—who, by-the-bye, is an old Exeter Cathedral chorister—told the company assembled at the supper given to the judges and Parliamentarians after the performances, that the watchword or war-cry of his choir during the months they had been preparing their work was the 'refrain of my song, "Peg away."'

A HEAVY TASK.

"Similar scenes were enacted all through the week, starting on Monday, when seven choirs from warehouses and factories competed before an audience which was perhaps greater than that at the championship on Friday, and it is a very safe estimate to say that at least 30,000 people have listened to the competitions. The new Coliseum has been erected during the last few months especially for the work, and when I remember that this time last year such a building was not even thought of, it speaks volumes for the enterprise and energy of the executive. Speaking as a judge, I may say that the visit to Ballarat is by no means a holiday, but really a week of strenuous work, and one feels that each individual in the thousands assembled is judging the judges. In the vocal solos I adjudicated alone, and the task of listening to some twenty or thirty tenors, all singing the same song, and the same number of ladies singing a sacred song; then about thirty champions (male and female) competing in a national song is, to say the least, a physical effort, and I shall be quite glad to get to the quietude and sanctity of my room in the Conservatorium to-morrow. By-the-bye, the little Mischel Cherniavski—the wonderful boy violoncellist recently in Adelaide—came and sat with me while I was judging the champions on Saturday. He was highly interested and amused. In the choral contests Mr. William Short, from London, and Mr. George Peake, of Melbourne, were with me, and we had a system of independent individual marking by which points were given for each item and afterwards aggregated and averaged.

THE IDEAL OF THE VISIT.

"In thinking over the events of the week one can only express the greatest admiration at the enthusiasm and earnestness displayed by the competing choirs. The winners had come some 1,500 miles at very considerable expense—about £600, I believe—and the prize money was not more than £180. As the conductor said afterwards, 'He was proud of his success; his men were chiefly colliers, and many of his girls were from work-rooms; but the money earned had no relation to the cost of coming, or to the ideal of the visit.'"

The syllabus, which enumerates about 100 classes, names the following test-pieces in the choral sections:

GRAND CHAMPION CHORAL CONTEST.

	1st prize. £	2nd prize. £
"Praise the Lord" .. .. Benedict "Daybreak" .. .. .. Faning "Godhead throned in power eternal" Mozart	125	40

AND FINAL FOR "SUNSHINE" SHIELD, VALUE FIFTY GUINEAS.

SECOND CHORAL CONTEST.

"Not unto us, O Lord" .. .. West "God in the thunderstorm" .. Schubert "When first I came to court" .. .. Lloyd	40	20

THIRD CHORAL CONTEST.

"Now joy shall be" .. .. .. Cowen "The night is far spent" .. .. Foster "It is the hour" .. .. Fogg	30	15

WAREHOUSE, FIRMS, AND FACTORY CHORAL CONTEST.

"Hence all his might" .. .. Crotch "Sing to the Lord" .. .. .. Barnby "A rose of the garden" .. .. Leslie	20	10

AND FINAL FOR THE CHALLENGE CUP, VALUE TWENTY GUINEAS.

PROVINCIAL CHORAL CONTEST.

"How excellent" and "Hallelujah" Handel's "Saul" "Thou, O God" .. .. Selby "In this hour of softened splendour" Pinsuti	20	10

MALE CHORUS.

"Peace and war" .. .. .. Janin "The meeting of the waters" .. Old Irish	20	8

FEMALE CHORUS.

"Old May day" .. .. .. Benedict "Cradle song of the fisherman's wife" Skilton "Come, 'tis our festal hour" .. Wallace	12	6

CANADA.

SASKATCHEWAN.

Mr. F. Laubach (festival conductor), formerly of Edinburgh, writes as follows: "There has been recently formed in this province of Saskatchewan, in the Dominion of Canada, a Choral Festival Association which purposes holding a festival here, in the capital of the province, early next May. The work will consist of ensemble singing and competitive numbers for choral societies, choirs, &c. Already fifteen to twenty cities, towns and villages have signified their intention to enter the Association, and practice will commence at the New Year for the choral works to be performed *en masse*. We expect from 500 to 600 singers, which, considering the immense distances to be travelled in this vast tract, is not at all a bad representation for a first year.

"May I ask your kind assistance by sending me any information as to formation, rules of competition, classes, &c., as such meetings are held in various parts of Great Britain (Wales particularly). In this connection I feel that THE COMPETITION FESTIVAL RECORD will help us greatly.

"I am sure I need say no more. You see plainly that we desire help in the carrying out of the scheme, a scheme that I am pleased to see is being promulgated in all parts of our vast Empire. We in this new land feel no inclination to take second place in the encouragement of the art of music."

ALBERTA, CANADA, May 4, 5.

We have received a copy of the elegantly printed syllabus for this competition festival (the second one), to be held at Edmonton, Alberta. It is stated that there were over a hundred solo and choral entries last year, and that at the final concert 180 singers and an orchestra of forty performers combined to perform. The present syllabus gives particulars of twelve classes. The prizes are shields, gold medals, and small sums of money, except in the case of bands, which are offered fifty dollars as a prize.

CO-OPERATIVE CHORAL ASSOCIATION.

Derby, November 21.

The sixth annual contest proved highly successful. Seventeen choirs entered in the two sections, and only one failed to appear. The tests in the children's section were "Tell me, what shall we do?" (P. La Villa) and "Where the river gently gliding" (Adam Giebel). The entries were:

	Derby (Mr. Joseph Lowe).	
3rd.	Lincoln (Mr. E. Pullein) ..	117 marks
	Langley Mill (Mr. Enos Marson).	
1st.	Long Eaton (Mr. W. Woolley)	126 ,,
2nd.	Ilkeston (Mr. H. Fletcher) ..	125 ,,

In the adult section "The soul's longing" (F. James) and "The sands of Dee" (Macfarren) were the test-pieces. Eleven choirs were heard, the prize-winners being:

1st.	Derby (Mr. T. H. Bennett) ..	127 marks
2nd.	Long Eaton (Mr. W. Woolley)	125 ,,
3rd.	Rugby (Mr. G. Hidden) ..	121 ,,

The proceedings terminated with a concert, at which the competing adult choirs combined to sing the first of the test-pieces, conducted by Mr. Granville Humphreys, the adjudicator.

COLNE, December 5.

Mr. W. S. Nesbitt (the well-known conductor of the Manchester Orpheus Choir) had a busy day on this occasion. Eighteen tenors, two children's choirs, four action-song parties, ten contraltos and seven mixed-voice choirs came before him in competition during the afternoon and evening. Mr. Sidney Travis (Colne) gained the tenor prize, and Miss Alice Wilkinson (Padiham) that for the contralto class. The children's choirs sang 'To primroses' (Hiles) and 'The gentle bird' (D. Emlyn Evans). The result was extraordinarily close, British School, Skipton (Mr. Townsend), gaining 108 marks, and Skipton Road, Trawden (Mr. Thos. Little) 107 marks. The juniors (choir A) of the last-named School, under Miss Shaw, were also successful in the the action-song class. In the mixed-voice choir class the entries and results were as follows:

		Marks.
1st.	Colne Road Wesleyan, Burnley (T. Robinson)	170
2nd	Accrington and Church Co-operative Choir (E. Whittaker)	168
	Colne West Street Inghamite Choir (F. Pilling)	
	Hill Lane Baptist (Ezra Berry)	157
3rd	Colne U.M.F. Church, Exchange Street (L. Greenwood)	163
	Colne Albert Road Wesleyan (J. L. Wildman).	
	Colne Langroyd Road Wesleyan (J. W. Tubb).	

The tests were "Lullaby of life" (Leslie), "Three fishers" (Rogers), and "Hail, bounteous May" (Garroll).

OTLEY, December 5.

The sixth annual contest was in all respects an advance on previous years. The vocal solo competitions attracted a large entry, involving a preliminary selection in which prescribed tests were used. In the final hearing competitors were allowed to sing pieces of their own choice. The winners were Miss Jennie Hook (soprano) and Mr. Wallis Edwards (baritone). The winning mixed-voice quartet was the Otley XL. party. The Duncan challenge shield for mixed-voice choirs was won by Otley Wesleyan (Mr. J. B. Ritchie). Mr. Albert Jowett adjudicated.

MANCHESTER.

The Manchester and District Nonconformist Choir Union has for the past few years endeavoured to raise the status of singing in chapel choirs by an annual choral and solo-singing competition. This year the choral element was deleted, but some forty-five soloists entered for the various voice classes. Each vocalist selected his own song, and had to undergo a preliminary public ordeal by facing a quartet of capable musical judges, who selected four of each voice to compete again in the evening, when the audience for the time became judges, deciding the fate of the various artists by ballot, the result being that the chief honours fell to Miss Maud A. Ward, of Barnsley, in the soprano class; Miss Kitty Dovey, of Patricroft, in the contralto; Mr. D. S. Jones in the tenors; whilst Mr. John Matthewman carried off first prize amongst the basses, with Airlie Dix's "The trumpeter."

KEIGHLEY.

The Summerscales (Keighley) competition will be held on October 23 and 30. The children's choir class will be resuscitated after a lapse of four years. In this class a challenge banner and two money prizes have been offered. There will also be a solo class for girls under fourteen, a ladies' choir class, and one for choirs that have not before won a first-prize in a competition, in addition to the customary adult solo-singing, violin, and male-voice and mixed-voice sections. There was a loss of £16 12s. 4d. incurred in the recent competitions. This has been made good by an anonymous donor. Dr. Coward and Mr. Ackroyd (violin) will adjudicate.

WEST LONDON FESTIVAL.

We gave a resumé of the syllabus of this festival in our last issue. We are now glad to learn that a certificate for this competition has been specially designed by Mr. Byam Shaw. It represents the Genius of Music rising to the sky, and bearing with it a man, woman and child, typical London figures. Beneath their feet is depicted a London street, with chimneys and telegraph poles, and a church tower in the distance. The objects of such competitions in elevating the people by means of music are thus clearly shown. We give a reproduction of the design in the *S.M.R.*, p. 163.

In our review (December, p. 1 of The Record) of the Stratford and East London Festival, we stated that money prizes were offered in every class except two. The money value of prizes is stated under each class, but at the end of the syllabus it is stated that in certain classes the money must be spent in books, music, or instruments. This proviso affects fifty-four classes.

DATES OF COMPETITIONS WITH NAMES OF SECRETARIES.

(These are in addition to the forty-six competitions noted in our December issue.)

Manchester.—Ninth annual festival of Manchester District Board of the Tonic Sol-fa College, March 20. Juvenile choral, solo and duet competition. Mr. J. Currie, Alderglen, Worsley.

Stamford Hill, London, N.—March 29, 30. Mr. H. Horsey, 100, Amhurst Park, N.

Hunstanton (N.W. Norfolk).—April 19. Mr. Ernest Watson, Hunstanton, Norfolk.

Blackpool.—October 13, 14, 15, 16. Mr. L. Franceys, Williams Deacon's Bank.

Keighley (The "Summerscales").—October 23, 30. Mr. Allan Bradley, Scott Street.

The Musical Times, **EXTRA SUPPLEMENT.** January 1, 1909.
No. 1044. NOVELLO'S PART-SONG BOOK. *Price 4d.*
(SECOND SERIES.)

Composed for the Berks, Bucks, and Oxon Competitive Musical Festival to be held at High Wycombe in May, 1908.

THE BATTLE OF THE BALTIC

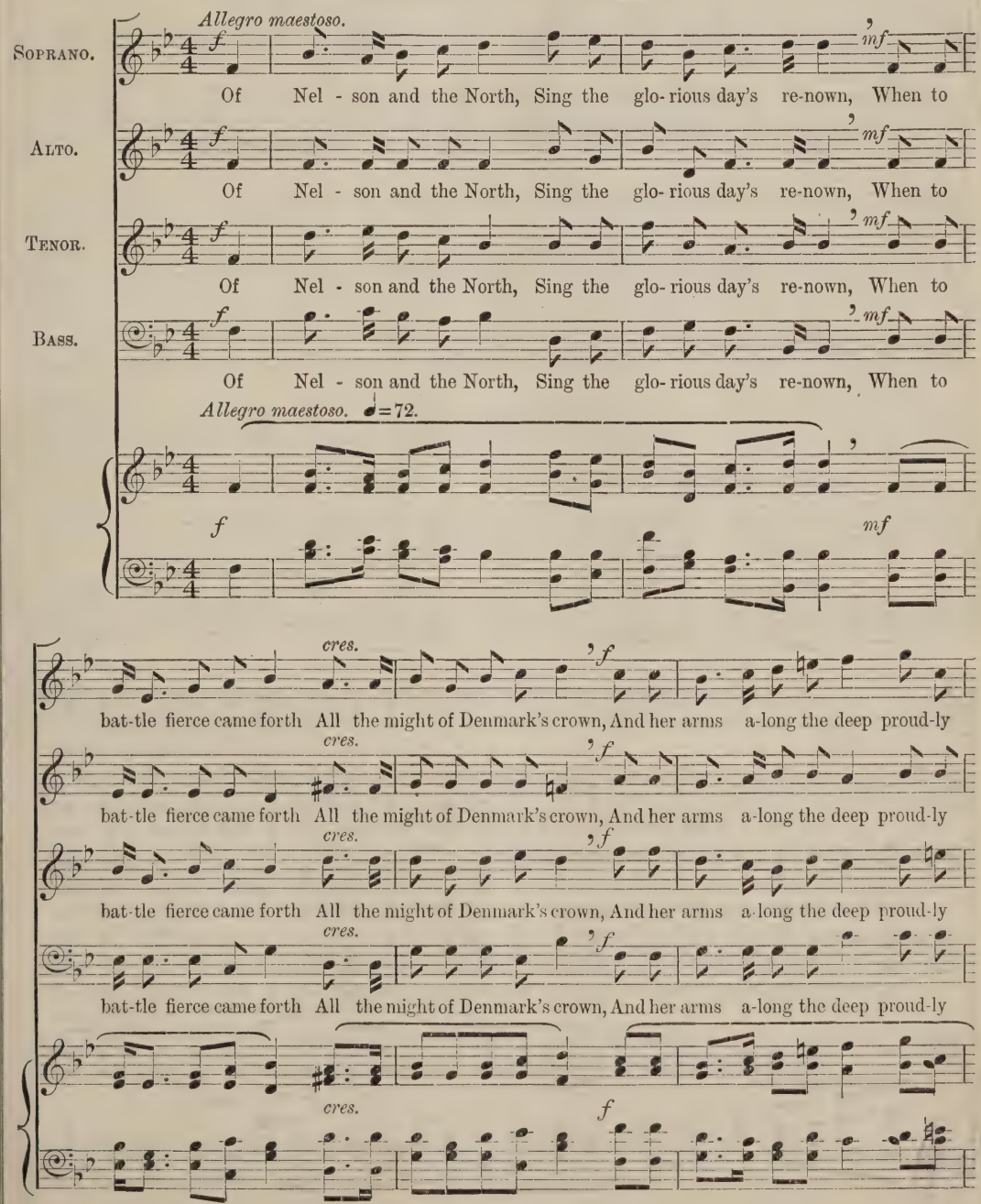
A CHORAL BALLAD FOR S.A.T.B. (*UNACCOMPANIED*)

THE WORDS WRITTEN BY THOMAS CAMPBELL

THE MUSIC COMPOSED BY

C. H. LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Allegro maestoso.
Soprano.
Alto.
Tenor.
Bass.
Of Nel - son and the North, Sing the glo- rious day's re-nown, When to
Allegro maestoso. ♩=72.
cres.
bat-tle fierce came forth All the might of Denmark's crown, And her arms a-long the deep proud-ly

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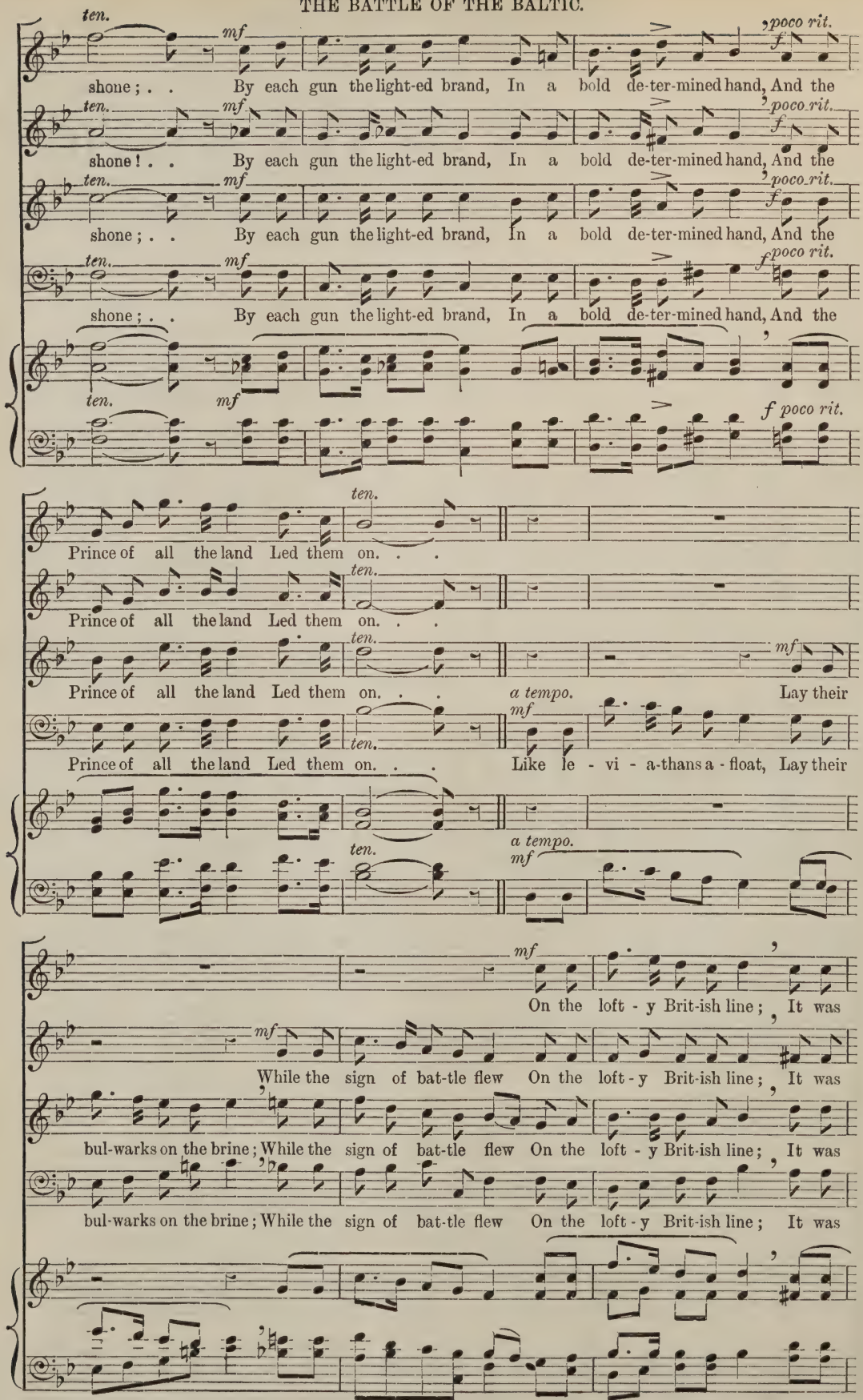
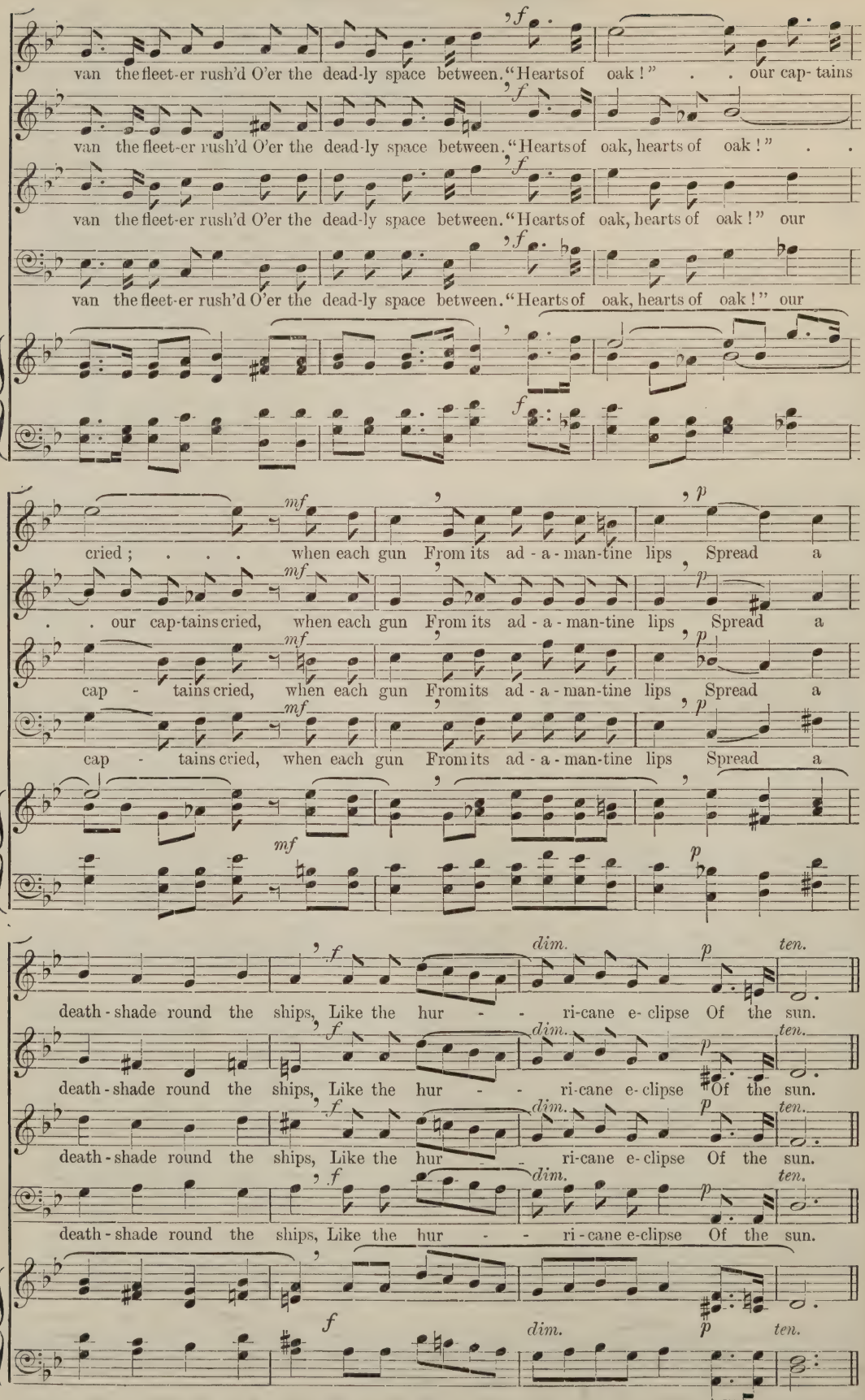
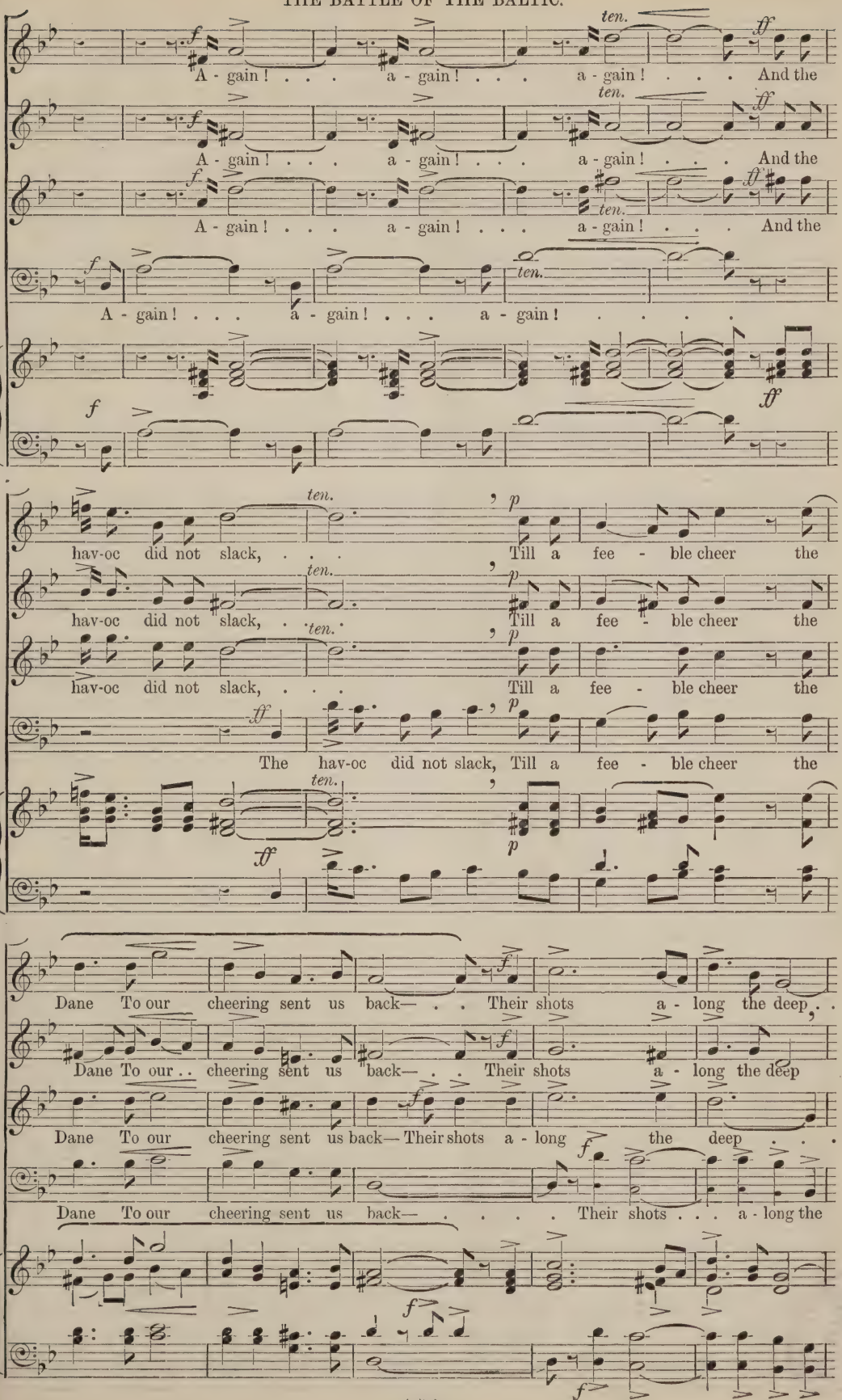
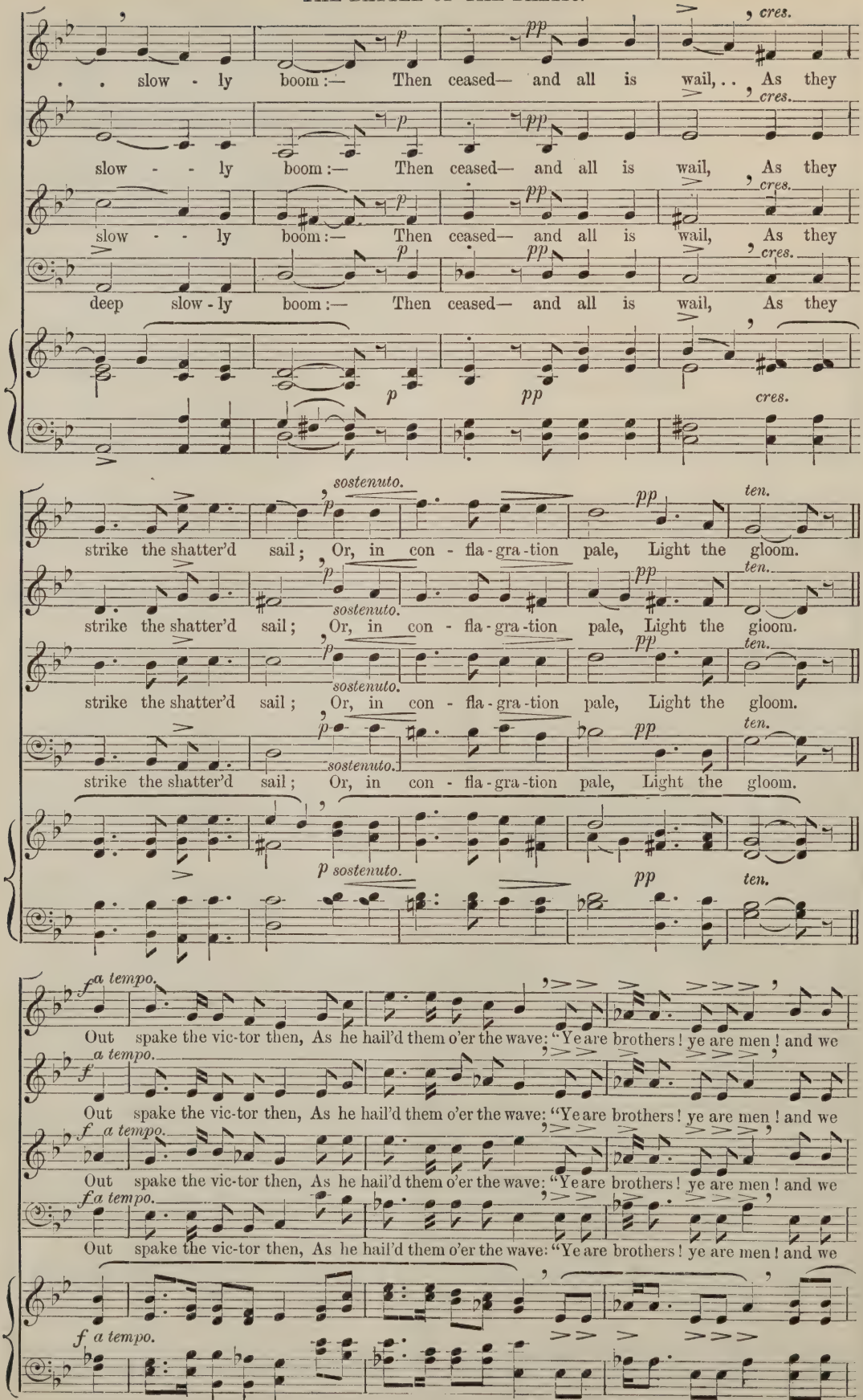

ten.
mf
poco rit.
f
shone; . . By each gun the light-ed brand, In a bold de-ter-mined hand, And the
shone! . . By each gun the light-ed brand, In a bold de-ter-mined hand, And the
shone; . . By each gun the light-ed brand, In a bold de-ter-mined hand, And the
shone; . . By each gun the light-ed brand, In a bold de-ter-mined hand, And the
f poco rit.
Prince of all the land Led them on. . .
Prince of all the land Led them on. . .
Prince of all the land Led them on. . .
Prince of all the land Led them on. . .
a tempo.
Lay their
Like le - vi - a-thans a - float, Lay their
On the loft - y Brit-ish line; It was
While the sign of bat-tle flew On the loft - y Brit-ish line; It was
bul-warks on the brine; While the sign of bat-tle flew On the loft - y Brit-ish line; It was
bul-warks on the brine; While the sign of bat-tle flew On the loft - y Brit-ish line; It was

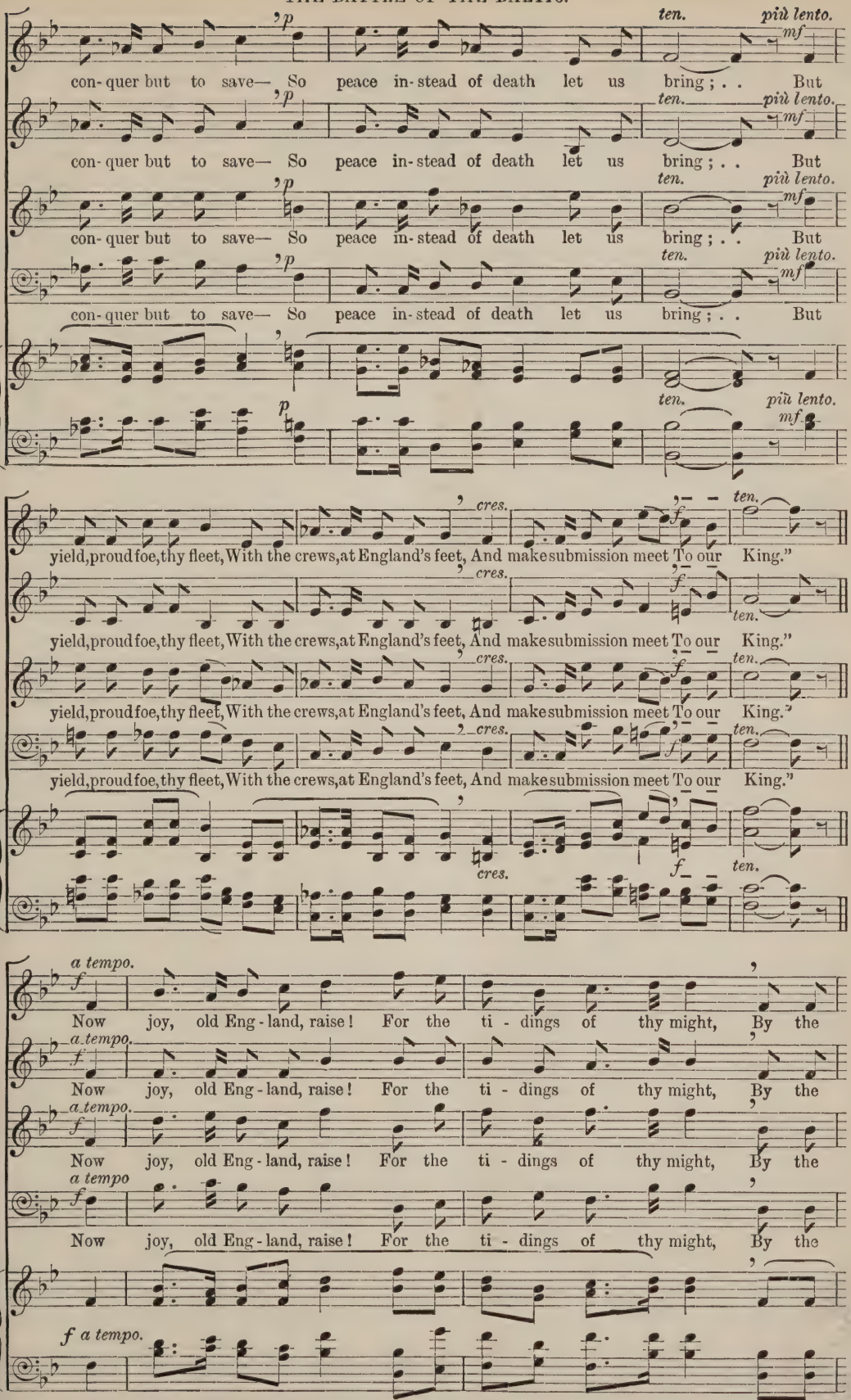
THE BATTLE OF THE BALTIC.

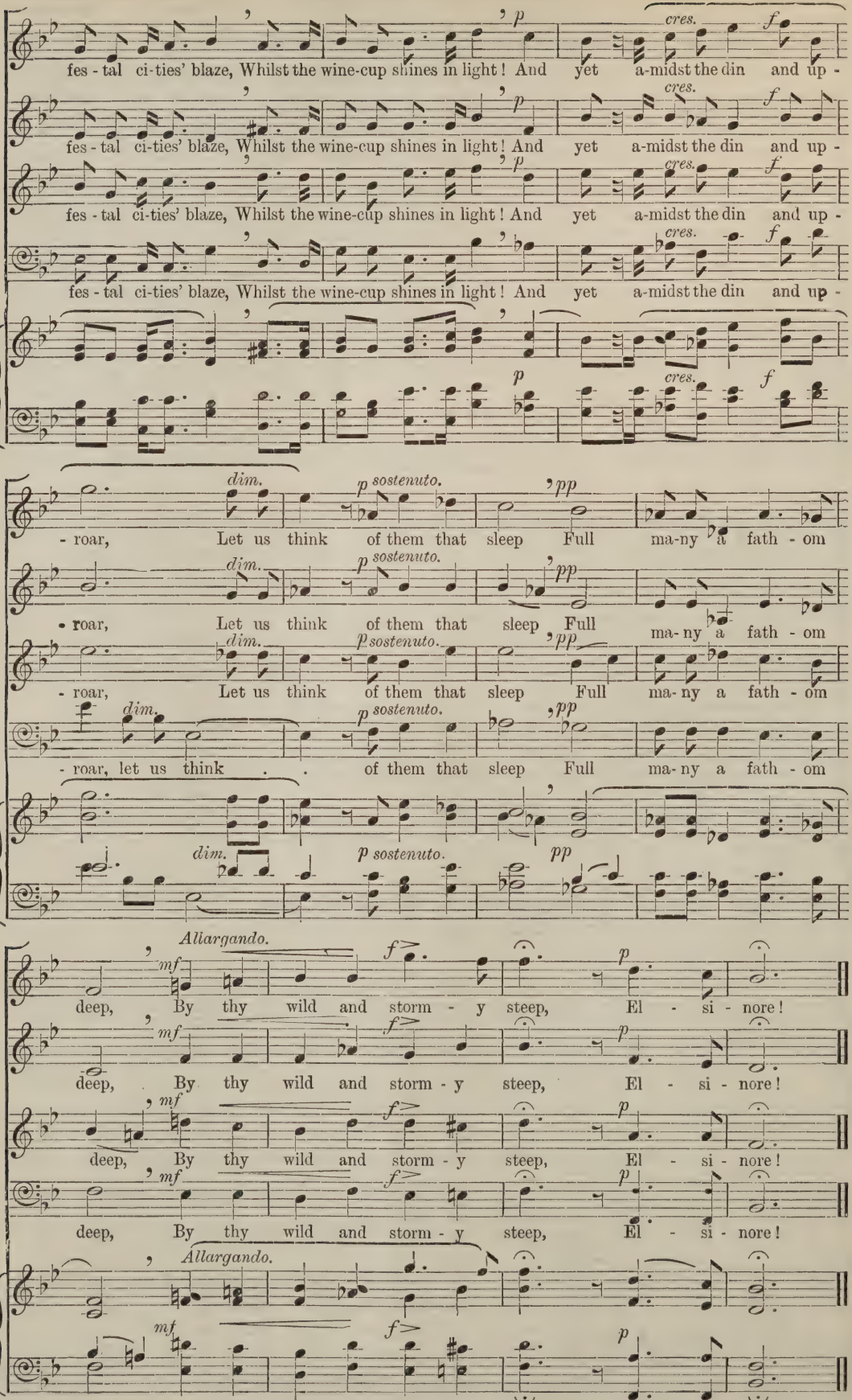
ten of A - pril morn by the chime; As they drift - ed on their path, There was
si - lence deep as death; And the bold - est held his breath, For a time. . .
But the might of Eng - land flush'd To an - ti - ci - pate the scene; And her


van the fleet-er rush'd O'er the dead-ly space between. "Hearts of oak!" . . our cap- tains
van the fleet-er rush'd O'er the dead-ly space between. "Hearts of oak, hearts of oak!" . .
van the fleet-er rush'd O'er the dead-ly space between. "Hearts of oak, hearts of oak!" our
van the fleet-er rush'd O'er the dead-ly space between. "Hearts of oak, hearts of oak!" our
cried; . . . when each gun From its ad - a - man-tine lips Spread a
. . our cap-tains cried, when each gun From its ad - a - man-tine lips Spread a
cap - tains cried, when each gun From its ad - a - man-tine lips Spread a
cap - tains cried, when each gun From its ad - a - man-tine lips Spread a
death-shade round the ships, Like the hur - - ri-cane e-clipse Of the sun.
death-shade round the ships, Like the hur - - ri-cane e-clipse Of the sun.
death-shade round the ships, Like the hur - - ri-cane e-clipse Of the sun.
death-shade round the ships, Like the hur - - ri-cane e-clipse Of the sun.


A - gain! . . . a - gain! . . . a - gain! . . . And the
A - gain! . . . a - gain! . . . a - gain! . . . And the
A - gain! . . . a - gain! . . . a - gain! . . . And the
A - gain! . . . a - gain! . . . a - gain! . . . .
hav-oc did not slack, . . . Till a fee - ble cheer the
hav-oc did not slack, . . . Till a fee - ble cheer the
hav-oc did not slack, . . . Till a fee - ble cheer the
The hav-oc did not slack, Till a fee - ble cheer the
Dane To our cheering sent us back— . . Their shots a - long the deep, . .
Dane To our . . cheering sent us back— . . Their shots a - long the deep
Dane To our cheering sent us back— Their shots a - long the deep . . .
Dane To our cheering sent us back— . . . . Their shots . . . a - long the


slow - ly boom:— Then ceased— and all is wail, . . As they
slow - - ly boom:— Then ceased— and all is wail, As they
slow - - ly boom:— Then ceased— and all is wail, As they
deep slow - ly boom:— Then ceased— and all is wail, As they
cres.
strike the shatter'd sail; Or, in con - fla - gra - tion pale, Light the gloom.
sostenuto.
ten.
Out spake the vic-tor then, As he hail'd them o'er the wave; "Ye are brothers! ye are men! and we
a tempo.


p
ten.
più lento.
mf
con-quer but to save— So peace in-stead of death let us bring ; . . But
cres.
f
yield, proud foe, thy fleet, With the crews, at England's feet, And make submission meet To our King."
a tempo.
Now joy, old Eng-land, raise! For the ti-dings of thy might, By the
f a tempo.


fes - tal ci-ties' blaze, Whilst the wine-cup shines in light! And yet a-midst the din and up -
fes - tal ci-ties' blaze, Whilst the wine-cup shines in light! And yet a-midst the din and up -
fes - tal ci-ties' blaze, Whilst the wine-cup shines in light! And yet a-midst the din and up -
fes - tal ci-ties' blaze, Whilst the wine-cup shines in light! And yet a-midst the din and up -
cres.
f
p
- roar, Let us think of them that sleep Full ma-ny a fath - om
- roar, Let us think of them that sleep Full ma-ny a fath - om
- roar, Let us think of them that sleep Full ma-ny a fath - om
- roar, let us think . . of them that sleep Full ma-ny a fath - om
dim.
p sostenuto.
pp
deep, By thy wild and storm - y steep, El - si - nore!
deep, By thy wild and storm - y steep, El - si - nore!
deep, By thy wild and storm - y steep, El - si - nore!
deep, By thy wild and storm - y steep, El - si - nore!
Allargando.
mf
f
p

THE MUSICAL TIMES

FOUNDED IN 1844.

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FEBRUARY 1, 1909.

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ROYAL CHORAL SOCIETY.
ROYAL ALBERT HALL.

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ASH WEDNESDAY, FEBRUARY 24, AT 8.
ELGAR'S
"THE DREAM OF GERONTIUS"

Artists:
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MR. GERVASE ELWES
MR. DALTON BAKER.

Organist: MR. H. L. BALFOUR, Mus.B.

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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

LENT HALF-TERM begins Monday, February 22. Entrance Examination, Wednesday, February 17, at 3.

ORGAN RECITAL, February 1, at 3.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES will be held in September and during the Christmas vacation, and a Certificate will be granted to successful candidates.

A Course of Lectures in preparation for the above Examination began on January 23.

Prospectus, Entrance Forms, and all further information of—
F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC,
PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.
Incorporated by Royal Charter, 1883.
Telegrams—"Initiative, London." Telephone—"1160, Western."

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Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq.

HALF-TERM commences on Thursday, February 18.

EXAMINATION for ASSOCIATESHIP (A.R.C.M.), April 19, 1909. Last day for entering, March 3.

Syllabus and official Entry Forms may be obtained from
FRANK POWNALL, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on July 12, 1909. The solo playing Tests are: Sonata No. 4 in E minor, J. S. Bach (Peters, Vol. I., p. 36; Novello & Co., Book V., p. 124; Augener & Co., Vol. VIII., p. 556; (Breitkopf & Härtel, Vol. VI., p. 52). Andante from the 4th (Italian) Symphony, Mendelssohn (E. T. Chipp's arrangement only, Novello & Co.). Fantasia in F, E. H. Thorne. Original Compositions for the Organ, No. 307, Novello & Co.

The A.R.C.O. Examination begins on July 19.

The Book from which the Literary Test will be taken, and the list of selected pieces, are the same as for the last Examination.

The next Choir-Training Examination will be held on Tuesday, May 4. *This Examination is now open to Associates of the College, as well as to Fellows.* Entries must be sent to the Registrar not later than Thursday, April 1.

List of College Publications, Lectures, &c., may be had on application.
H. A. HARDING, Hon. Sec.
Kensington Gore, S.W.

QUEEN'S HALL.
MENDELSSOHN CENTENARY CONCERT
WEDNESDAY AFTERNOON, FEBRUARY 3, AT 3.
"A MIDSUMMER NIGHT'S DREAM" OVERTURE
"HYMN OF PRAISE" (MENDELSSOHN)
MADAME LILLIAN BLAUVELT.
MISS EDITH MILLER.
MR. GERVASE ELWES.
SHEFFIELD—CHORUS—SHEFFIELD
(Sheffield Amateur Musical Society).
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QUEEN'S HALL.
QUEEN'S HALL ORCHESTRA'S
SYMPHONY CONCERT
FEBRUARY 13, AT 3.
INTRODUCTION to Act III. (*Tannhäuser*). Tannhäuser's Pilgrimage (Original Version) .. .. Wagner
TONE-POEM .. .. "En Saga" .. .. .. Sibelius
(*Conducted by the Composer.*)
CONCERTO in B minor for Violoncello and Orchestra .. Dvorák
SUITE from *Castor and Pollux* .. .. .. Phillip Rameau
SYMPHONIC POEM .. "Finlandia" .. .. .. Sibelius
(*Conducted by the Composer.*)
Solo Violoncello—Professor HUGO BECKER.
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QUEEN'S HALL.
FEBRUARY 24, AT 8.
ASH WEDNESDAY EVENING.
MENDELSSOHN'S
"ELIJAH"
THE LEEDS CHORAL UNION.
MRS. HENRY J. WOOD. MISS EVA RICH.
MISS DILYS JONES. MISS AMY SKERRITT.
MR. WALTER HYDE. MR. WILLIAM BURROWS.
MR. THORPE BATES. MR. WALTER SCOTT.
Organist—Mr. FREDK. B. KIDDLE.
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QUEEN'S HALL.
QUEEN'S HALL ORCHESTRA'S
SYMPHONY CONCERT
FEBRUARY 27, AT 3.
OVERTURE .. .. .. "Coriolan" .. .. .. Beethoven
THREE NOCTURNES for Orchestra .. .. .. Claude Debussy
1. Nuages. 2. Fêtes. 3. Sirènes.
(*Conducted by the Composer.*)
(*First performance in England.*)
CONCERTO in D for Violin and Orchestra .. .. .. Brahms
PRELUDE .. "L'Après-Midi d'un Faune" Claude Debussy
(*By request.*)
(*Conducted by the Composer.*)
TRAUERMARSCH (*Götterdämmerung*) .. .. Wagner
Solo Violin—M. HENRI MARTEAU.
THE QUEEN'S HALL ORCHESTRA.
CONDUCTORS—M. CLAUDE DEBUSSY & MR. HENRY J. WOOD.
Tickets—10s. 6d. to 2s. 6d., at usual Agents, Chappell's Box Office, Queen's Hall, and THE QUEEN'S HALL ORCHESTRA, Ltd., 320, Regent Street, W. ROBERT NEWMAN, Manager.

ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION, CHRISTMAS, 1908.

The following CANDIDATES have passed:—

IN SINGING.

AS TEACHERS.—Ruth Agnes Aitken, Archibald Maclean Borthwick, Hannah Homer, Florence Gertrude Larkworthy, David Auld Mackenzie, Belle Richardson, Bryan Edward Warhurst.

AS PERFORMERS.—Sarah Gwendolen Allport, Alice Lucy Baker, Gwendolen Mary Burgess, Florence May Beatrice Bond, Edith Carr, Ethel Cawley, Harold Barossa Coney, Fanny Lilian Cuthbert, Rose Priscilla Dalziel Dunbar, William Emlyn Edwards, Dorothy Field, Florence Geraldine Gapp, Charlotte Katherine Hendrick, May Horton, Jennie Jones, Cicely Kellett, Joseph Diggett Kelson, Gertrude Helen Larr, Charlotte Minnie Lees, Martha Gertrude Legge, Muriel Little, Louisa E. MacBean, Gladys Derwent Moger, Lilian Murray, Adeline Frances Neave, Elsie Neden, Margaret Chambers Nixon, Olive Parkin, Percy Partridge, Elsie Anna Seeman, Lilian Olive Shephard, Elsie Marion Squire, William Henry Waite, John Walters.

EXAMINERS.—Messrs. Fred. King, Arthur Oswald, Alberto Randegger, Arthur Thompson and Fred. Walker.

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(*Continued from page 80.*)

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Singing.—Alice M. Buchanan, Mary Kelly, *Violet Lamacroft, Lina Lenz, Lily E. E. Nicholson, Eileen O'Flaherty, *Francis O'Hanlon, Agnes M. Segrief, Theodora Shapter, May Storey, Alfred J. Timbury, Minnie F. Waugh.

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Violin.—Daisy Creswell, William P. Lowry, Margaret F. McDonald, George B. Mant, Agnes O'Keefe.

Flute.—Ernest A. Symons.

Singing.—Bessie A. Fraser, Eileen Hannan, Georgina M. Payn, Annie T. Shepherd.

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ORGAN.—Annie Bullen, Edgar Atherstone Cox, William Henry Trenwith Davies, Arthur Haydn Leary, Frederic Ernest Sparrow.

VIOLIN.—James Clifford Carroll.

VIOLA.—Lilian Mary Wilkins.

SINGING.—Kathleen Seanor.

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SINGING.—Lily Carpenter, Ella Rushforth, Edith Margery Thompson.

HIGHER CERTIFICATES.

PIANOFORTE.—Sidney George Axon, Mabel Bartlett, Amelia Phyllis Bateman, Grace Angela Maxwell Bowen, Eleanor Anna Brown, Thomas Carpenter, Phyllis Cavill, Douglas William Clarke, Florrie Crichmore. Freda Ruby Digby, Jessie Fielding, Violet Gertrude Gaymer, Emma Goodchild, Eddie Heaton, George Alfred Izon, Winifred Mary Jones (Honours), Lilian Johnson, Allen Lord, Muriel Edith Maggs, Gwilym John Marsden, Dorothy Louise Morgan, Evelyn A. Nobbs, Lavinia Prideaux (Honours), Winifred Helena Quelch, Matilda Rowlands, Hilda Theresa Snellgrove, Eva Jane Spencer. Carlo Valdimero Maria Uccelli, Maud Millicent Webster, Mabel Elizabeth Youngman.

ORGAN.—Joseph Worsley Harrop, Zacariah Hughes.

SINGING.—Flora Alice Alderson, Catherine Kind.

LIST of SUCCESSFUL CANDIDATES at the HIGHER EXAMINATIONS held in INDIA and the COLONIES in 1908:—

LICENTIATE IN MUSIC.

Percy Brier.

ASSOCIATE IN MUSIC.

Florrie Fetherston.

MATRICULATION.

Margaret S. Anderson, Margaret Barry, Patricia Byrne, Dolly Byrne, Kathleen Carson, Florrie Fetherston, Maud Hill, Edith Laurie, Agnes O'Donnell.

LICENTIATES.

PIANOFORTE.—*Florence May Archer, *Mary Dentith Bowden, *Caroline Hay Brooks, *Blanche Brown, *Mary Crawford Clachan, *Brigid Mary Cunningham, *(Mrs.) J. M. Emerson, *Louisa Mary Fussell, *Ivy Taylor Graham, *Martha Luella Hamilton, *Dulcie Isobinda Harding, *Doris Haywood, *Clara Ingamels, *Lilian Lawton, *Lina Lenz, *Annie Luber, *Victoria McKenzie, *Norah Mabel Plunkett, *Evelyn Mary Rawlins, *Helen Josephine Sheedy, *Alice Maude Spencer, *Mary Frances Maude Todd, *Hendrina Cecilia Viljoen, *Helen Kate Wreford.

ORGAN.—*Evaline Marie Randell.

VIOLIN.—*Cora Macarthur, *Arthur Frank Hatherall Neate.

SINGING.—*Melina F. Parnell.

* These Candidates have also passed in the Art of Teaching.

(*For continuation, see page* 79.)

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The Musical Times.

FEBRUARY 1, 1909.

MENDELSSOHN IN ENGLAND: A CENTENARY TRIBUTE.

FELIX MENDELSSOHN BARTHOLDY:
BORN, AT HAMBURG, FEBRUARY 3, 1809;
DIED, AT LEIPZIG, NOVEMBER 4, 1847.

Mendelssohn had a deep-rooted affection for England and the English people. London and Birmingham were the scenes of his earliest, latest, and greatest triumphs. He visited these shores on ten different occasions during his brief but eventful life of thirty-eight years. 'I was never received anywhere with such universal kindness,' he writes in reference to one of these visits, 'and I made more music in those two months than I do elsewhere in two years.' Amid the glories of a Naples spring his thoughts turned to London; 'that smoky nest,' he calls it, 'is fated to be now and ever my favourite residence; my heart swells when I think of it.' In another letter, also written during his sojourn in the sunny south—from Rome, to his friend Attwood—he says, 'I feel the strongest desire to hear again of the friends to whom I owe that delightful term of my residence in that country.' What more fitting, therefore, than that the 'Centenary tribute' of this journal should take the form of 'a little talk' on the revered composer's visits to the land he loved so dearly? The story has before been told, but it will bear re-telling; and if the manner of setting it forth be in any way inadequate, the matter thereof is full of truth and beauty.

Bright-natured, highly-gifted, handsome, and a perfect gentleman, Felix Mendelssohn was received with open arms by musicians, both professional and amateur, when he first visited England in the year 1829. He was then in his twenty-first year, and he brought with him a disposition which, like his christian name, was felicitous in the highest degree. If an omen counts for anything that is good, the steamer which brought him across the North Sea supplied it, for was not the vessel named the 'Attwood'? And did not the genial organist of St. Paul's Cathedral—'dear old Attwood,' as Mendelssohn affectionately calls him—become one of the voyager's most attached friends? Ignaz Moscheles found for his young friend and former pupil lodgings over the shop of one Heinke, an ironmonger in Great Portland Street. The house (No. 79, formerly 103, and demolished in 1904) stood at the north corner of Riding-house Street, and nearly opposite the orchestra entrance of Queen's Hall. Both Great Portland Street and Heinke have an additional interest, because Weber died in Sir George Smart's house (also no longer existing) in that thoroughfare, and Mendelssohn's landlord was hurriedly fetched on that eventful June morning in 1826 to force open the door of Weber's bedroom, only to find that during the night it had become the chamber of death.

Although absorbed in his music-makings, with two grand pianofortes in his sitting room, and a dumb keyboard on which, while sitting up in bed, he used to practise, Felix found satisfaction in the culinary art. Mrs. Heinke was a capital cook who concocted tasty dishes for her easily-pleased young lodger. Bread-and-butter pudding was one of her specialities, and Mendelssohn requested that a supply of that toothsome dish (cold) should be kept in his cupboard, so that on his return

The house at Denmark Hill, London, where Mendelssohn stayed in 1842 and composed his 'Spring Song' (so called), No. 30 of the 'Songs without Words,' and where he wrote the 'Bärentanz' reproduced as one of our special supplements.
(From a photograph taken by Miss Hilda Benecke, and reproduced by her kind permission.)

from some late concert or function he could help himself to the appetising delicacy. On one occasion, after he and two friends had fared sumptuously at 'a highly diplomatic dinner-party' given by the Prussian Ambassador, at which they had their 'fill of fashionable dishes, sayings and doings,' the jovial trio came upon 'a very enticing sausage-shop in which "German Sausages, Twopence each," were laid out for show' (we quote Mendelssohn's own words). 'We then turned into a quieter street—Great Portland Street—and there consumed our purchases, Rosen and I being hardly able, for laughing, to join in the three-part songs, of which Mühlenfelds would sing the bass.'

Monday, May 25, 1829, was a red-letter day in the history of the Philharmonic Society, and in the career of Mendelssohn, as on that date he made his first public appearance before an English audience. The Philharmonic concerts were then held at the Argyll Rooms (destroyed by fire in 1830), which stood at the corner of Little Argyll Street—not Argyll *Place*, as stated in a well-known book of reference—on the site now occupied by No. 246, Regent Street. Mendelssohn's statement that 'old John Cramer led me to the piano as if I were a young lady' has been misconstrued into that he (Mendelssohn) conducted (so called), according to the custom of the time, 'at the pianoforte,' and that he did not use a baton. Such, however, was not the case. To quote from his letter dated 'London, May 26, 1829': 'I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker mistook me for an Alderman, and would insist upon decorating it with a crown).' From this it is obvious that batons could not be purchased in London at that time, or Mendelssohn would not have needed a 'white stick' to be specially manufactured for him. What must the band have thought of the crown at the tip of the stick! He conducted his C minor Symphony, in which he had discreetly replaced the *Minuet* and *Trio* by an orchestral version of the *Scherzo* from his Octett. The autographs of the full-score of the symphony (Op. 11)—dated 'March 31, 1824,' and inscribed 'Sinfonia xiii. in C'*—and the *Scherzo* (still unpublished) are among the treasures of the Philharmonic Society's library. The *Scherzo* was encored, much against his wish. He dedicated the Symphony to the Philharmonic Society, and they on their part elected him an honorary member; as Sir George Grove says: 'It was thus an English body which gave him his first recognition as a composer.'

In a charming letter, overflowing with gaiety and good-humour, he records his wonderful get-up when he appeared at a morning concert on May 30, also at the Argyll Rooms, on which occasion he played Weber's Concertstück. His habiliments, worthy of a fashion-book, were 'Very long white trousers, brown silk waistcoat, black necktie, and blue dress coat'! But the letter supplying the above information is so characteristic of his light-heartedness during this, his first visit to London, that a further extract must be made. After describing his concert costume, he goes on to say:

> When I mounted the orchestra and found it quite filled with ladies who had not been able to find a place in the room, and when I saw the room fuller than it had ever been, so many gay ladies' bonnets, and the fearful heat, and the unknown instrument, a panic came over me, and up to the moment when I went on I felt exceedingly nervous, I think even feverish. But as the gay bonnets gave me a nice reception, and applauded when I came in, as they were very attentive and quiet (which with this talkative public is a rare thing), and as I found the instrument very excellent and of a light touch, I lost all my timidity and became quite comfortable.
>
> I was highly amused to see the bonnets agitated at every little cadenza, which to me and many critics brought to mind the simile of the wind and the tulip-bed. I also noticed that some ladies seated in the orchestra were very handsome, and that Sir George Smart, on whom I cast a feeling glance, took a pinch of snuff. It went pretty well, and they applauded greatly when it was over. *The Times*, which I read over my tea in the morning, has also bestowed much praise on me.
>
> I was immensely pleased to find that the public here are good to me, and like me, and that I owe a great many more acquaintances to my music than to my letters of introduction, which really were powerful and numerous enough.

At a concert given by Drouet, the flautist, on Midsummer Night, Mendelssohn conducted his 'Midsummer Night's Dream' overture, probably the second public performance of this fairylike work, one that owed its conception to our own Shakespeare.

The three months—April to July—which Mendelssohn spent in this 'smoky nest' passed all too quickly in a round of music-makings and social engagements. He visited the House of Commons and the picture galleries, and made the acquaintance of the Duke of Wellington and Sir Robert Peel. 'The charm of his manner and his entire simplicity took people captive,' says Grove. No wonder that Society claimed him as a 'lion' of the season. He attended balls at Devonshire House and Lansdowne House, and went to so many parties that the good folks at home thought he would give up music for Society and thereby become a drawing-room ornament.

At the end of the London season he, with his friend Karl Klingemann as travelling companion, started on a tour in England, Scotland and Wales. Proceeding along the Great North Road—there were no railways then—they halted at York and Durham, as Mendelssohn's sketch-book shows. (See the facsimile of his sketch of Durham Cathedral opposite.) Arriving at Edinburgh on a Sunday, they found much to interest them in that beautiful city—the Castle, 'like a bird's nest on a cliff,' as Mendelssohn describes it, Arthur's Seat, the mountains in 'the blue distance,' the 'great blue sea,' and so on. 'Why need I describe it?' he says, 'When God Himself takes to panorama-painting, it turns out strangely beautiful.'

* This numbering is explained by the fact that, in his youth, Mendelssohn had previously composed twelve other symphonies, still in manuscript; that in C minor, played at the Philharmonic concert in question, is now however known as No. 1.

DURHAM CATHEDRAL.

FACSIMILE OF A PENCIL SKETCH MADE BY MENDELSSOHN DURING HIS FIRST VISIT TO ENGLAND. ORIGINAL SIZE 11 × 8 INCHES.

Reproduced by kind permission of his grand-daughter, Miss Margaret Benecke.

In a highly descriptive letter he refers to the 'many Highlanders in costume [the kilt, of course], victoriously leading their sweethearts in their Sunday attire, and casting magnificent and important glances over the world. They have long red beards, tartan plaids, bonnets and feathers, and naked knees, and, carrying their bagpipes in their hands, they passed quietly along by the half-ruined grey castle [Holyrood] in the meadow.' Of more importance, however, is the fact that, amid the ruins of the chapel of Holyrood, Mendelssohn received the first inspiration of the Scotch Symphony. 'I believe I found to-day, in that old chapel, the beginning of my Scotch Symphony,' and he wrote down the first sixteen bars with the date 'Edinburgh, 30th July, 1829. *Abends.*'*

Further creative results of the Scotch tour were the Hebrides overture and the Fantasie in F sharp minor, 'Sonate Ecossaise,' for pianoforte (Op. 28). The travellers took Liverpool on their way south, where they boarded a new American liner, and finding a Broadwood pianoforte in the saloon, Felix played the first movement of his sister Fanny's Easter-Sonata, whatever that may have been. A projected crossing to Ireland had to be abandoned at Holyhead by reason of the dreadful weather. 'Yesterday was a good day,' he records, 'for I was only wet through three times.' From Chester he made his way to the house of Mr. John Taylor, a relative of the Gresham Professor, at Coed-du, near Holywell. There he composed the three little pianoforte pieces published as Op. 16 and respectively dedicated to the three young ladies of the house. These three pieces were suggested by the pleasant experiences of that Welsh visit—No. 1, 'Andante and Allegro,' by a bunch of carnations and roses (the arpeggios being a reminder of the sweet scent of the flowers rising up); No. 2, the Capriccio in E minor, by the pretty creeping plant (*Eccremocarpus*) growing outside the house; and No. 3, the Rivulet, by the stream which to this day lazily runs its course close to Coed-du.

On his return to London he met with a carriage accident which laid him up for two months at 35, Bury Street, St. James's, nearly opposite to where Haydn once lodged. The kindness and devotion of his London friends during this tedious illness greatly touched him. 'You cannot think how kind the people are to me,' he wrote to his family. Mrs. Heinke, his former landlady, sent him a cake, the first-fruits of her new oven, and a hamper came from Attwood, in which were splendid flowers, 'smelling deliciously round my fireside,' he says. 'Under the flowers lay a large pheasant, under the pheasant a quantity of apples for pies, &c.' No wonder that he was in danger of being over-fed! As soon as he could be moved he took a drive, and even found London 'indescribably beautiful' on a November day. It is impossible to convey an idea of the delightful time he spent under the hospitable roof of 'dear old Mr. Attwood' (as he calls him) at Norwood, where the St. Paul's organist then lived in a small house on Beulah Hill. Attwood's milk-white donkey—'one of the most distinguished donkeys that ever ate thistles (but he lives entirely on corn)'—his three dogs, the genial company of the host and his family, all contributed to a speedy convalescence. That Mendelssohn dedicated his three Preludes and fugues for the organ to Attwood 'with reverence and gratitude' (*mit Verehrung und Dankbarkeit*) is not to be wondered at, for the old organist typified the kindness which was showered upon the gifted musician during the seven months of his first visit to this country.

The eventful Swiss and Italian journey separated Mendelssohn's first and second visits to England. He came again in 1832, dividing his time between Attwood's Norwood villa and the old lodgings at Great Portland Street. He conducted his Hebrides overture (then in MS.) at the Philharmonic Concert of May 14, and at the two following concerts he played his Pianoforte concerto in G minor (also in MS.), a repetition performance until then unheard of in the annals of that Society. He played the organ in St. Paul's Cathedral, and published (with Novello) the first book of his 'Songs without words.' He presented the score of his Hebrides overture to the Philharmonic Society (which, however, does not appear to be in the Society's library), 'as a sign of my deep and heartfelt gratitude for the indulgence and kindness they have shown me during my second visit to this country.'

Twice during the following year (1833) did Mendelssohn visit England. On the second occasion he brought his father with him, but the old gentleman failed to look upon London through the same rose-coloured spectacles as did his impressionable son. They both stayed at the Great Portland Street lodgings. One of their excursions was a journey to Portsmouth in order to see Nelson's ship the 'Victory.' While getting into the coach Mendelssohn *père* grazed his leg, with the result that he had to lay up—indeed, his condition was serious. But largely through the attention of Felix—who nursed his father with the tenderness of a woman and the devotion of a son—he recovered his wonted health. On May 13, Felix conducted his Italian symphony for the first time at the Philharmonic concerts, and played Mozart's D minor Pianoforte concerto, and at the concert of June 10 the Trumpet overture was performed. As on a former visit, he played the organ at St. Paul's, the cathedral being empty and Klingemann and others blowing the bellows. An extempore Introduction and Fugue; Attwood's Coronation Anthem, four hands, played with the composer; and three pieces of Bach's, formed this interesting recital programme.

During these two visits in 1833, as indeed on other similar occasions, he saw much of his devoted friends Mr. and Mrs. Moscheles. And this year the tie was strengthened by the birth of a son to Moscheles, to whom Mendelssohn stood

* For further details see Sir George Grove's analysis of the Scotch Symphony, *The Musical Times*, October and November, 1904.

MENDELSSOHN'S STUDY.

FROM A WATER-COLOUR MADE BY HIS CODSON, FELIX MOSCHELES (ÆTAT 14), A FEW DAYS AFTER THE COMPOSER'S DEATH.

ORIGINAL SIZE 13 × 10 INCHES.

Reproduced by kind permission of the artist, Mr. Felix Moscheles.

godfather. Mr. Felix Moscheles, the godchild referred to, has very kindly allowed some of his interesting mementoes of Mendelssohn to be reproduced in facsimile specially for this Centenary article. One (on p. 88) is a printed invitation-card which Mendelssohn ingeniously filled in otherwise than in the orthodox manner. Accompanying a copy of a Bach fugue, transcribed for Moscheles, Mendelssohn sent a note in which he is supposed to hold the pen for some inmates of the Zoological Gardens, which the two friends had visited in the afternoon (see the facsimile opposite). No less humorous, with its reference to House of Commons procedure, is the following invitation sent to Mrs. Moscheles :

At the Residence of Heinke Esqr
under the immediate Patronage of
several articles of Ironmongery of Distinction
a GRAND MISS
CELLANEOUS CONCERT
in the splendid Picture Gallery will be
given on the first showery day viz
to-morrow.
Act I.
Conversazione German and English in which will be
introduced several blunders & some French.
Mr. Dessallers celebrated song on blue paper,
called for and not sung by Mrs. Moscheles, but
by the whole of the German Chorusesenseses.
The Duet
as performed with unbounded applause
adjourned at 5 o'clock
to sit again, to-morrow in Committee.

It will be remembered that in 1832 Novello published Mendelssohn's first book of 'Songs without words.' The pieces were originally named 'Six songs for the pianoforte alone,' but were issued as 'Original Melodies for the Pianoforte' and as 'Author's property.' The sale was very slow—only 114 copies during the first four years! That Mendelssohn himself had some fears as to the commercial value of his half-dozen pieces is shown by the following punning letter which he wrote to Moscheles at this time :

London, in my Club, May 16, 1833.

This morning I forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning ; and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I should mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide. The saying is : 'Merit has its crown,' so I scarcely expect I shall get as much as half-a-crown. Yours,

F. Mendelssohn.

A little-known incident of this visit is thus recorded in the *Morning Post*, of May 16, 1833.

Paganini. It has been frequently said that this extraordinary performer could not take part in a quartet with any effect. This is far from being correct. At a soirée given by Dr. Billing the other evening, Paganini, Mendelssohn, and Lindley performed a trio for viola, guitar, and violoncello (composed by Paganini), Mendelssohn playing the guitar part on the pianoforte, adding a bass, in a most ingenious manner.

Dr. Billing was a distinguished medical man well known in musical circles.

The fifth visit, in 1837, was the fulfilment of his engagement to conduct 'St. Paul' at the Birmingham festival (first performed in England at the Liverpool festival, see p. 95). At his instigation the duet and chorus 'My Saviour Jesus now is taken,' from Bach's 'St. Matthew Passion,' was performed on that occasion. This was probably the first time any portion of that great work was heard in England. And here it may be stated that the chorus parts of the Passion used by Mendelssohn at the revival of the oratorio in 1829 (at Berlin), were sent here for the first complete performance—by the Bach Society in 1854—and are now in the possession of Messrs. Novello. These parts—in manuscript, of course—are specially interesting, as they contain certain annotations in Mendelssohn's own hand.

To return to the fifth English visit. Before leaving London for Birmingham, Mendelssohn played the organ at St. Paul's and at Christ Church, Newgate Street. The first-named performance was recorded in the *Standard* of September 11, 1837, in the following words :

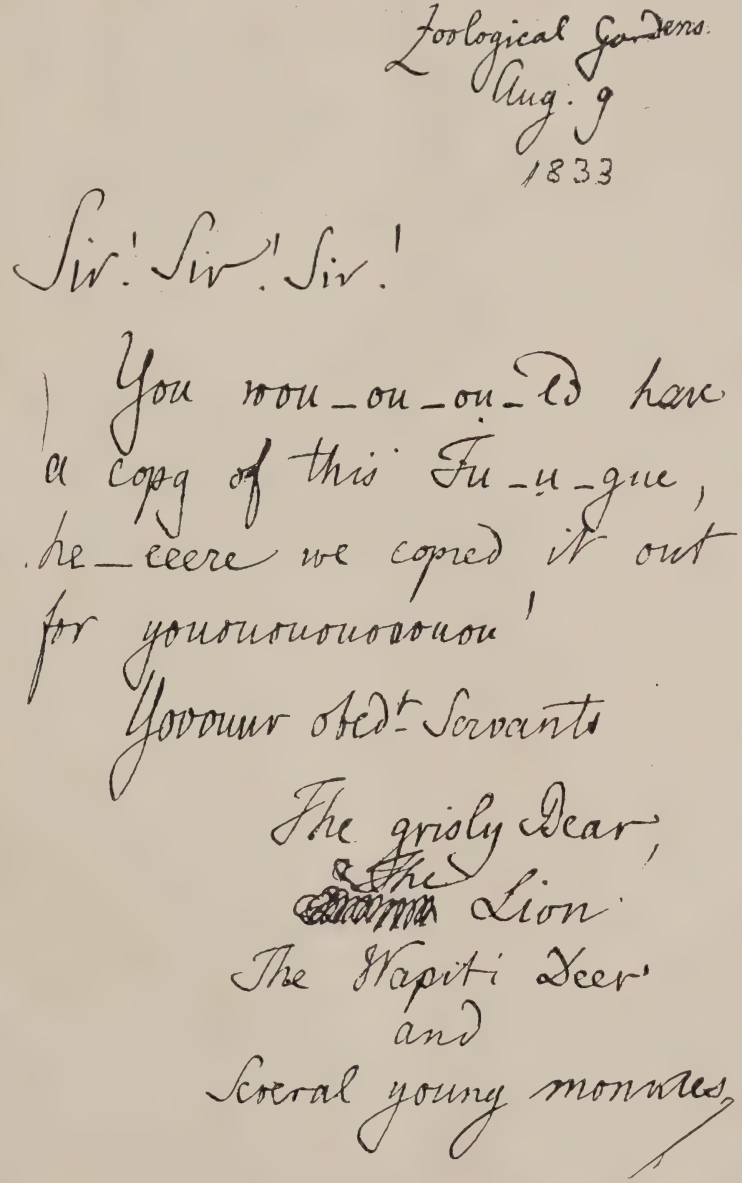
M. Mendelssohn.—Yesterday this celebrated composer took the organ at St. Paul's after the evening service. The fact had been freely circulated, and the presence of many of the profession too well and plainly showed how much his organ performance had become a matter of interest. He played one movement after the other in the finest style imaginable, and Bach and his splendid genius never shone to greater advantage. The audience remained, and the attendants of the Cathedral became astonished and vexed at so "untoward an event." It was plain Mendelssohn could not "play the folks out." At length the verger and bellows-blower mutually agreed to run away, and whilst Mendelssohn was executing Bach's fine fugue in A minor the further performance was closed by the blower locking up his bellows and walking off. The composer bore the accident (*sic*) with great good humour, saying "Never mind, it can't be helped." He has undertaken to perform on the large organ in Christ Church, Newgate-street, on Tuesday, at one o'clock. As this instrument is the largest in the metropolis, and possesses a swell superior to the York or Birmingham organ, his performance is looked forward to with great delight.

At Christ Church, Newgate Street, Mendelssohn played Bach's great A minor Fugue and the Toccata in D minor. Not the least interested listener on that occasion was that arch-disciple of Bach, the septuagenarian Samuel Wesley. Wesley supplied Mendelssohn with a fugue subject, to which the player added another, inverting it and working it out 'with a power and ease that astonished all the auditors.' Then old Wesley was prevailed upon to play. It was literally his *Nunc dimittis*. He never left his house again, and died on October 11, a month later.

The visit of 1840—to conduct the 'Hymn of Praise' at the Birmingham festival—was of brief

duration. He played the organ at St. Peter's, Cornhill, on his return to town, his pieces including Bach's noble Prelude and Fugue in E minor, his own in C minor, and Bach's 'Passacaglia.' The keyboards on which he played are still preserved in the vestry of the church, together with a few bars of the Passacaglia which he wrote as a memento

One of the pleasantest visits was the seventh, in the spring of 1842, when he brought his wife, who made her first acquaintance with this country. They stayed for six weeks with Frau Mendelssohn's relatives, the Beneckes, at Denmark Hill, Camberwell. The house has since been demolished, but its site and charming grounds


Zoological Gardens.
Aug. 9
1833

Sir! Sir! Sir!

You woo_ou_ou_ld have a copy of this Fu_u_gue, he_eeere we copied it out for yououououoouou!

Yoovour obed^t Servants

The grisly Bear,
The Lion
The Wapiti Deer
and
Several young monkies

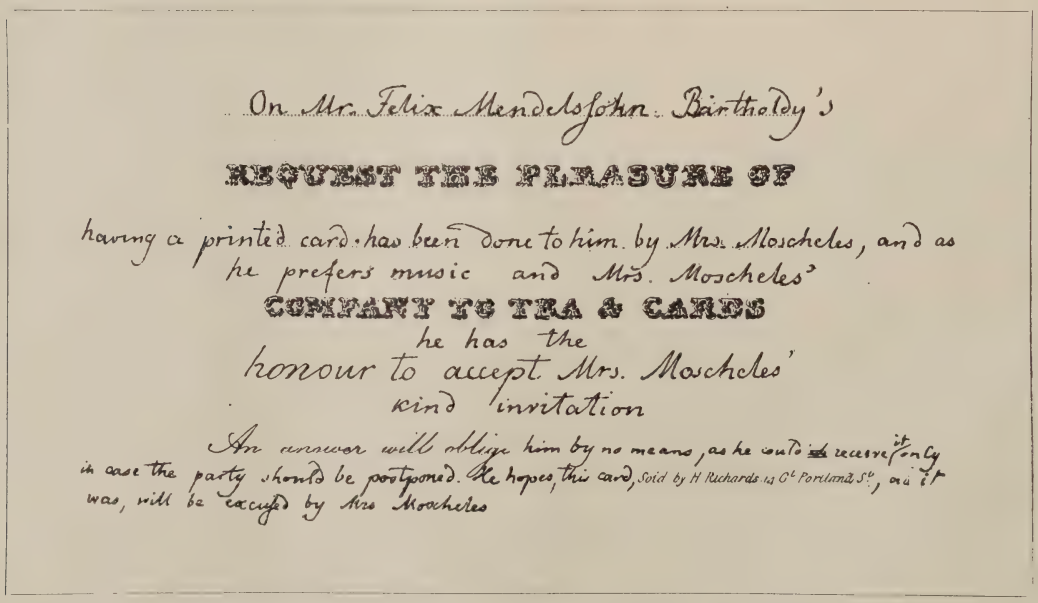
FACSIMILE OF A HUMOROUS LETTER ADDRESSED TO IGNAZ MOSCHELES. WRITTEN BY MENDELSSOHN ON BEHALF OF CERTAIN OCCUPANTS OF THE ZOOLOGICAL GARDENS.

Reproduced by kind permission of Mr. Felix Moscheles.

of his visit. On his return to Germany he was accompanied by Chorley, of the *Athenæum*, and Moscheles. This journey suggested the humorous sketch, by Mendelssohn, which, by the kindness of Mr. Felix Moscheles, we are enabled to reproduce on p. 89, with a description of its ingenious and amusing conception.

have happily been absorbed in Ruskin Park. From a series of excellent photographs of the house and its sylvan surroundings, taken by Miss Hilda Benecke, we are enabled through her kind permission to reproduce one of her pictures, showing the place where Mendelssohn passed some of the happiest days of his life.

Devoted to children, nothing gave him greater pleasure than to romp with the Benecke boys and girls, who, in the years of their maturity, still retain the most delightful recollections of that happy period of their childhood. At Denmark Hill, Mendelssohn composed the well-known 'Spring song,' No. 30 of the 'Songs without words,' the autograph being dated 'June 1, 1842.' The peculiar form of the piece—the staccato notes in the bass and treble—is due to the Benecke children, who, while their composer-friend was playing the piece, persistently withdrew his hands from the pianoforte, because the elder members of the house party had gone to Windsor for the day, and they regarded him as their particular property. Consequently the children wanted him to play, not the pianoforte, but games with them in the garden. It was for the ordinary applause and enthusiasm,' on June 13, played his D minor Pianoforte concerto on the 27th, and conducted his Hebrides overture; and the directors wound up their season by giving him a fish dinner at Greenwich, 'with whitebait and speeches.' Not the least interesting and memorable event during the sojourn at Denmark Hill were his two visits to Queen Victoria and the Prince Consort at Buckingham Palace. The first of these he graphically and charmingly described in a long letter to his mother. With beauty of voice and musicianly feeling the Queen sang some of his own songs to his own pianoforte accompaniment. He and the Prince played on the organ, now preserved in Sir Walter Parratt's room at the Palace. 'I begged that the Prince would play me something,' he says, 'and he played a chorale by heart, with the pedals, so charmingly and clearly and correctly


On Mr. Felix Mendelssohn Bartholdy's

REQUEST THE PLEASURE OF

having a printed card has been done to him by Mrs. Moscheles, and as he prefers music and Mrs. Moscheles'

COMPANY TO TEA & CARDS

he has the honour to accept Mrs. Moscheles' kind invitation

An answer will oblige him by no means, as he could not receive it early in case the party should be postponed. He hopes this card, Sold by H Richards 13 Gt Portland St, and if it was, will be excused by Mrs Moscheles

FACSIMILE OF A CARD OF INVITATION AMUSINGLY METAMORPHOSISED BY MENDELSSOHN DURING ONE OF HIS VISITS TO LONDON.

Reproduced by kind permission of Mr. Felix Moscheles.

Benecke children that he composed the 'Kinderstücke' (Op. 72). Although they are known as 'Christmas pieces' in England, they were written, in the children's albums, during the summer days of 1842 and at Denmark Hill. As an instance of his irrepressible spirits and love of the children, we reproduce, as one of our special supplements, a facsimile of a 'Bärentanz' which he wrote in the album of Miss Benecke, by whose very kind permission we are enabled to give our readers this extremely humorous and hitherto unknown composition of Mendelssohn's. 'Peter Meffert' was a nickname he gave himself, and he, like the children, was also a 'gooseberry-eater' in the Beneckes' garden.

At the Philharmonic Society's concerts he conducted his Scotch Symphony, 'amid extra-

that it would have done credit to any professional, and the Queen sat by him and listened and looked pleased.' The Queen accepted the dedication of his 'Scotch Symphony,' and after she had left the room the Prince said, 'She begs you will accept this little present as a remembrance,' and handed him 'a little case containing a beautiful ring,' on which was engraved 'V.R. 1842.'

As on a former visit, he delighted not a few English organists by his organ performance at St. Peter's, Cornhill, and Christ Church, Newgate Street. At a concert consisting mainly of English anthems, given by the Sacred Harmonic Society, he played on the organ the 'St. Anne's' fugue (with the prelude) and an extemporaneous introduction and variations on the 'Harmonious Blacksmith,' ending with a fugue on the theme.

FACSIMILE OF A PEN-AND-INK SKETCH MADE BY MENDELSSOHN FOR THE ALBUM OF MRS. MOSCHELES AFTER THE FIRST PERFORMANCE IN ENGLAND OF THE 'HYMN OF PRAISE,' AT BIRMINGHAM, IN 1840.

ORIGINAL SIZE, 10 × 6 INCHES.

Reproduced by kind permission of Mr. Felix Moscheles.

On the left is the Stork Hotel, where Mendelssohn and his friends Chorley and Moscheles stayed at Birmingham. A pair of scissors, which Mendelssohn bought as a present for Mrs. Moscheles, is seen stalking along to the Town Hall, of festival memories. Then a bread-and-butter pudding, his favourite dish, the recipe for which he is taking home. Under the steamer which is to convey him across the Channel is his necktie, which he never could manage to adjust, till Mrs. Moscheles said 'Pin it up' (the pin is duly shown). The mail-coach, with 'Dover' on the side, and luggage speak for themselves, and Moscheles's umbrella, which Mendelssohn had unfortunately lost, is a conspicuous feature in the foreground.

The remaining three visits must be briefly noticed. In 1844 he conducted the last six concerts of the Philharmonic Society, and his 'St. Paul,' at the Sacred Harmonic Society. He brought with him Schubert's great Symphony in C, but the Philharmonic band treated that glorious work with such coldness—'not to say insultingly'—that it was withdrawn from performance, much to Mendelssohn's annoyance. He introduced Bach's Suite in D, Beethoven's 'Leonora' overture No. 1, and 'Ruins of Athens' music, Schubert's 'Fierrabras' overture, and his own music to the 'Midsummer Night's Dream' (complete), including the Wedding March.

The 'Elijah' year, 1846, saw him again in England for the production of his great oratorio at the Birmingham musical festival. The story of that great event in his life is too well-known to need re-telling. In the following spring he paid his tenth and last visit to England. He conducted four performances of the revised version of 'Elijah' at the Sacred Harmonic Society, in addition to performances at Birmingham and Manchester. He also conducted at the Philharmonic and played, with wonderful fire and poetic insight, Beethoven's G major Pianoforte concerto—his old *cheval de bataille*, as he called it—Queen Victoria and Jenny Lind being among the enthusiastic audience. One of his latest calls—perhaps the last—was to take leave of the Queen and Prince Consort, when the Queen and Mendelssohn discussed, in the nursery of the Palace, their respective children—our present King, then aged five, being one of those who doubtless attracted the attention of the distinguished composer. He left London on May 8, worn out with mental and physical fatigue. Within six months the music-loving soul of Felix Mendelssohn was calmed in death.

In this 'Centenary tribute' an endeavour has been made to present the personality of the man rather than set forth the claims of the musician. Mention must, however, be made of Mendelssohn's versatility as a composer—a versatility unapproached by any other creative musician of the first rank. Except opera—and he had made an attempt at that—there flowed from his pen oratorios, psalms, anthems, cantatas, incidental music to plays, part-songs, and songs; symphonies, overtures, concertos (pianoforte and violin), and chamber music. It need scarcely be said that the affection which he had for our country has been reciprocated by the British people during all the long years, now eighty, since he first visited these shores. In the concert-room, the church, and especially the home, his music has given untold delight to those who have listened to, or have taken part in its performance.

To this our favoured land he owed his Scotch symphony, Hebrides overture, organ sonatas (suggested to him by the leading English organists of the day). Had it not been for the Birmingham Festival of 1846, and considering Mendelssohn's early death, it is probable that the oratorio of 'Elijah' would never have been written.

What is the conclusion of the whole matter? The question shall be answered in the words of Holy Writ: 'He being dead yet speaketh'; and 'Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.'

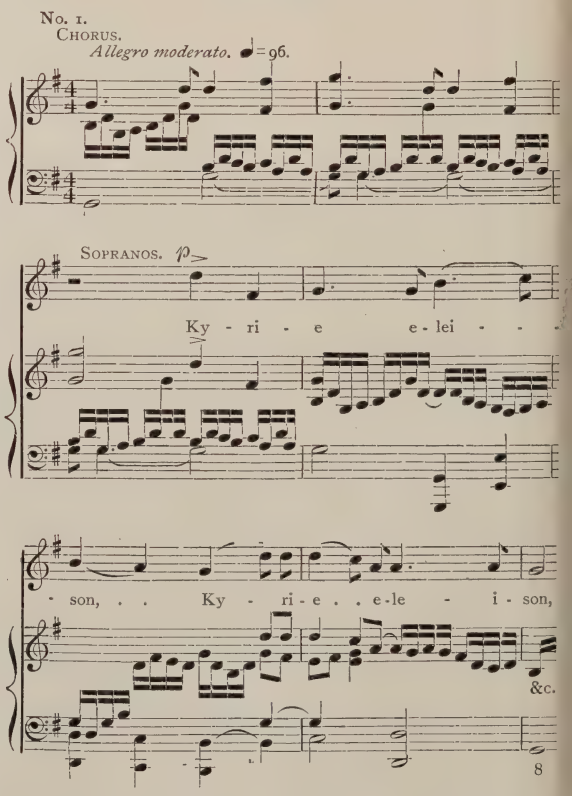
Occasional Notes.

Sir Frederick Bridge, as chairman of the Board of Trinity College (London), gave the students some wise counsel when addressing them, on January 19, at the opening of the new session. 'Personal effort, a real devotion to study, is the main thing. You must remember the words of Solomon, "Seest thou a man diligent in his business, he shall stand before kings; he shall not stand before mean men." 'I read that text as a young man,' added Sir Frederick, 'and it has stuck to me ever since.' After advising his hearers what to study, the speaker said: 'If you are to succeed in your profession you must devote all your energies to it, like a man. I say "like a man," because do not let it make you become an æsthetic, long-haired prig. Do not let your hair grow too long. Shakespeare knew of this failing in connection with musicians and artists for when in "Twelfth Night" Sir Andrew Aguecheek exclaims: "Oh, had I but followed the arts!" Sir Toby Belch replies, "Then hadst thou had an excellent head of hair." Let me advise you not to blossom out into some abnormal kind of German dress. I do not like to see neckties with true-lovers' knots and long ends. People who fall into these vulgar errors are looked upon as common fiddlers. Dress like reasonable human beings, and not as if you were qualifying for the madhouse.'

The apathy of municipal authorities, both in their individual and corporate capacities, in regard to musical matters, is often a cause of regret, and complaint is more than justified. In many Town Councils, any proposal to vote a sum of money towards the musical education of the people would come with almost an earthquake shock to the Corporation Fathers, who would immediately decree that the proposal should 'lie on the table.' But that it is possible for the Mayor of a town to do something on his own initiative in the way of spreading a love of good music among the people was proved at St. Alban's on January 14, when, at the invitation of the Mayor (Councillor Faulkner, J.P.), and at his entire expense, an audience of 2,500 working people assembled in the Drill Hall to listen to a performance of Handel's 'Messiah,' given by the St. Alban's Philharmonic Society assisted by other local musicians. The soloists were Miss Marion Perrott, Miss Maud Wright (a St. Alban's lady), Mr. Samuel Masters and Mr. Samuel Heath, and the chorus and orchestra, conducted by Mr. William Burt, numbered 250 members. The concert gave great satisfaction to the audience, on whose behalf the Mayor was cordially thanked during the interval. So highly was the generosity of the Mayor appreciated, that hundreds of would-be listeners had to be turned from the doors through want of room.

A 'Grand Mass in G' by Mendelssohn! Who has heard, or heard of, this composition? One may look for it in vain in the thematic catalogue of the master's works, and it is certainly not in the MS. thematic catalogue of the unpublished compositions. What then can this 'Grand Mass' be? Simply a concoction 'for two sopranos, tenor, bass and chorus, selected from the works of Felix Mendelssohn Bartholdy, and adapted for the use of the Catholic Church by M. H. Cross, organist of the cathedral of Sts. Peter & Paul, Philad.' as the title-page informs us. The 'Grand Mass' begins thus:

KYRIE ELEISON.



The remaining eleven movements are as follows:

Gloria - - -	The gods themselves are mortals (St. Paul) in B flat, not C.
Domine Deus - -	Happy and blest are they (St. Paul).
Quoniam tu solus -	Praise the Lord with lute and harp (Hymn of Praise).
Credo - - -	For He shall give His angels (Elijah).
Et incarnatus - -	I waited for the Lord (Hymn of Praise).
Et resurrexit - -	Be not afraid (Elijah).
Cujus regni - -	Lift thine eyes (Elijah).
Et unam sanctam -	Be not afraid (repeated).
Sanctus and *Hosanna*	Sleepers, wake! (St. Paul).
Benedictus qui venit	Cast thy burden (Elijah).
Agnus Dei - -	Hear my prayer (much altered and compressed).

This 'Grand Mass' is a most abominable piece of 'tinkering.' How cross Mendelssohn would have been with Mr. Cross.

After more than a hundred years of oblivion, the old concert-room forming part of No. 41, Brewer Street, Regent Street, is once more to be used for entertainments. Formerly known as Hickford's Great Room, and from 1739 till 1790 or rather later one of the fashionable resorts of London, the room was prominent in the musical history of the 18th century from the numerous concerts of importance that took place within its walls, for did not little Mozart and his sister give a concert there in 1765, just before leaving England? The room has now been taken by the English Drama Society, who intend using it for theatrical performances. They opened their season on January 14 with the 'Nativity Plays' from the old Chester Mysteries. The room has been re-named the 'Fortune Playhouse,' an Elizabethan title which, however interesting in itself, is not very appropriate to a concert-room of a so much later date, and it is a pity the old name should not have been retained. Though capable of seating only two hundred people, the room is an ideal place for chamber-music concerts, and it is to be hoped that, having again become a place of entertainment, it may ultimately be restored to its original use. An article on Hickford's Room appeared in our issues of September and October, 1906.

The recently published *Register zum deutschen Bühnenspielplan*, giving a list of all performances that took place on German stages between September 1, 1907, and August 31, 1908, is an interesting publication. From its pages we learn that Bizet's 'Carmen' was performed more frequently than any other opera or music-drama, German or foreign, viz., 479 times. It causes real surprise to read that Eugene d'Albert's 'Tiefland' comes next with 463 performances, of which no fewer than 114 stand to the credit of the Komische Oper of Berlin. Wagner's works fared better than ever—395 performances of 'Lohengrin' as compared with 333 in the previous twelvemonth. 'Rienzi' was heard 46 times, 'The Flying Dutchman' 241, 'Tannhäuser' 332, 'Tristan' 112, 'Meistersinger' 183, 'Rheingold' 127, 'Walküre' 209, 'Siegfried' 157, and 'Götterdämmerung' 134 times. Among more recent works Richard Strauss's 'Salome' obtained 217 performances, Humperdinck's 'Hänsel and Gretel' 136, W. Kienzl's 'Evangelimann' 110, Goldmark's 'Queen of Sheba' 35, Heinrich Zöllner's 'Sunken Bell' 34, and Götzl's 'Zierpuppen' 22. Of Italian composers, Mascagni is still first with 246 performances of his 'Cavalleria Rusticana'; and of French masters Ambroise Thomas's 'Mignon'—which delighted German-speaking audiences—was given 296 times, and Gounod's 'Faust' 221 times, that is to say, more than either 'Tristan' or 'Meistersinger.' As usual, Eugene d'Albert is counted in the *Register* as a 'German composer,' otherwise Britishers might feel some pride in the fact that one of their fellow-countrymen has done so well with a work which his native land has so far ignored!

Messrs. G. Ricordi & Co., of Milan, have issued an interesting booklet in commemoration of the foundation of their famous business one hundred years ago. Bearing the title 'Ars et labor: 1808-1908,' this attractive publication, beautifully illustrated on each of its 196 pages, tells the story of the Ricordi house and the important influence it has exercised on the art of music, especially in Italy. Congratulations to Messrs. Ricordi upon their long and honourable career of artistic enterprise and business success.

An exceedingly amusing anecdote is contained in the recently-published biography of Brahms, by our esteemed Vienna correspondent, Herr Richard von Perger. The incident, new to English readers, gives a delightful impression of Brahms's good nature. 'One stormy winter's night,' says Herr von Perger, 'Brahms and the charming and kindhearted pianist, Epstein, are hurrying home after a musical evening at Professor Billroth's, the famous surgeon and intimate friend of the master. Their way takes them through the narrow streets of the Vienna Altstadt. But stop! There, near the wall, lies the figure of a respectably dressed man. Sleet and rain are beating into his pale face; what more natural for the two friends than to offer help! "Where do you live?" inquires Master Johannes. From between the bloodless lips comes, after sundry attempts, the name of a distant street. To work then! The stout composer and the slim pianist take the man under their arms, and with many a stumble and struggle onward they march through storm and wet towards the suburb. At last the goal is reached. The friends learn that their charge lives on the fourth floor! "For heaven's sake, come along then," commands Brahms, who by this time is panting with exhaustion.

Laboriously, step by step, they climb the stairs. Suddenly, before they reach the landing, there appears a creature, fury-like in its long, dishevelled hair and disorderly night-attire. Her left hand holds a candle, her right a broom. "Aha! so *you* are the charming fellows who lead my husband to drink and spend the nights in the saloons with him! Are you not ashamed of yourselves?" she thunders at the astonished Samaritans. "Just wait a moment, I'll give it to you." Threateningly the broom is uplifted, and a perfect hail of injuries beats down upon the friends. To this fearful *cantus firmus* even a Brahms finds no counterpoint. He takes to flight in a wild *prestissimo*; the pianist does likewise, and develops in his legs an agility little inferior to that of his fingers. Breathless, but shaking with laughter, the two friends reach the street. A church clock near by thunders out a mighty "one." Master Johannes puts his hand leisurely into his breast-pocket for a cigar, and says with a good-natured smile: "Well, my dear Epstein, now we will go and see where we can drink a cup of coffee in peace."'

A clergyman, in announcing the compilation of a hymnal that shall 'wipe out the stigma on ecclesiastical music,' says that his 'book will contain no hymns whatever but tunes alone—in various metres, and by different composers.' It is satisfactory to learn that the monotony of all the tunes being in the same metre will be avoided.

In days gone by the Editor of the *Musical World* adopted a somewhat hilarious method in dealing with 'Answers to correspondents.' For example, he replied to one 'J. H. Gimblett' in the words 'Ha! ha! ha!' Perhaps the Editor regarded Mr. Gimblett as a bore.

According to a provincial newspaper, the music to be sung at a certain church on the first Sunday after Epiphany included the following:

Heathcote in B Dimmittis (Barnby in E); anthem, 'Behold a flat'; Magnificat (Macfarren in A); Nunc Virgin; O thou that tellest good tidings to Zion (G. F. Handel).

As tenor soloist in the first performance of Mendelssohn's 'St. Paul' in England (to which reference is made on p. 95), John Braham was engaged. There seemed to be some doubt, however, whether that eminent artist would be able to sing 'Be thou faithful unto death' and the other solos assigned to him. Why? Because he was ill. Furthermore, according to a note made by Sir George Smart, the festival conductor, in his 'private' word-book, 'Dr. Brandreth took 60 oz. of his blood.' Poor poorly Mr. Braham!

The treatment of Mr. Braham's indisposition was not the only curious incident at the Liverpool festival of 1836. It appears that the behaviour of two of the leading lady vocalists was not above reproach, as we read in the *Liverpool Journal* that:

Madame Caradori had little to do, and that little she did carelessly. She was the *nominal*, and Mrs. Wood the *actual* Prima Donna of the festival. Her inattention was remarkable: one-half the time she was forcing Mrs. Knyvett to chat with her, and they diversified this by the pleasing amusement of comparing the size of their respective hands, and examining the texture of their cambric handkerchiefs! This, during the performance of a sacred oratorio, was 'too bad.'

No one can deny that this criticism is outspoken. As a final political-critical word on the festival arrangements in regard to the Press, the writer says:

We cannot conclude our critique upon the performances of the week, without animadverting, in terms of strong disapprobation, not merely upon the refusal of the Committee to supply the free admissions to the Press, to which they are entitled as matter of custom and right, but for their discourtesy in not allowing suitable accommodation even when the tickets were *purchased!!* To make the matter worse, this discourtesy was only *partial*, as one Liverpool and two London reporters had the accommodation for which the others of the Press vainly applied. It may be a key to this to state, that the three papers thus accommodated were Tory.

Excepting the few free admissions to the Sunday concerts given in London, where in the world besides Bremen is it possible to hear a first-rate symphony concert under one of the most renowned German conductors, Professor Panzner, for 30 Pfennigs—say threepence-halfpenny? This is what the local Goethe Society offers to workmen and the poorer class of government officials and civil servants, the 30 Pfennigs including free use of the cloakroom and a programme with explanatory notes! Six concerts are given annually with the Philharmonic orchestra and the best soloists, and an audience of some 2,000 people listens with rapt attention to the classic and modern masterpieces that form the excellent programmes. Beethoven's choral Symphony (including the *Finale!*) is to be performed at the last concert. Lucky Bremen workmen.

By order of the town council of Breslau, free concerts with full orchestra are given on four Wednesday afternoons in the winter for the benefit of the pupils, male and female, of the upper classes of the Volksschulen, equivalent to the English Council Schools. It is a strange and moving sight to see the great Concert House crowded with children listening quietly and earnestly to, or lustily applauding, the classical and modern works chosen so as to suit the age of the exceptional audience, and performed by a first-rate band under Musikdirektor Hermann Behr.

Something new in 'Conservatoires' will shortly be opened by a Monsieur Yafil at Algiers. A room in one of the municipal schools in the Arab quarter is to be devoted on two evenings per week to teaching young natives the Arab and Moorish songs, in addition to native instruments such as the kouïtra, the snitra and kamendja, which are in danger of completely disappearing with the advance of European civilization. The teaching will be gratuitous.

Mr. Soorjo Alexander William Oliphant Chuckerbutty has passed the examination for the degree of Bachelor of Music in the University of London.

At the laying of the corner-stone of the new Opera House at Boston, U.S.A., *The Musical Times* for November last was deposited thereunder.

A northern journal states that Mr. George Henschel was a pupil of Hans Sachs. Now we know why Mr. Henschel is a master-singer.

The Belgian Academy of Fine Arts has elected Richard Strauss a member in place of the late N. Rimsky-Korsakoff.

The musical critic of a newspaper in South Africa is of opinion that the opening movement of Beethoven's Pianoforte sonata in C sharp minor 'is certain to become unpopular because of its length.' He must try again, until he finds it less trying.

MENDELSSOHN'S ORATORIO 'ST. PAUL.'

By Sir George Grove, C.B.

The earliest published mention of the oratorio 'St. Paul' is in a letter addressed by Mendelssohn to his friend Devrient, from Paris, on March 10, 1832, during Mendelssohn's stay there *en route* from Switzerland to London. The oratorio was bespoken by the Cäcilien-Verein of Frankfort; the plan was arranged—by himself or by his friend Fürst—substantially the same as at present; much of the music was in his head; and, as there would be a 'glorious three months' between the date of writing and definite engagements in July, there appeared to be no difficulty in completing at least a portion of the work. It was not, however, destined to be accomplished nearly so soon. A year and a-half passes, and on September 6, 1833, Mendelssohn writes from Coblentz to another and older friend, Schubring, a clergyman at Dessau, a letter which is evidently one of a lengthened correspondence on the same subject, asking opinions and advice on many points, and speaking of the music as to be completed and performed in the coming winter at Düsseldorf. In the following January the oratorio is still postponed—his E flat Rondo for pianoforte and orchestra (Op. 29) and his scena 'Infelice' have to be finished; his three concert overtures have to be corrected for press; another trio or symphony has to be composed; 'and then comes St. Paul.' No wonder that six months later he is still corresponding about the book of words. But the music has made much progress; it has 'entirely absorbed and monopolised him since the spring,' and he finds it singular and good that

passages which he had found some reason for transposing or altering from their original connection, he is obliged in the course of composition to replace in the Bible order—'it is the best of all.'

By August 6, 1834, he has nearly completed the first part, including 'a great chorus on words from Isaiah, "Arise, shine, for thy light is come,"' which he 'thinks the best number of the first part.' The overture, however, is still to be done, and a 'tough bit of work it will be.' On August 23 of the same year comes a further glimpse in a letter (written in English) to William Horsley*: 'My oratorio is not yet so advanced as you think it, for I have not quite finished the first part, which is to be shorter than the second; but if I proceed slowly it is at least without trombones. And I flatter myself to have been as moderate in the use of brass as any enemy of the Birmingham industry or a friend to invalid trumpeters could have wished; for out of twelve choruses in the first part, there are but two with the brass band, and the beginning chorus is even without trumpets!'

An interval of a few weeks brings us to November 4. He is then music director at Düsseldorf, grumbling sadly at the worries of his post—in fact, they had just driven him to resign. But notwithstanding worries, the first part of 'St. Paul' is practically completed, and he 'would be so glad' to play it over to some person of better judgment than his enthusiastic friends at Düsseldorf—to his sister Fanny, for instance, 'with her thick eyebrows and her many criticisms.' The second part, too, was conceived, up to the sacrifice at Lystra, for which he 'has at present no ideas.' Ten days later he has sketched the overture. On December 23 he has finished and written out an entire chorus for the oratorio, and is discussing with his father various questions in reference to the book of words, one of them a favourite point of attack by the critics—the non-appearance of Saul at the stoning of Stephen: this, while regretting, he defends on grounds which every one who has tried to make an oratorio book will sympathise with. In March he tells Spohr of the intense delight he has had while writing the oratorio. On April 3 he speaks of the possibility of its being performed at Frankfort in the winter, prior to the Düsseldorf Festival in 1836. But there was still much to do; for early in December, three weeks after his father's death, he is still pressing Schubring for 'fresh passages' for the book of words, and devoting himself to the task of completion, 'because his father had urged him to it in the very last letter he wrote.' One passage suggested by Schubring—'Der Du der rechte Vater bist'—though he found it excellent, and though a chorus for it had come into his head directly, does not appear in the published oratorio.

The first performance of 'St. Paul' took place at the Lower Rhine Festival at Düsseldorf, in the old long, low concert-room, on Whit Sunday, May 22, 1836. Mendelssohn himself conducted, and the work excited the greatest enthusiasm. A graphic account of the performance will be found in the late Sir Julius Benedict's 'Sketch of the life and works of Mendelssohn' (Murray, 1853). Another, from the pen of Carl Klingemann, will be found in the *Musical World* of June 17, 1836. Mendelssohn's own letter, describing the performance, and his feelings as the music recalled his father to mind, is both characteristic and charming. The concluding words, 'I learnt a lesson from it all, and hope to do better the next time I write an oratorio,' are quite in keeping with his constant practice after the first performance of any of his works of importance. The numerous alterations made by him in 'Elijah' and the 'Lobgesang' after he had heard them performed have often been referred to. Towards 'St. Paul' he seems to have been even more ruthless. During the whole of June he confesses that he had been working at it, and was 'quite convinced that the beginning of the first and the end of the second part were nearly three times as good as they were before.' He goes on to give us an interesting glimpse into his habit of composing. 'In many things, especially in the subordinate parts of so large a work, I only succeed by degrees in realising my thoughts and expressing them clearly: in the solos and principal pieces I certainly can make no alteration, because they occur to me at once as they are; but I am not yet enough advanced to say this of all.' The real meaning of the above, so far as 'St. Paul' is concerned, is that he rejected no fewer than fourteen pieces. The particulars of nine of these pieces I am enabled to give.

I. Marked in the MS. as 'No. 2,' is a chorale, in C, for voices and a florid accompaniment of full orchestra, 'O rest in Thy great mercy,' occupying the place of the present opening chorus, 'Lord, Thou alone art God.'

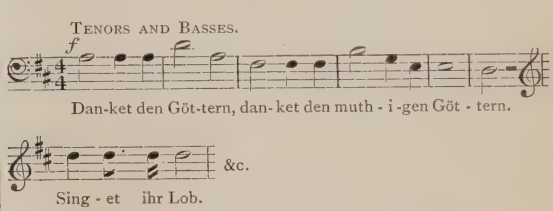
II. 'No. 3.' A recitative to the same words as the present No. 3, 'And the many that believed,' but given to a bass voice.

III. 'No. 13.' A bass solo in C minor, 12-8, *Allegro molto*, 'O Lord, whose vengeance hath appeared!' a dialogue between bass solo and chorus of men's voices, fourteen pages long.

IV. A chorus in A, interspersed with solos, *Allegro con fuoco*, 'Praise Him with the pipe,' twenty-eight pages long. Did these stand in the place of the present No. 12, 'Consume them all,' or of the present No. 13, 'But the Lord is mindful of His own'?

V. Begins with a short bass solo in D, *Adagio*—'Praise be to God, the Lord of all the gods!'—with accompaniment for horns, trumpets and trombones, eight bars in length and leading to a short chorus in G, 3-8, *con moto*, 'Praise be to God, the merciful God,' with *pizzicato* accompaniment, imitating harps.

VI. 'No. 32.' This evidently belongs to the scene at Lystra. It is a heathen chorus in D, for voices and full orchestra (with three trombones and drums), twelve pages long. The beginning may be quoted:



Mendelssohn used often to complain in joke that his heathen choruses were more effective than his Christian or Jewish ones. Whether we admit this or not, we may certainly wish that this one could be given to the world. At the close of the chorus is the word 'Attacca,' but a blank leaf follows, forming the end of the quire.

VII. Two numbers from a scene in the prison at Philippi entirely omitted from the oratorio as published: First, a duet (Silas and Paul) for tenor and bass in E flat, *Andante*, 'Blessed be the God and Father of our Lord Jesus Christ,' with accompaniment for violas and bassoons, followed by a recitative for soprano, 'And suddenly there was a great earthquake,' and a solo for St. Paul, 'Do thyself no harm, for we are all here.' Then a chorale in E flat, 'O treuer Heiland, Jesu Christ!' with wood-wind in unison. Then a recitative for soprano to the same words as

* 'Goethe and Mendelssohn.' Translated and Edited by M. E. von Glehn. Second edition. 1874 (p. 115).

the present No. 41, 'And Paul sent and called,' &c., after which St. Paul resumes, 'Ye know how that at all seasons.'

VIII. 'No. 28.' Another recitative for St. Paul, for which no representative is to be found in the present oratorio. It begins, 'Whosoever among you feareth God,' is of considerable length—four pages—and ends with Luther's chorale, 'Ein' feste Burg,' to words from the second verse, 'Es streit für uns der rechte Mann,' with elaborate accompaniment containing much work for two flutes in triplets.

IX. A song for soprano in F minor, 3-4, 'Thou who hast doomed man to die,'* which originally stood in the place of 'I will sing of Thy great mercies, O Lord,' No. 27.

So far the list (imperfect at best) of the pieces sacrificed by Mendelssohn after hearing his oratorio performed. Doubtless the autograph score would reveal more changes, and would certainly show many an addition to balance these erasures.

'St. Paul' will always be deeply interesting, not only for its merits but as a landmark in Mendelssohn's artistic life. It is full of earnestness, divination of character, deep religious feeling, spirit, nobility, and diverse musical treatment; but it has not got the style which its composer had acquired by the time that he wrote the 'Lobgesang.' In this respect, if the parallel may be pardoned, the work may be compared somewhat with the 'Mount of Olives' in Beethoven's career.

And now a word or two as to the music.

1. The overture. The germ or kernel of the whole oratorio is the famous chorale, 'Sleepers, wake!' Mendelssohn has marked his intention with regard to this by making it the central feature of the work and the foundation of the overture, and also by engraving the words of the chorale on the title-page of the original edition of the full score. The overture is in two movements. The introduction *Andante* (in A major and in common time) is constructed entirely upon the tune just mentioned, or rather the first three lines of it, and the contrapuntal figures which they generate. This portion of the overture is very sonorous and effective, the score containing three trombones and a 'serpent'—an instrument not now used in the orchestra. The *Con moto* is a fugue in A minor, in 3-4 time, on a subject which has no relation to that of the introduction; but the tune of the chorale is soon brought in by the wind instruments, the speed is accelerated to *Allegro*, the key changes back to A major, and the overture concludes most triumphantly and effectively.

2. The chorales, or hymn-tunes, employed in the oratorio are five in number:

1. No. 3, 'Allein Gott in der Höh sei Ehr'.' (1540.)

2. No. 9, 'Wer nur den lieben Gott lässt walten.' (1657.)

3. No. 16, 'Wachet auf! ruft uns die Stimme.' (1599.)

4. No. 29, 'O Jesu Christe wahres Licht.'

5. No. 36, 'Wir glauben all an einen Gott'—Luther's version of the Creed; employed as a *Canto fermo*, and sung by the second sopranos in the chorus, 'But our God abideth in heaven.' In the early performances in England the chorale was sung to its own words, 'We all believe in God on high,' &c., instead of being sung, as now, to the same words with the other parts of the chorus. This was surely better.

Mendelssohn's original intention (as will be seen from the omitted pieces) was to employ two more choral-tunes—'O treuer Heiland' and 'Ein' feste Burg.' The use of chorales was sometimes misunderstood on this side the water, and where one would least have expected it. Sir Michael Costa looked on the chorales in 'St. Paul' as mere plagiarisms, and complained of them to the writer from that point of view. He thought it unworthy of a composer thus to save himself trouble. 'When I wrote a hymn-tune in "Eli," I composed it myself,' he said!

3. A feature in the work which excited much controversy in the early days of the oratorio was the employment of a chorus of trebles and altos, accompanied by wind instruments only, for the embodiment of the voice of the Saviour (No. 14), 'Saul, Saul, why persecutest thou Me?' It exercised the contemporary critics considerably. No one now doubts its propriety or its effectiveness, but it may not be out of place to quote the remarks of two great musicians of the time who showed their kindred with Mendelssohn by recognising the fitness of his treatment of so difficult a point. Robert Schumann says,† 'To my mind nothing can be more appropriate than to represent God as speaking with many voices, and revealing His Will through a choir of angels: just as in painting ‡ His presence is represented more poetically by cherubs filling the upper part of the picture than by the figure of an old man or the sign of the Trinity. Where the reality is unattainable it is lawful to use the most beautiful symbol within reach.'

Hauptmann (successor of Sebastian Bach at Leipzig), in one of his interesting letters, says: 'The voice which arrests St. Paul cannot be altered from what it is by a single note: it takes so powerful a hold on the hearer, that it is impossible not to agree to it. Had the words been given to a solo bass or tenor, the effect would have been that of a mere historical tradition.' And again, 'many objections have been made to the employment of a chorus in this place; I however find it truly splendid both in conception and execution. By not using a solo voice Mendelssohn has suppressed all individuality.'

4. *Apropos* of the chorus in No. 36, 'But our God'—one of the few instances in the oratorio of a regular scientifically-constructed fugue—Hauptmann quotes a saying of Mendelssohn to the effect that he had put in that chorus because people always looked for a regular formal fugue in an oratorio, and, if they did not find it, went away with the belief that the composer could not write one. I remember exactly this being said to me by an old (and good) musician, an admirable organ player, on the subject of 'Elijah'—'No fugues! no fugues! Suppose he don't know how to write 'em.'

5. I have already mentioned a letter of Mendelssohn's to Spohr. Before I close I cannot resist quoting a capital trait of the 'great realist' which is recorded with absolute *näiveté* in his autobiography. He is in Düsseldorf in 1835, on one of his numerous tours: 'One morning I called on Mendelssohn and found his sister with him. He played me the early numbers of his "St. Paul," but they did not quite please me, as I found them too much in the style of Handel. All the more (*destomehr*) did my Concertino in E appear to please them both, on account of a long and original *staccato* passage which he had never heard any other player attempt. He accompanied me very cleverly, but could never hear the *staccato* often enough, and as often as he asked me to repeat it, he said to his sister, "that's the famous Spohr *staccato*, which no other player can do."'

* This song is published by Messrs. Novello.

† *Gesammelte Schriften*, translated by M. E. von Glehn.

‡ The allusion is obviously to the Madonna di San Sisto of the Dresden Gallery.

Early Performances of 'St. Paul' in England.

BY F. G. EDWARDS.

Liverpool had the honour of introducing Mendelssohn's 'St. Paul' into England. The first performance of the work in this country, and the second anywhere, took place within five months of its production at Düsseldorf, the occasion being the last concert of the Liverpool musical festival, given on Friday morning, October 7, 1836, in St. Peter's Church (now the Pro-Cathedral). Sir George Smart conducted, but not with a baton, as the festival word-book states 'Conductor, Sir George Smart, who will preside at the organ, to which a Long Movement has been added by Mr. Gray, of London.' The principal vocalists were Madame Caradori-Allen, Mrs. Alfred Shaw, John Braham, and Henry Phillips. The following sang some of the recitatives or took part in the concerted numbers: Miss Birch, Mrs. Knyvett, and Mrs. Wood; Messrs. Bennett, Alfred Novello, and Edward Taylor. The soprano solos were to have been sung by Malibran, but she met with her untimely death, at Manchester, only a fortnight before the Liverpool performance. In his 'private' copy of the word-book, preserved in the British Museum, Sir George Smart has recorded that the chorus 'O be gracious' was 'encored.' The oratorio was preceded by Handel's 'Occasional Overture' and six numbers from 'Judas Maccabæus.' A Liverpool journal, in a preliminary announcement of the festival, referred to the oratorio as 'St. Paul at Düsseldorf'! It is worthy of note that the gross receipts of this festival exceeded £8,000, and that, after paying all expenses, the sum of about £2,500 was available for local charities.

Exactly five months elapsed after the Liverpool performance before the new oratorio obtained its first hearing in London. This took place at Exeter Hall on March 7, 1837, under the auspices of the Sacred Harmonic Society (conductor, Joseph Surman). The work was repeated by the Society on September 12 following. Mendelssohn had consented to conduct this performance, and public announcements to this effect were made accordingly. But the executive of the Sacred Harmonic Society had reckoned without the managers of the Birmingham festival, who had engaged the composer to conduct the oratorio there in the same month (September, 1837). Accordingly the Birmingham committee met and passed the following resolution:

That the chairman be requested to write to Mr. F. M. Bartholdy, that the intention of performing St. Paul, in Exeter Hall, in September next, *be abandoned*, being contrary to the spirit of the engagement made with the Managers of the Birmingham festival; and that the chairman do make a similar communication to Mr. Surman, the conductor of the Exeter Hall Festival (*sic*).

Upon the receipt of this resolution, Mendelssohn wrote to Robert Bowley, honorary librarian of the Sacred Harmonic Society, as follows. (The letter, written in English, was received in London on September 7, 1837):

Sir,—I am very sorry to be obliged to inform you, that in consequence of a letter from Birmingham, which I received this morning, I must give up the pleasure of conducting my Oratorio at your Society.

The feeling of the Committee of Birmingham apperas to be still the same on the subject, *although they admitted that they had no right in preventing me from conducting it elsewhere;* and as I do not like to hurt their feelings, I prefer to be alone the loser, and make for them a sacrifice which, I assure you, is extremely painful to me.

Should it be possible that your performance could be postponed till the Saturday after the Birmingham festival (the 23rd of September), I should be able to conduct, and it would be a true pleasure for me if this could be the case. But if it cannot be postponed to that day, and must stand for the Tuesday before the festival, I beg you will receive my regrets for not being able to do as I should have wished, and present to the Committee of your Society my sincere thanks for the honour they did me, and my most heartfelt regrets for the loss of pleasure I feel in declining their kind and honouring offers.

I have the honour to be, Sir,
Your obedient servant,
Felix Mendelssohn Bartholdy.

R. Bowley, Esq.

Although Mendelssohn felt that under the circumstances he could not conduct the Sacred Harmonic Society's performance, he conducted three rehearsals, and he was present at Exeter Hall as a listener to his first oratorio, which he found to be 'very interesting.' In this connection an extract from a London journal, the *True Sun*, issued on the day following the concert (September 13), may be quoted:

Last night's performance in Exeter Hall was a glorious triumph for the author of the oratorio of *St. Paul*. Those fidgetty, assuming people of the Birmingham committee outwitted themselves in venturing first to dictate to this Choral Society that they should not perform Mendelssohn's oratorio; and then, unjustly preventing his conducting it. However, as might have been anticipated, an additional interest was raised in favour of the author, as he was called upon to receive ten times the honour which would have awaited him had he presided at the conductor's desk. At the conclusion of the first part it became buzzed about that the illustrious composer was in the gallery, when that great mass of people rose as with one consent, orchestra and all, and cheered him with a heartiness of manner that sent one's blood tingling to the fingers' ends. It was delightful to see those enthusiastic chorus singers waving his music over their heads, and manifesting, by every demonstration, their pleasure and gratitude. Who would vacillate for one moment between such a triumph as that of last evening and fifty battles of Marengo!

So gratified was Mendelssohn with the performance of his oratorio that he wrote to the Committee of the Society a letter in which he paid a just tribute to the excellencies of English choralists. Here is the master's appreciation:

I can hardly express the gratification I felt in hearing my work performed in so beautiful a manner,—indeed, I shall never wish to hear some parts of it better executed than they were on that night. The power of the choruses,—this large body of good and musical voices,—and the style in which they sang the whole of my music, gave me the highest and most heartfelt treat; while I thought on the immense improvement which such a number of *real* amateurs must necessarily produce in the country which may boast of it. It is for these gratifying feelings I wish to express my thanks to the Committee of this Society, and I shall never forget the manner in which they performed my oratorio, and the kind and most honouring reception I met with by the Sacred Harmonic Society.

As an acknowledgment of 'the kind and courteous attention which the Committee of the Society had experienced in their several communications with M. Mendelssohn,' they decided to present him with a silver snuff-box, on the lid of which was inscribed:

Presented to
Felix Mendelssohn Bartholdy,
by the
Sacred Harmonic Society, London,
on the occasion of
his attendance at their performance of his oratorio
"St. Paul,"
at Exeter Hall, on the 12th day of September, 1837.

The snuff-box, which cost nine guineas, was handed to Mendelssohn by the Committee of the Society, who intercepted him at the coach-office in London at midnight, when he was *en route* from Birmingham to Dover. 'At half-past twelve I was again in the mail,' he wrote to his mother, 'and reached Dover at nine the next morning.'

Mendelssohn conducted 'St. Paul' at the Birmingham musical festival on September 20, 1837. Eight days later a selection from the oratorio, 'consisting of eleven of its most beautiful movements,' was given at the Hereford musical festival (conductor, John Hunt), while at Gloucester on September 2 in the following year the entire work was performed (conducted by John Amott), and followed by a miscellaneous selection.

The English translation of 'St. Paul' was made by William Ball, but some verbal changes in the original text have since been made. The oratorio was published here in the autumn of 1836 by J. Alfred Novello, folio size, and entitled :

ST. PAUL, | an oratorio, | The words selected from | the Holy Scriptures, | (The English version adapted by Wm Ball.) | The music composed by | FELIX MENDELSSOHN BARTHOLDY, | the piano forte accompaniment arranged | by | the COMPOSER. | London, | J. Alfred Novello, | Music Seller (by special appointment) to Her Majesty, | 69, Dean Street, Soho, | and Bonn, chez N. Simrock.

Following the title-page is this dedication :

The English version | of the oratorio of | St. Paul, | is gratefully dedicated to SIR GEORGE SMART, | in acknowledgment | of the kind interest he manifested, | and the ability he displayed in conducting it upon its First Performance in this country, | at the Liverpool Festival, | by his much obliged, | and obedient servant, | THE PUBLISHER.

The price of the English edition of the oratorio was originally announced as 25*s.*; but either shortly before or upon publication it was raised to 32*s.*, or in two parts, 16*s.* each; and the chorus parts cost 5*s.* each. This (folio) edition contained an outline engraving, by William Humphreys, of Raphael's cartoon of St. Paul. Nearly twelve years passed before a cheaper edition was published here. This, octavo size, was begun in February, 1848, when the work was issued in twelve sixpenny monthly parts; in this edition the overture was arranged for pianoforte solo, the original arrangement, by the composer, having been for pianoforte duet.

In conclusion, the original announcement of the English publication of the work may be given as it appeared on the advertisement cover of the *Musical World* of August 5, 1836 :

J. ALFRED NOVELLO

Begs to inform his friends, and those lovers of Classical Music who favour him with their patronage, that he has purchased the copyright for England of

"St. Paul,"

AN ORATORIO,

BY

FELIX MENDELSSOHN BARTHOLDI (*sic*).

This Oratorio was first produced at the Dusseldorf Festival, on the 22nd of May, of which a detailed account appeared in No. 14 of *The Musical World;* and will be again performed entire at the approaching Liverpool Festival, in October, by which time the PIANO-FORTE SCORE OF THE WHOLE ORATORIO, ARRANGED BY THE AUTHOR; THE SEPARATE VOCAL PARTS, (*Printed*) THE SEPARATE ORCHESTRAL PARTS, (*Printed*) will be ready for delivery to those who may favour J. A. N. with their orders.

69, *Dean Street, Soho.*

Church and Organ Music.

MENDELSSOHN AND CHURCH MUSIC.

English church music greatly interested Mendelssohn during his earliest visits to these shores. While staying with his venerable friend 'dear old Attwood,' at the latter's villa at Norwood, in 1829, during his first sojourn in this country, Mendelssohn wrote home : 'In my bedroom luckily stands old Attwood's music-cupboard, with the key in it; so I rummage among the music-books . . . no end of Te Deums by Croft, and twenty anthems of Boyce's, and Purcell's Psalms.' (Considering the limited accommodation of Attwood's villa at Norwood, it is more than probable that Mrs. Attwood made up a bed for her distinguished guest in her husband's study, then the back part of the sitting-room with folding-doors.) At St. Paul's Cathedral Mendelssohn must have heard music by Croft, Boyce, or Purcell, and was therefore glad to study it from the scores. During his second visit to Norwood (in 1832) his host wrote as follows to Vincent Novello, then living at 67, Frith Street, Soho.

Sunday, May
27th 8 oc.

DEAR NOVELLO

Mendelssohn has just recd some Manuscripts of Sebastian Bach which he purposes trying this morg hope you will meet him—Mo 11 oc.—Yours truly,

J. W. ATTWOOD.

It is quite probable that Mendelssohn attended a service at Westminster Abbey, if not at York Minster and Durham Cathedral, as he visited both the two latter places during his eventful tour in England, Scotland and Wales in 1829. (See his pencil sketch of Durham Cathedral, reproduced on p. 83.)

Knowing Mendelssohn's interest in our cathedral music, Vincent Novello requested him to compose a morning and evening service, with a view to its publication. To this request Mendelssohn replied in a letter to Novello, dated 'Berlin, August 22d, 1832' :

I want to-day to ask you whether you still remember your writing to me once that you wished me to compose an Evening and Morning-service for publication in your country? I could not then fix the time when I was to do it, as it was the first thing in that style I was to compose, but as soon as I got quiet here I tried to begin the Te Deum in the style of your cathedral music and it is now finished. Although it is not entirely as I wish it to be, and though I hope the following pieces will be better, I do not think it unworth being published, and I accordingly want to ask you whether you are still of the opinion, which you expressed then to me in your kind note, and whether I am to go on with the composition of the services and to send it to you, when it is finished. You asked me also for my terms; but I am really at a loss to fix them, as I never published any composition of the kind in your country; you would oblige me particularly if you would tell me *your* opinion on this subject, or if you do not like this let me know how you use to pay other composers in that style that I may fix my terms accordingly.

Nothing came of the proposal until nearly fourteen years later, when Mendelssohn wrote to his other English publisher, Edward Buxton (proprietor of Ewer & Co.), a letter, dated 'Leipzig, 13 February, 1846,' which began thus :

I send you herewith the English Te Deum of which I told you. As you wished to have something in my handwriting, I copied it out for you, and beg you will send me by some opportunity a printed copy in return when you have

published it. By a curious coincidence I had a letter from Novello yesterday *while I was in the middle of my copy*, asking me when he should get the English Te Deum of which we had spoken so many years ago. I beg you will send him my answer which I enclose. There must not be a German translation made of this piece, for I do not wish to have it published in this country, as it is written for yours and for your Service; if they want to do it here on their own account of course I cannot help it; but I will not *authorize* a publication of it and make it a condition that you will *not* send it for publication to Bote & Bock *or any other* German publisher, but keep it for yourself and England. If there are faults in the English words and their musical accent, I wish to correct them, but you must *tell me first!* I wish to fix the price for this and the Trio [in C minor] at £30. Can I say 'English Service' on the title? Or must it be 'Service of the English Church'?

The *Te Deum* was published, doubtless in 1846, with the following title:

We praise Thee | O God | (*Te deum laudamus*) | for | soli and chorus, | with | Organ accompaniment, | by | F. Mendelssohn Bartholdy.

London | Published by Ewer & Co., Newgate Strt.

Price 5*s*. Voice parts 2*s*. 6*d*. [Folio: without opus number.]

The first performance of the *Te Deum* took place at Crosby Hall, Bishopsgate-Street-Within, on November 30, 1846, the occasion being the first of the fifth series of concerts given in that historic building by Mrs. Mounsey Bartholomew, who presided at the organ. We have before us a copy of the actual word-book of that concert, together with some Press cuttings recording the event. Then, as now, critical opinion was divided as to the merits of the work. The *Daily News*, then in the first year of its existence, said that the concert

Was interesting as introducing a new *Te Deum* by Mendelssohn, in which the composer has happily caught the style of the old cathedral writers, and has shown that genius can impart individuality and interest to an apparently exhausted form of writing; the conventionalities of which, although easy enough merely to imitate, render it difficult to rise above commonplace. This, however, Mendelssohn has done, and his *Te Deum*, despite its fragmentary and discursive character marking features of the school in which it is written), is a striking and, although written to a pattern, an original work.

On the other hand the *Morning Post* said that the composer 'seems to have put his genius into trammels which it can neither support nor quit.' Is there any 'support' in a 'trammel'?

As the autograph of the companion to the *Te Deum*, the *Jubilate Deo*, is dated 'Leipzig, April 5, 1847,' Mendelssohn must have composed it just before he started on his last visit to England. It was published separately—price 3*s*., vocal parts, 1*s*. 6*d*.—although the title-page, evidently altered from that of the *Te Deum* publication, stated 'Te Deum et Jubilate for the Morning Service, for soli and chorus, &c.'

For a reason at present unknown, Mendelssohn did not compose the Evening canticles in the key of A, as companions to the Morning Service, but set them in the key of B flat. The autographs of both the *Magnificat* and *Nunc dimittis* are dated, 'Baden-Baden, June 12, 1847.' As this was within five months of his death, these pieces for the English Church are among his latest compositions. On July 7, 1847, he wrote to Buxton, from Thun:

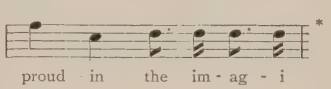
I send here the piece which I brought already to England for you, and was prevented from looking over and finishing during that hurried but very pleasant stay in your country. It completes the morning service of which you published the first piece.

I also send two new pieces forming the whole of an *Evening Service*, which are perhaps a little longer and more developed than usual in your Cathedral style: yet I hoped they might be used, and I found much pleasure in occupying myself with them. You told me you wanted to have something of my manuscripts, and so I send this as I wrote it: but as there are several passages which might not be quite clear to the engraver it is *quite* necessary that you should send me the proofs of all the three pieces before they are published.

This is also necessary because I beg you will submit the *wording* of them to Mr. Bartholomew (to whom I beg to be most kindly remembered). If he finds passages where the English accent is wrong, I beg he will alter them, but before these alterations are published I should like to know them and therefore again I must look over the proofs. I should name as the price the same which I received for the two pieces forming the Morning Service, viz.: 22 guineas.

Shortly afterwards he wrote from Interlaken, on August 15, 1847, in one of his last letters to England:

According to your wish I send you here enclosed two more 'Gloria Patri.' Of the three modes of alteration for the wrong 'imagination' I prefer the 1st



because it is the only one that does not alter the rhythm of the whole movement, and will as well apply to the second passage when the 'imagination' again comes into play. This is not the case with alteration no. 2 and 3, and as I could not find another I beg you will insert no. 1.

The Evening Service — like the *Jubilate*, a posthumous publication — was issued in England with the following title:

Magnificat & Nunc dimittis | for the | Evening Service | with | Organ accompaniment, | by | Felix Mendelssohn Bartholdy. | Op. 69.

London | Published by Ewer & Co., Newgate Strt. | Leipzig, Breitkopf & Haertel. Price 7*s*. Voice parts, 4*s*.

In Germany the 'Opus 69' is called 'Drei Motetten' and arranged in the following curious order: *Nunc dimittis*, *Jubilate*, and *Magnificat*.

A little-known English Church composition of Mendelssohn's is entitled 'Responses to the Commandments.' According to Sir George Grove, the autograph—dated 'Berlin, März 24, 1833'—is headed 'For evening service. For Mr. Attwood.' This curious *Kyrie* was published by Ewer & Co. in 1843 as a separate work, and it also found a place in Book xii. of their Orpheus series, issued in the same year. The piece, in the key of A minor and contrapuntal in character, is forty-four bars long and, moreover, *continuous*, no break being made between the response to Commandments 1-9, and that 'after the 10th.' Therefore, as the text now stands, the music is quite unpractical. It would seem as if Mendelssohn had quite mistaken the nature of the English *Kyrie*, and the heading to the autograph, 'For the evening service,' needs some explanation.

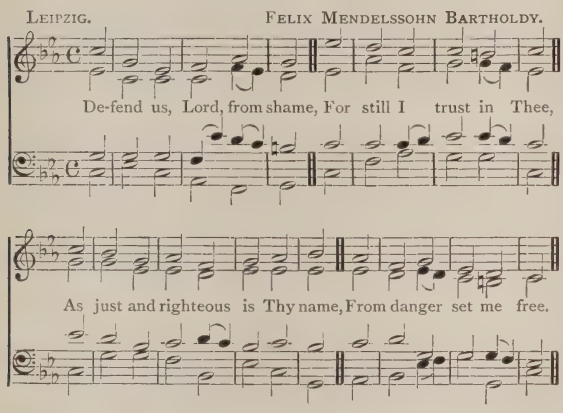
It should not be forgotten that Mendelssohn held a cathedral appointment. For about two years—1842-45 — he had charge of the Domchor (Cathedral), Berlin, a post he undertook at the 'command' of Frederick William IV., King of Prussia. During the winter of 1843-44, his compositions were chiefly for the Cathedral. They included four of his settings of the Psalms—the 98th Psalm ('Sing to the Lord a new-made song'), for eight-part chorus and orchestra, composed for the celebration of New Year's Day, 1844; the 2nd Psalm, ('Why rage fiercely the heathen?'), for Christmas;

* As Mendelssohn used the soprano clef, these notes should be read a third lower. The key is B flat.

the 43rd Psalm ('Judge me, O God'); and the 22nd Psalm ('My God, my God, why hast Thou forsaken me?'), for Good Friday. The last three were posthumously published as Op. 78. In addition to the foregoing there are the 'Six Anthems for eight-part chorus' (Op. 79), the 100th Psalm (unknown in England), and seven Chorales, with accompaniment of trombones (unpublished).

To English psalmody Mendelssohn contributed one original hymn-tune, and that not a very successful attempt as regards popularity. This appeared in the 'National Psalmodist' (1840), edited by Charles Danvers Hackett, thus:

C.M.


Leipzig.
Felix Mendelssohn Bartholdy.
De-fend us, Lord, from shame, For still I trust in Thee,
As just and righteous is Thy name, From danger set me free.

Mr. Henry Edward Dibdin, of Edinburgh, asked Mendelssohn to contribute a long-metre tune to the 'Standard Psalm Tune Book' which he (Dibdin) was editing. To this request the composer replied as follows:

Leipzig, 9th July, 1841.

Dear Sir,—I thank you very much for your kind and flattering letter of the 19th of last month, and enclose the page of your album, on which I have written a little prelude for the organ, which I composed this morning on purpose. I was sorry I could not write exactly what you desired me to do, but I do not know what a 'long-measure psalm tune' means, and there is nobody in this place at present to whom I could apply for an explanation. Excuse me therefore if you receive something else than what you wished, and believe me, very truly yours,

Felix Mendelssohn Bartholdy.

Henry E. Dibdin, Esq.

For the anthem-music used in English churches of all denominations, Mendelssohn has been much in request. It is only necessary to mention his 'Hear my prayer'—composed, to English words, specially for Mrs. Mounsey Bartholomew's concerts at Crosby Hall and first performed there, January 8, 1845*—and the excerpts from the oratorios, 'Hymn of Praise,' &c. Reference must also be made to Psalm settings other than those already mentioned: Psalm 13 ('Lord, how long wilt Thou forget me?'); Psalm 42 ('As the hart pants'); Psalm 95 ('O come, let us worship'); Psalm 114 ('When Israel out of Egypt came'), one of his finest choral works; Psalm 115 ('Not unto us, O Lord'). And then there are the three beautiful motets for female (or boys' voices), to which Thomas Attwood Walmisley adapted English words from the Psalms.

As regards 'adaptations,' one of the best known is the *Kyrie* from 'Elijah'—the chorus 'Open the heavens and send us relief'—originally made by Judge Meymott, a Bencher of the Temple Church and first sung there. No less popular is the successful arrangement, by Dr. W. H. Cummings, of a movement from the 'Festgesang' to Charles Wesley's Christmas Hymn, 'Hark! the herald angels sing.'†

Whatever may be the ultimate fate of Mendelssohn's music, it is far too deep-rooted in the services of the church to suffer neglect. It is music that the people can understand, that touches their hearts, and that, by the warmth of its expression, kindles the sacred fire of true devotion.

* For the history of this popular anthem and a detailed comparison between the autograph score and the published version, see *The Musical Times*, February, 1891, p. 79.

MR. WOLSTENHOLME IN AMERICA.

Mr. William Wolstenholme has just returned from his first visit to the United States of America, where he gave with much success a short series of organ recitals. His reception everywhere was most cordial, its general spirit being indicated by the words of Mr. Ralph Kinder, organist of the Church of the Holy Trinity, Philadelphia, who greeted him with, 'Let me tell you, Mr. Wolstenholme, that you have not come amongst strangers; we all feel that we know and look upon you as a friend.'

An immense audience attended Mr. Wolstenholme's recital at the Brooklyn Institute, New York, on November 1, many New York organists being present. Previous to his performance at the Drexel Institute, Philadelphia, a large number of the City organists gave 'Wolstenholme' recitals after Sunday evening service, and in all kinds of hospitable and courteous ways these musicians made their brother from across the Atlantic feel and appreciate the truth of Mr. Kinder's words of welcome. The general interest shown in organs and organ music 'across the Atlantic' was striking. It was quite the exception to find an organist of any standing who had not studied either at one of the great European music-schools, or with Guilmant or some other notable organist; and the audiences showed the influence of these educated musicians in their discriminating appreciation of genuine organ music.

Owing to time limitations Mr. Wolstenholme was unable to go 'West,' though he had pressing invitations to do so. New York, Boston, Philadelphia, Rochester and Buffalo were among the cities visited, and recitals were also given at Yale University (for Dr. Horatio Parker), and at Vassar, Mount Holyoke, Wilson and Chambersburg Colleges. Altogether twenty-two recitals were given in six weeks, the series including two free recitals which afforded him great pleasure to give to the students at the Pennsylvania State School for the Blind at Philadelphia, and the New York State School for the Blind at Batavia. It is scarcely necessary to say that Mr. Wolstenholme's programmes were as judiciously and artistically selected as they were interesting. We gladly record his success.

On New Year's eve a considerable portion of Bach's 'Christmas Oratorio' was sung at Canterbury Cathedral. The chorus, numbering about 100 voices, comprised the cathedral choir and members of the Oratorio Society. The soloists were Mr. J. Pearson (tenor) and Mr. S. Dyson (bass), and the air 'Slumber, beloved,' was sung with remarkable precision and expression by ten senior choristers. The accompaniments were given by a string orchestra, in addition to three trumpets and two horns, the wood-wind parts being carefully filled in on the organ by Mr. W. T. Harvey, assistant-organist. Dr. Charlton Palmer, who last autumn succeeded Dr. Perrin in the organistship, conducted.

† For the history of this excellent adaptation, see *The Musical Times* of December, 1897, p. 810, and September, 1906, p. 601.

SIR WALTER PARRATT ON COMPOSERS WHO HAVE NOTHING TO SAY.

As President of the Royal College of Organists, Sir Walter Parratt presented to the successful candidates the Fellowship diplomas, on January 17, at the institution at Kensington Gore. In the course of his address the President said that when he had time to look down the list of anthems and services sung in various churches, he was saddened to find how little we enjoyed of that heritage of magnificent Church music which was ours. The fact is that in these days, the organist is too often a bit of a composer himself. He can write dramatic music not the least offensive, but music that sometimes does not mean a great deal. George Eliot once said, 'Blessed is he who, having nothing to say, avoids to give us wordy evidence of the fact.' To this Sir Walter added, 'Blessed is the musical person who, having nothing to say, avoids to say it in many crotchets and quavers.'

At the evening service at Manchester Cathedral on Sunday, December 27, Dr. Kendrick Pyne played for the last time in the office of organist, which he has held for thirty-three years. Bishop Welldon (Dean of Manchester), the preacher on that occasion, made an apt and moving reference to the distinguished organist's retirement. Dr. Pyne retains his professional connection with the University and with the Royal Manchester College of Music, and he will continue his Saturday evening recitals as organist to the Corporation of Manchester.

'A Guide to the use of Hymns Ancient and Modern, 1904, with a Concordance,' is the title of a welcome little book compiled by the Committee of that popular hymnal and published by Messrs. Clowes. The preface to this useful volume rightly states that 'the choice of appropriate hymns for the Sundays and Holy Days of the Church's year is a matter which demands careful thought, and also a full knowledge of the hymns from which the choice is to be made.' The book has therefore been prepared 'for the use of those who have the responsibility of selecting the hymns for use in the services.' The concordance is sure to be useful to preachers who wish to illustrate in their sermons a particular idea from a hymn, and, moreover, as a help to those who wish to find in the collection any hymn of which they cannot recall the first line. The 'Guide' is issued separately, and from the same publishers we have received 'A selection from Hymns Ancient and Modern (1904)' for use in mission-rooms, classes, meetings, &c. The 'selection,' which contains 198 hymns, is published at the price of twopence.

At Gilmorton Church, near Lutterworth, on Sunday evening, January 10, Schumann's Advent Hymn ('In lowly guise'), parts 5 and 6 (the Epiphany portions), was sung under the baton of Mr. H. Matthews, Mr. F. Vallance, organist of the church, being at the organ. An orchestra of twelve performers, from Leicester, under the leadership of Mr. George Barker and Mr. J. H. Cooke, lent efficient aid, and the choir, numbering forty voices, are deserving of all praise for the manner in which they overcame the difficulties of the two works performed on this occasion.

The following candidates passed the recent Fellowship examination of the Royal College of Organists :

Beaumont, A.
Birch, J.
Bonnor, P. M. D.
Cooper, E.
Dutton, H. G.
Edwards, N. V.
Gilberthorpe, H. T.
Goldstein, H. M.
Gritton, E. W.
Groves, J.
Hallam, E. P.
Hamblin, Miss N. A.
Higgins, R. W.
Hogg, T.
Leary, A. H.
Oldham, J. H.
Parker, R. E.
Rackham, A. C.
Richards, A.
Scott, Miss M. S.
Treavett, H. B.
Troman, T. J.
Wakeford, H.
Walker, E. H. S.
Wilcock, A. W.
Wilkinson. H.
Wilson, J. W.
Wiltshire, W. B. C.

Mr. Joseph Chalk died, we regret to record, on January 11, aged seventy-three. Eight days previous to his death this much esteemed musician had completed fifty years' faithful and efficient service as organist of Waltham Abbey Church. A portrait of Mr. Chalk formed one of the illustrations of the article on Waltham Abbey Church, which appeared in *The Musical Times* of September, 1906.

The reopening of the organ, after having been rebuilt by Messrs. Henry Willis & Sons, in St. Thomas's Cathedral, Bombay, took place on St. Thomas's Day, December 21, when a selection of music was performed according to the programme subjoined, Mr. Edgar Faulkner, cathedral organist, presiding at the organ :

Prelude and Fugue in C major .. .. *J. S. Bach.*
Spring song } .. .. *Guilmant.*
Pastorale }
Air .. .. 'Let the bright Seraphim' .. *Handel.*
Miss CLARA PROCTER.
[The trumpet obbligato will be played on the new trumpet stop.]
Sonata for the organ (No. 2) .. .. *Mendelssohn.*
(1) Grave. (2) Adagio. (3) Allegro maestoso e vivace. (4) Fuga.
Impromptu for displaying the new solo stops, which will be played in the following order :—Clarinet, tuba, flute, orchestral oboe, orchestral gamba and celeste and diapason. These stops are on the new Choir organ.
Full brass wind effect, full flue-work effect.
Recit. and chorus { 'In splendour bright' } .. *Haydn.*
{ 'The heavens are telling' }
Mr. G. E. THOMAS AND FULL CHORUS.

The reconstructed organ, by Messrs. William Hill & Son, in St. Mary's Church, The Boltons, S.W., was reopened on January 18 by Dr. Walter G. Alcock, organist and composer to the Chapel Royal, who performed the following interesting programme :

Overture, In Memoriam .. .. *Sullivan.*
Barcarolle .. .. *Sterndale Bennett.*
Toccata and Fugue in C major .. .. *Bach.*
(*a*) Benediction nuptiale } .. .. *Saint-Saëns.*
(*b*) March religieuse }
Organ Sonata in C minor (on the 94th Psalm) .. .. *Reubke.*
(*a*) Air varied } .. .. *Lemmens.*
(*b*) Fanfare }
Pastorale and finale (Sonata in D minor) .. .. *Guilmant.*

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral.—Epinikion (Song of victory), *C. B. Rootham.*
Mr. Henry Davis, Christ Church, Bath.—Rhapsodie sur les thèmes Bretons (No. 1), *Ch. Quef.*
Mr. Herbert Saunders, Dominion Methodist Church, Ottawa.—Air with variations, *Dudley Buck.*
Mr. G. H. Cole, St. John's Parish Church, Cardiff.—Concert fantasia in B minor, *Peace.*
Mr. Fred Gostelow, Congregational Church, Mansfield.—Suite in F minor, *Driffil.*
Mr. Westlake-Morgan, St. Bride's, Fleet Street.—Postlude in D, *Tours.*
Mr. F. Lewis Thomas, St. Mary's, Bromley—Choral Song and Fugue, *S. S. Wesley.*
Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Processional Wedding March, *H. R. Bird.*
Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Allegro in C ('Psallite, omnes Angeli'), *Best.*
Mr. Sydney Butler, Parish Church, Bonhill—The Seraph's Strain and Le Carillon, *Wolstenholme.*
Mr. Henry Newboult, Cragg Baptist Chapel, Rawdon—Chanson d'Eté, *Lemare.*
Mr. J. C. McLean, Noddfa, Mountain Ash—Overture in D, *Smart.*
Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Tempo di minuetto, *E. Cutler.*
Mr. B. Langdale, St. George's, Barnsley.—Dithyramb, *Harwood.*

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George H. Clark, St. Jude's Church, Whitechapel.
Mr. Alfred H. Dudley, Highfield Congregational Church, Rock Ferry, Cheshire.
Mr. Purcell James Mansfield, Wesleyan Church, Bideford.
Mr. J. Herbert Olding, Christchurch, Mayfair.

Mr. A. A. Maiden, Tenor, St. Paul's Cathedral.

BRIGHTON AND ITS MUSIC.

He would be a bold man who could quote, without fear of contradiction, the first reference to music in the history of Brighton, or, as it was called in ancient times, Brighthelmstone. For our present purpose the middle of the 18th century may suffice for a starting point. About the year 1758 or 1759, there were encampments on Brighton Downs, while Admirals Hawke and Rodney were keeping an eagle eye upon the French fleet in Brest harbour. 'What has that to do with music?' the reader may perchance inquire. The answer to that is the second stanza of one of our good old English ditties, not unknown in the Army and Navy. Here is the second verse, which will at once recall the tune :

> Oh, ne'er shall I forget the night,
> The stars were bright above me,
> And gently lent their silv'ry light,
> When first she vow'd to love me !
> But now I'm bound to Brighton camp,
> Kind heaven then pray guide me !
> And send me safely back again
> To the girl I left behind me.

MR. ROBERT TAYLOR.

CONDUCTOR OF THE BRIGHTON SACRED HARMONIC SOCIETY.

(*Photograph by Mr. A. H. Fry, Brighton.*)

From this vocal strain let us turn to an instrumental achievement at the 'Queen of watering-places' which took place in the month of August, 1768, when 'a Mr. Noel, assisted by Mrs. March, gave a concert at Shergold's. He performed on the violin and on the pantaleone and salterione, an instrument 11 feet long, fitted with 276 strings.' Invented by Hebenstreitt, at Merseberg, about the year 1700, the pantaleone was an improved and enlarged dulcimer, having two sets of strings, one of catgut and the other of wire. The salterione may have been an elongated form of the salterio which, resembling the dulcimer, was placed on the lap of the performer and played with the fingers instead of with hammers.

To leave behind us the region of speculation and to return to matters of fact, there can be no doubt that when the First Gentleman in Europe gave practical proof of his affection for Brighton, music began to enter largely into the attractions of the town, though doubtless it was not of a very exalted type. The Prince Regent established a Chapel Royal as a part of his Pavilion establishment, and in the year 1800 a selection of sacred music (Handel, of course), was given for the benefit of Mr. Prince, the organist of that prince-supported sanctuary. Thunder's Harmonic Rotunda was the locale of twelve subscription concerts given in 1808, under the patronage of the Prince of Wales, by a Mr. Kemp, Mus.B., when, between the vocal pieces—songs, duets, trios, glees, &c., ancient and modern—the band of the Gloucester Militia performed 'some of their most favourite airs,' evidently to brighten up the programme.

In the same year concerts were given by Mr. L. Malsch—a name not unknown in the best orchestras of to-day—who was 'the Music Master of his Royal Highness's Military Band.' At one of his concerts, given at the Old Ship inn, the programme comprised:

> The overture to Mozart's 'Zauber flute,' a Beethoven Symphony, grand chorus in the 'Creation,' a Violin concerto by Spohr, concerted and other pieces for bassoon, horns and clarinets, glees by vocalists from Chichester Cathedral, Handel's 'Hush, ye pretty warbling choir,' by one of the boys, a Pianoforte concerto, and between the parts, petite pieces on the Pandean pipes.

A Beethoven symphony at Brighton in 1808! We are told that

> The concert was very elegantly attended. The first act of the concert commenced about nine o'clock, and the last was not finished before midnight. The concert over, the violins struck up a lively air, and the merry dance gave animation and pleasure to its votaries, till nearly two o'clock in the morning.

We may pass on to the year 1823, when Attwood and a small contingent of singers from the Chapel Royal, St. James's, were 'commanded' to do duty at the Chapel Royal, at Brighton. Under 'Court News,' the *Morning Post* records :

> Master Wesley, from His Majesty's Choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., with sweet and divine effect.
> Master Wesley was included in the new choir.

Later in the year—December, 1823—the same fashionable journal further records that :

> The soprano of Master Wesley was remarkably clear ; his shake was open, his every intonation distinct and correct. The King's Band, with Mr. Attwood at the organ, were on duty.

The Master Wesley above referred to was then twelve years of age ; ten years later he composed 'The Wilderness.'

Another juvenile, though of the instrumental, not the vocal order of achievement, has now to be mentioned in the person of George Aspull. As a prodigy pianist, aged eleven, at one of the concerts he gave at Brighton in December, 1824, and January, 1825, he is said to have introduced Weber's 'Concertstück' to an English audience. Brighton should surely be proud of that distinction.

The year 1828 was an important one in the musical history of Brighton, for *two* musical festivals were held there in that year! They both took place in St. Peter's Church. The first, on January 24, one day before the consecration of the sacred edifice, was under the direction of William Hawes, with Attwood

at the organ. Selections from the 'Messiah' and Luther's Hymn formed the bulk of the programme. Later in the year (October) a much more important music-making was held, lasting three days. The principal vocalists were Miss Paton, Mrs. Knyvett, and Madame Caradori-Allan; and Messrs. Braham, Knyvett, Hawes and Phillips. The band numbered fifty performers, and Attwood conducted 'at the organ.' The performances, which commenced at 11.30 a.m., included the following works: 'Dettingen Te Deum' (Handel) and 'Coronation Anthem' (Attwood), the first day; Parts 1 and 2 of the 'Creation' and a miscellaneous programme, the second day; and the 'Messiah,' the third day. Mr. Gutteridge, organist of the church, a post he held for forty-four years, does not seem to have taken part in this early festival.

Forty-one years passed before anything on a festival scale was again attempted at Brighton. In the month of February, 1869, Mr. William Kuhe—now an octogenarian, who had settled in the town in 1847—gave a series of 'Fifteen grand subscription orchestral concerts, on a scale never yet attempted in Brighton.' The concerts, given on successive days, were held in the Grand Concert Hall, Middle Street. In the following year, 1870, Mr. Kuhe repeated the experiment, the performances taking place in the Dome, formerly the riding-school portion of the Royal stables attached to the Pavilion. The artists who appeared at these two series of concerts were Madame Schumann, Madame Norman Neruda (Lady Hallé), Joachim and Piatti. These gargantuan feasts of music, due to the enterprise of Mr. Kuhe, became in 1871 the important series of musical festivals associated with the name of that veteran musician. Space will not permit of a detailed account of these festivals, which took place annually from 1871 to 1882. Suffice it to say that among the composers who personally conducted their own works were Gounod, Costa, and Sterndale Bennett. On February 13, 1877, Frederick Clay's 'Lalla Rookh' was produced under the direction of the composer, a cantata which includes that charming song 'I'll sing thee songs of Araby,' sung by Mr. Edward Lloyd and received with genuine enthusiasm. In his genially written book 'My musical recollections,' Mr. Kuhe states that the financial loss on his last festival (1882) was £1,000, and that the average deficiency was £500, but it would be difficult to estimate the artistic gain to Brighton due to these important music-makings.

The Brighton Sacred Harmonic Society can point to a history, somewhat broken perhaps, of more than eighty years. Started in 1827, the Society originated by the union of the choirs of the Parish Church, the Countess of Huntingdon's Chapel, and Bond Street Chapel. These church choirs were brought together by the two festivals in 1828 already mentioned. The practices took place, with organ accompaniment only, under Mr. Edward Petett, at Faithfull's Chapel, now Trinity Presbyterian Church, in Church Street. Thus the Brighton Sacred Harmonic Society, like its distinguished namesake in London, began its career in a modest way and amid ecclesiastical surroundings. Beginning in November, 1831, a small body of instrumentalists met weekly at Walker's Marine Library, and afterwards at the Telemachus Rooms, Old Ship Hotel. These instrumentalists and the choralists above-mentioned united their forces under the name of the Amateur Choral Society, Miss Lucombe, afterwards Mrs. Sims Reeves, being the soloist. Eighty strong, these singers and players subsequently named their organization the Brighton Sacred Harmonic Society, and for a long period of years gave their concerts at the Town Hall.

Passing over the ups and downs of the Society, we come to an important period in its operations and usefulness, the appointment to the conductorship, in 1870, of Mr. Robert Taylor, who still worthily holds that office. Mr. Taylor brought into the ranks his Brighton Musical Union, founded by him in 1868, an amalgamation which was of the greatest value in furthering the cause of choral music in the town. The full title of this excellent organization is the Brighton Sacred Harmonic Society and Musical Union. For six years, 1871-77, the members were exclusively engaged to sing the choral works at Mr. Kuhe's festivals. In 1878 the Society resumed its independent existence. Until 1884 the concerts were private, but in 1885 they became public, and the oratorios, &c., were accompanied by a full orchestra. To give the list of works performed under Mr. Taylor's efficient direction would be to enumerate some eighty choral works by ancient and modern composers. Of the latter no fewer than eighty works have been introduced to Brighton audiences by the Society, these including Parry's 'King Saul,' a year after its production; and at the recent festival the choir had the distinction of singing in the first performance given in the town of Elgar's 'Dream of Gerontius.'

The Society has its own orchestra, numbering forty-five performers, and the choral membership stands at 200 voices. The organist is Mr. Percy Taylor, a son of the conductor; Mr. W. A. Baker is the leader of the band, and Mr. W. T. Ashby enthusiastically discharges the duties of honorary secretary. A memorable achievement of the Society deserves special mention for more than one reason—the performance on December 7, 1881, of the vocal portion of Beethoven's Choral Symphony. This took place at the Aquarium, and formed one of the excellent concerts conducted by Mr. Frederick Corder during the time (1880-82) he so ably and with true artistic success held the office of director of music at the Brighton Aquarium. One noteworthy achievement of Mr. Corder's was the performance of all Beethoven's symphonies, including No. 9, as mentioned above.

Mr. Robert Taylor, conductor of the Brighton Sacred Harmonic Society, is a native of Evesham, a town of twofold interest as being the scene of a celebrated battle, and the place where Clementi died. In the parish church of St. Lawrence, Mr. Taylor played, at the age of eight, the first choral service held in that church since the Reformation. He afterwards became a chorister of Worcester Cathedral, of which, as an articled pupil of Dr. Done, the organist, he was assistant-organist. In 1866 he settled at Brighton, upon being appointed organist of St. Patrick's, Hove, a church famed for its musical services. Upon commencing his duties, Mr. Taylor changed the Gregorian into the Anglican type of service, and among his successors who carried on the good work were Mr. E. H. Thorne, Dr. F. E. Gladstone, and the late Dr. F. J. Sawyer. From 1870 to 1889 Mr. Taylor was organist of Brighton College, and for twenty years, in addition to his other church work, he held the office of choirmaster at St. Michael's Church. At the inspiring services held in the Dome on Easter Sundays in connection with the Volunteer reviews formerly held at Brighton, he had charge of the entire musical arrangements, and presided at the organ; on those occasions his fine tune St. Patrick's, to 'O worship the King,' was sung with thrilling effect to the accompaniment of massed Volunteer bands and organ. In conjunction with Dr. Alfred King—a much respected musician who came to the town in 1865—Mr. Taylor started in 1883 the Brighton School of Music. The students, in number about 250, receive instruction in various branches of music under qualified professors.

A good all-round musician, with exceptional gifts as a conductor, Mr. Taylor has made the teaching of singing a speciality, and in many ways he has done splendid work for the cause of music in his adopted town.

An interesting institution in the town is the Brighton Musical Fraternity, which has existed for more than twenty years and includes the leading professional and amateur musicians. In addition to an annual dinner, the Fraternity gives concerts monthly during the winter at the Old Ship Assembly Room for almost a nominal subscription, and the entire proceeds are devoted to charitable purposes. Chamber music has been a great feature of the programmes. Part-singing by the members is always introduced, and the present Mayor (Mr. Slingsby Roberts), an excellent amateur, regularly takes his part in the choruses.

In regard to past organizations, honourable mention is due of an amateur symphony society, for many years conducted by Mr. Stern, the senior musician of Brighton, who was prominent in the town for sixty years. Nor must it be forgotten that the late Dr. F. J. Sawyer conducted, for thirteen years, the Brighton and Hove Choral and Orchestral Society, which he founded in 1883. The Brighton Symphony Orchestra, conducted by Mr. Shaw, organist of St. Patrick's Church, Hove, give four orchestral concerts during the winter.

Present-day activities include a choral society, established and conducted by Mr. Chastey Hector, organist of St. Peter's Church, for the performance of oratorios. On December 21 last, an extensive selection from Bach's 'Christmas Oratorio' was successfully given in St. Peter's Church. Among Nonconformist choirs, that of Florence Road Baptist Chapel, under Miss Bessie Woode, has become distinguished by gaining the first-prize at a competition held at the Crystal Palace.

Among well-known living musicians the following are natives of Brighton: Dr. Botting, Mr. Henry Davey (to whom we are much indebted for help kindly rendered in the preparation of this article), and Dr. Davan Wetton; and the names of those no longer in the flesh include A. H. Jackson, F. J. Sawyer, and Leo Stern, the violoncellist.

The recent Brighton musical festival is noticed on p. 113. Next month we hope to give an account of the Brighton Municipal Orchestra and its constitution, together with some biographical notes on and a portrait of the conductor, Mr. Joseph Sainton.

The gold and silver medals offered by the Associated Board of the Royal Academy of Music and the Royal College of Music for the highest and second highest honours marks, respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in music—the competition being open to candidates in the British Isles—have been awarded as follows:—Advanced Grade silver medal, Miss Grace Blakemore, Cardiff centre, pianoforte; Intermediate Grade gold medal, Miss Kathleen M. Dark, London centre, pianoforte; Intermediate Grade silver medal, Miss Phyllis E. Kidner, Brighton centre, violoncello.

A musical play, 'Nymphidia,' libretto by H. de Koningh, music by Frederic Leeds, was presented at St. Peter's Hall, Brockley, on January 2 and 4. The work contains some twenty-five numbers, comprising solos, duets, a quintet and choruses, besides some effective dances, the music for which was selected from various sources. Mr. Leeds was at the pianoforte, and directed a small orchestra.

'The Roll of Graduates in Music (Incorporated) and Kalendar, 1909' (*Musical News* Office), is welcomed as a useful book of reference.

ELGAR'S SYMPHONY.

To state that Elgar's Symphony has achieved immediate and phenomenal success is the bare truth. If proof were wanting, it can be furnished by the subjoined list of past and future performances of the work. Within five weeks of its production at Manchester (on December 1), it was twice performed at New York, and the first performance on the Continent took place at Vienna on January 20. The following telegram, sent to the publishers, briefly records the latter event:

Wien, Jan. 20, 11.50 p.m.

First Continental performance of Elgar's new Simphonie under Ferdinand Loewe in Vienna grand success. KAUDELA CONCERTVEREIN.

	1908	CONDUCTOR.
Manchester (Hallé Concerts)	Dec. 1	Dr. Richter.
London Symphony Orchestra	,, 7	
,, ,, ,,	,, 19	
	1909	
Queen's Hall Orchestra -	Jan. 1	The Composer.
,, ,, ,, -	,, 7	
,, ,, ,, -	,, 16	
Brighton Festival - -	,, 16	Joseph Sainton.
Blackheath Conservatorie -	,, 26	George Mackern.
Queen's Hall Orchestra -	Feb. 3	Henry J. Wood.
Birmingham Concerts Society	,, 16	George Halford.
Eastbourne - - - -	,, 20	Dr. Richter.
Worcester - - - -	,, 23	Ivor Atkins.
Liverpool (Hallé Concerts) -	,, 26	—
Bournemouth - - -	,, 27	Dan Godfrey.
Manchester (Hallé Concerts)	Mar. 4	—
Nottingham - - -	,, 5	Allen Gill.
Southport - - -	,, 5	A. W. Speed.
Bristol Symphony Orchestra	May 3	Hubert Hunt.
Philharmonic Society - -	,, 13	Nikisch.
Middlesbrough Festival -	Oct. 27	The Composer.
Philharmonic Society -	Nov. 11	
FOREIGN.		
New York - - - -	Jan. 3	Walter Damrosch.
,, - - -	,, 5	
Vienna - - - -	,, 20	Ferdinand Löwe.
Munich - - - -	—	
St. Petersburg - - -	,, 21	Alex Siloti.
Leipzig (Gewandhaus) -	Feb. 11	Nikisch.
Chicago - - - -	—	—
Boston - - - -	—	—
Toronto - - - -	—	—

Reviews.

Ode to a nightingale. For baritone solo, chorus and orchestra. Words by Keats. Music by Dr. Ernest Walker.
Milton, thou should'st be living. For baritone solo, chorus and orchestra. Words by Wordsworth. Music by Gerald Bullivant. [Novello & Co., Ltd.]

In Keats's beautiful Ode, Dr. Walker has found a congenial medium for intimate expression, and his setting contains much that is delicate, picturesque and highly characteristic of the composer's thoughtful style. The contemplative mood of the poem is reproduced in the music, which is continuous, repetitions of the words being avoided with almost Wagnerian rigour. The interest is varied by alternation and combination of solo and chorus. Some very effective passages occur in the choral writing, which is smooth and flowing, while it is modern in texture. The work will well serve to interest and display the skill of experienced choirs. The ending, where the choir sings the words 'Fled is that music:—Do I wake or sleep?' unaccompanied, is novel and striking. Only a singer of responsive temperament will do justice to the baritone solo portions, which comprise nearly half the work. The choral parts are well within the scope of any choir with sufficient resources to give effect to the grandiose style of the work. In the orchestral score the composer employs muted strings, four horns and the usual wood-wind, with the notable exception of oboes. The time of performance is a little under twenty minutes. The solo portion is not exacting.

Memories of half a century: a record of friendships. Compiled and edited by R. C. Lehmann, M.P. With a frontispiece.

[Smith, Elder & Co.]

An interesting volume, without a dull page from cover to cover. This can rarely be said of books of the reminiscent type. Portions of these 'Memories' have already appeared in magazines, but their publication in a more permanent form is heartily welcomed. 'No small part of this volume,' says the compiler, 'consists of letters from those who, at one time or another, corresponded with my parents.' Indeed, the epistolary extracts which are scattered throughout its twenty-two chapters, are by no means the least fascinating part of the book. The musical interest of this delightful volume covers nearly thirty pages. In these are recorded many anecdotes and letters from such well-known persons as Hallé, Chorley ('transparent, with rosy skin, and yellow hair'), Grove ('friendliness shone from his eyes and from every line of his face'), and Sullivan ('the brilliant young man'). Some of the most amusing parts of the book are associated with Chorley, the musical critic of the *Athenæum*. Here is an instance of his absent-mindedness:

> 'I told you in my last letter about the dinner we had arranged for Chorley. When we sat down, his delusion of being at his own table came on again. We were all known to him except Mr. Bockett. I saw him now and then puzzling over Bockett, unable to account for Bockett, but in his old-fashioned, chivalrous way with the greatest stranger, sending all the dishes round to Bockett, pressing things on him. "Take the champagne to Mr. Bockett, please," etc., etc. After dinner, when Wilkie [Collins] was proceeding to light his cigar, Chorley at once interfered, declaring that he never allowed smoking in his dining-room. There was, I believe, a little scene, but matters were amicably arranged. Afterwards, in the music-room, Chorley asked me how his dinner had gone off, was it good? Then he said, "I shall certainly ask Mr. Bockett again, he's ver-r-y nice." "But," said Kitty, "have you ever seen him before?" "Well," said Chorley, meditating, "no—but then" (with an important little snigger) "this little dinner of mine has been a complete——," perhaps he meant a complete surprise to himself, but he waived off the end of the sentence. Every now and then he quite recoverd himself, and told us how confused he had been. During one of these intervals he went up to Wilkie and most touchingly apologised to him, but in a short time again he would ring the bell and think himself at home.'

One more extract must be given. It consists of a letter written by Sullivan to Mr. Lehmann when the latter was about to complete his seventh year. Dated January 2, 1863, it begins 'My dear Rudie,' and continues:

> 'I write to wish you many happy returns of the day—in other words, to tell you how I hope you may live to be a fine old man, honest, upright, and good, always doing what is right, and especially being kind and affectionate to your parents, for think what they do for you.
>
> 'Now the Sermon is over, we will proceed to lighter matters. In the first place, I shall be delighted to avail myself of your kind invitation for to-morrow which you did me the honour to send. The prospect of Tea and Buns which you hold out is far too tempting to resist, particularly as Buns are the one great comfort of my life—in fact, the sole object, almost, for which I live. If you could throw in a few biscuits and a pickled onion in red currant jelly my happiness would, indeed, be more than I could well bear. No more of his, however, until we meet.
>
> 'Good-bye, my dear boy.—Ever your affectionate friend,
>
> Arthur S. Sullivan.
> His + mark.'

Need anything more be said in appreciation of a volume that can be read and re-read with unalloyed pleasure?

PART-SONGS FOR FEMALE VOICES.

The flaming sun is dying; Fair Elma; Vigil; Merry Spring returning; Day, in twilight grace, is dying; Zephyr through the woodland straying; Ah, tender flowers; Were I a bird. By Ferdinand Hiller. English words by W. G. Rothery.

It is not always May. Words by Longfellow. Music by Ciro Pinsuti.

[Novello & Co., Ltd.]

The simplicity of Hiller's trios will recommend them, especially as it is achieved without recourse to the commonplace. They are tuneful, and the composer has for the most part been content to let the under parts move with and accompany the first soprano. 'Zephyr, through the woodland straying,' however, is distinguished by its flowing, independent part-writing. A simple melody of short range is sung by the first soprano; it is then taken up by the second soprano, while the first adds a counterpoint above it; these parts are then transferred to the second soprano and alto, while the first soprano adds a further counterpoint. An effective *coda* follows. Of the other trios, 'Fair Elma' and 'Merry Spring returning' deserve special mention; but all will repay the attention of ladies' choral societies in search of artistically-written music.

Pinsuti's most dainty style is exemplified in 'It is not always May,' the pianoforte accompaniment being an interesting feature. Each 'voice' in the trio has a solo, which can be sung as chorus.

———

Handel and his orbit. By P. Robinson.

[Sherratt & Hughes.]

The object of the author in writing this interesting volume was to discuss some points of biography and history. Discussion seldom leads to conversion on either side, but Mr. Robinson's arguments, at times subtle, are at any rate well worthy of consideration. The main discussion concerns the three works: the Stradella 'Serenata,' the Urio 'Te Deum,' and the Erba 'Magnificat.' The author would have us believe that all three were early compositions of Handel himself, so that he had a perfect right to borrow from them. With regard to the 'Magnificat,' Sir George Macfarren held the same opinion. Mr. Robinson naturally points to the vague knowledge we possess authorizing us to regard those three works as having been written by the composers mentioned. But he has compared the music with works of Handel written at Hamburg, or in Italy, showing certain passages similar to others in Stradella, Urio and Erba. They are extremely interesting, and some very curious but unequal in importance. To give one or two illustrations would not be fair to the author; only in the cumulative evidence which he brings forward lies the strength of his argument.

Mr. Robinson, in trying to remove Handel from the charge of borrowing, or as some say stealing, from the three Italian composers, reminds his hearers that similar charges concerning Kerl, Graun, and other composers have been proved up to the hilt. It is only fair to the author to note that in studying his views with regard to the 'Serenata,' &c., we must not be prejudiced and say, 'if Handel borrowed in certain directions very likely he did the same in these special cases.'

Another discussion in this book concerns the question of borrowing. Did Handel act openly or secretly? he asks, and comes to the reasonable conclusion that the borrowing was done openly. Then he has a chapter on 'Contemporary usage,' but here the proofs of what other composers did are rather forced. Nevertheless, Mr. Robinson starts an interesting question, especially as regards Bach, and one on which anyone well versed with the music of the period, or anterior thereto, could perhaps point to robberies hitherto unsuspected.

It may be recorded that Mr. Robinson has contributed articles to this journal on 'Handel's influence on Bach' (July, 1906) and 'Bach's indebtedness to Handel's Almira' (May, 1907).

PART-SONGS.

To daffodils. Words by Herrick. Music by Henry John King.
By a gentle river laid. Words by Sir Edward Sherburne (1618-1702). Music by John E. West.

[Novello & Co., Ltd.]

Herrick's dainty and modest little lyric has probably been set to music more frequently than any other English poem, but it cannot be said that the latest addition to the list is superfluous. Mr. King's setting is elegant and musicianly, and well in keeping with the words.

Mr. West's part-song avoids the square construction by means of overlapping phrases and other devices that keep the rhythmic interest alive. It presents no technical or interpretative difficulty, but nevertheless demands highly finished singing, and is worthy the attention of the most experienced choirs.

PIANOFORTE MUSIC.

Age and Youth. By A. Herbert Brewer.
Allegretto. By W. Wolstenholme.

[Novello & Co., Ltd.]

The pianoforte transcriptions of Dr. Brewer's two orchestral pieces make effective drawing-room solos, especially 'Age,' which is considerably the easier, and within the range of skill of a moderate executant. 'Youth' is built mainly on one theme of rhythmic character, which is worked up into a series of climaxes. It culminates in an octave passage of some difficulty, but of brilliant effect if well played.

Mr. Wolstenholme's 'Allegretto' is also a pianoforte arrangement, the original composition being written for viola and pianoforte. It is melodious, well harmonized and of no great difficulty.

Obituary.

French and Belgian music suffered an irreparable loss in the death, at Brussels, on December 24, of François Auguste Gevaert, director of the Brussels Conservatoire. Full of years and honours, he died of the effects of pneumonia contracted on leaving a rehearsal held at the said institution. He was buried with great pomp on December 29, the funeral service, in the parish church of Nôtre-Dâme-du-Sablon, having been celebrated in strict accordance with very detailed and curious instructions given in his will, plainsong only being used. Born at the little Flemish village of Huysse, near Oudenarde, on July 31, 1828, the son of a baker and destined by his father for that trade, he was allowed to join the local church choir, where he displayed such gifts in learning plainsong that his parents consented to his being sent to the Ghent Conservatoire. There he soon made his mark. In a few years he became organist at a local church, and produced compositions such as cantatas, psalms and operas. At the age of nineteen he won the first government prize for composition, the result being a long journey through Spain, Italy and Germany. Returning to Ghent in 1852, he wrote opera after opera with almost invariable success. His few failures did not cool his ardour, and when his works were admitted to the Paris Opéra Comique, his success in France was assured. Hence, in 1867, he was appointed Director of the music' at the Grand Opéra, a post which was specially re-created for him after having been left unfilled for a number of years. The Franco-German war having caused him to return to Belgium in 1871, he was appointed successor to Fétis as director of the Brussels Conservatoire, in which capacity he greatly distinguished himself as teacher and organizer. Strangely enough, he thenceforth devoted himself almost exclusively to didactic works and to the editing of old Italian, German and French music. He composed no more operas, but a few soli, choral and orchestral works from his pen proved that his creative gifts were not failing him. Amongst his best-known writings are his elaborate 'Treatise on Orchestration,' a 'History and theory of ancient music,' in addition to books on Gregorian music, &c. In fact, he was one of the rare musicians who combine with exceptional talents for composition the gifts of the deep thinker and powerful writer on the origin, development and scientific aspect of their art.

The distinguished French composer, Ernest Reyer, died on January 15 at his country-seat at Lavandon, near Toulon. Born at Marseilles on December 1, 1823, he received his first systematic musical training, at the age of twenty-five, from his aunt, Madame Farrenc. Theophil Gautier wrote for him the libretto of an ode-symphonie, entitled 'Le Selam,' which was successfully produced in 1850. A number of operas and ballets followed, amongst the former being 'Maître Wolfram,' and 'La Statue,' one of his best works. In 1866 he became musical critic of the *Journal des Débats*, a post he held for about thirty years. He had before then declared himself an ardent champion of Wagner's music, and his articles, not unworthy of his predecessor Berlioz as regards style and *esprit*, provided highly interesting reading. His best work is no doubt 'Sigurd,' at which he worked for about twenty years. Produced at Brussels with great success on January 7, 1884, it was performed at Covent Garden on July 15 following. The Brussels Théâtre de la Monnaie was also the first to produce his 'Salammbó,' in 1890. Reyer was a member of the Institute of France and *Grand-croix* of the Legion of Honour, the most exalted form of the Order, a distinction conferred upon only a very few civilians.

On the last day of 1908 died, we regret to record, a true friend of Sunday School music—Jonathan Barnard, in his seventy-eighth year. In 1871, with the late Luther Hinton, he founded that flourishing organization, the London Sunday School Choir. The successful management of thirty-six annual festivals at the Crystal Palace, thirty-three concerts at the Royal Albert Hall, and other large gatherings at the Alexandra Palace, must be placed to his credit and organizing zeal. A true lover of music, he threw himself whole-heartedly into the work which was the joy of his life; and his Christian spirit and genial personality endeared him to all with whom he came into contact.

The death of Mr. Joseph Chalk is referred to on p. 99.

A PARISIAN NOVELTY.

An important novelty, as far as Paris is concerned, was performed at the Colonne concert of December 27, viz., M. Gabriel Pierné's 'Les enfants a Bethléem,' a mystery in two parts, for soli—one of them spoken—chorus of children and orchestra. It deals with a beautiful legend of the children who 'watched their flocks by night' being hailed by the voice of the star telling them that 'Jesus, the son of Mary, is born in a stable.' The affrighted little shepherds and shepherdesses follow the star to Bethlehem, meeting three Holy Kings on the way, and looking with wonder and awe at the camels, the monkeys and elephants in their train. In the stable the Virgin lulls her Babe to sleep, the ox and ass indulge in 'sweet dialoguing,' and the children adore the Christ-Child. This naïve and charming legend has been set to melodious and touching music that could not fail to please. The composer conducted, and the performance was perfect.

CHAMBER MUSIC IN THE THEATRE.

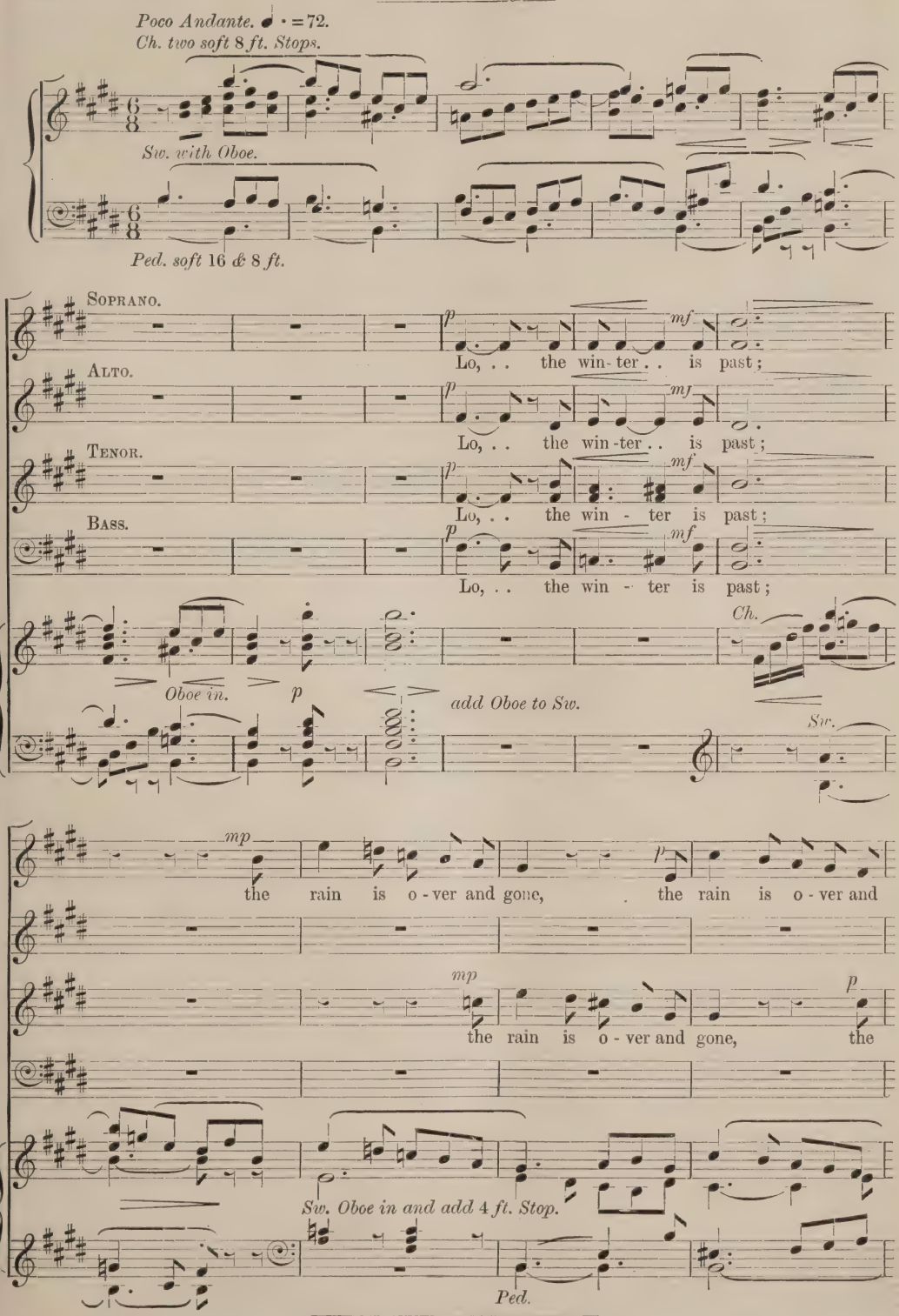
A praiseworthy effort to raise the standard of instrumental music in theatres should be recorded. Mr. Stanley Hawley, having secured the assistance of Messrs. Cathie, Fellowes, Tertis, and Renard, began last month the performance of movements from the best quartets and pianoforte quintets at the Kingsway Theatre in place of the usual overture and entr'actes. The experiment has been most successful, the audience proving attentive and appreciative, added to which the Kingsway Quartet, as the party styles itself, from playing the best music together nightly has acquired a perfection of ensemble that should make it very acceptable in the concert room. Madame Lena Ashwell, the lessee of the theatre, who studied at the Royal Academy of Music, warmly supports Mr. Hawley's efforts.

Lo, the winter is past.

ANTHEM FOR EASTER.

Composed by BERTRAM LUARD-SELBY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Poco Andante. ♩. = 72.
Ch. two soft 8 ft. Stops.
Sw. with Oboe.
Ped. soft 16 & 8 ft.
SOPRANO.
ALTO.
TENOR.
BASS.
p
mf
Lo, . . the win-ter . . is past;
Lo, . . the win-ter . . is past;
Lo, . . the win - ter is past;
Lo, . . the win - ter is past;
Ch.
Oboe in.
p
add Oboe to Sw.
Sw.
mp
p
the rain is o - ver and gone, the rain is o - ver and
mp
p
the rain is o - ver and gone, the
Sw. Oboe in and add 4 ft. Stop.
Ped.

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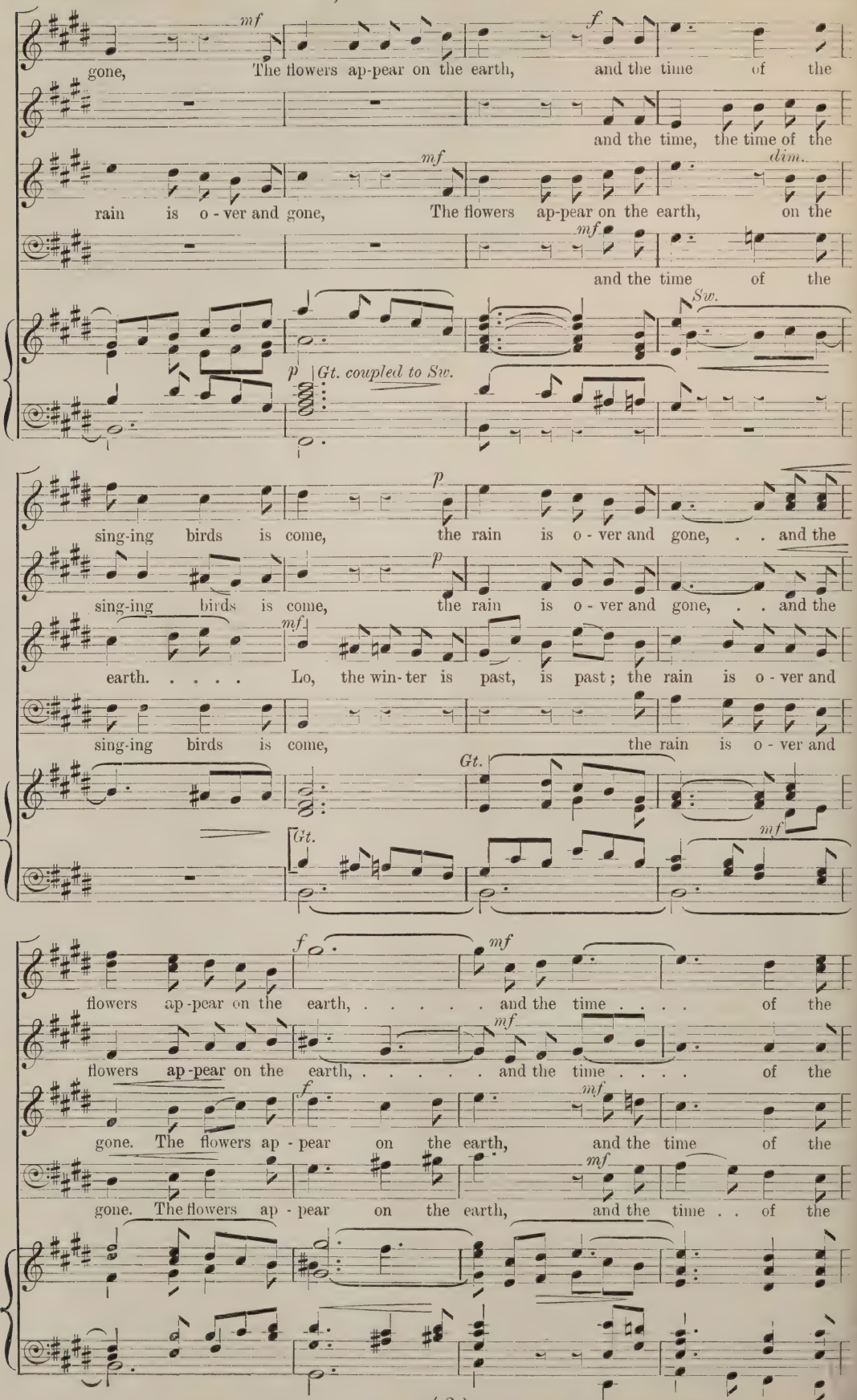
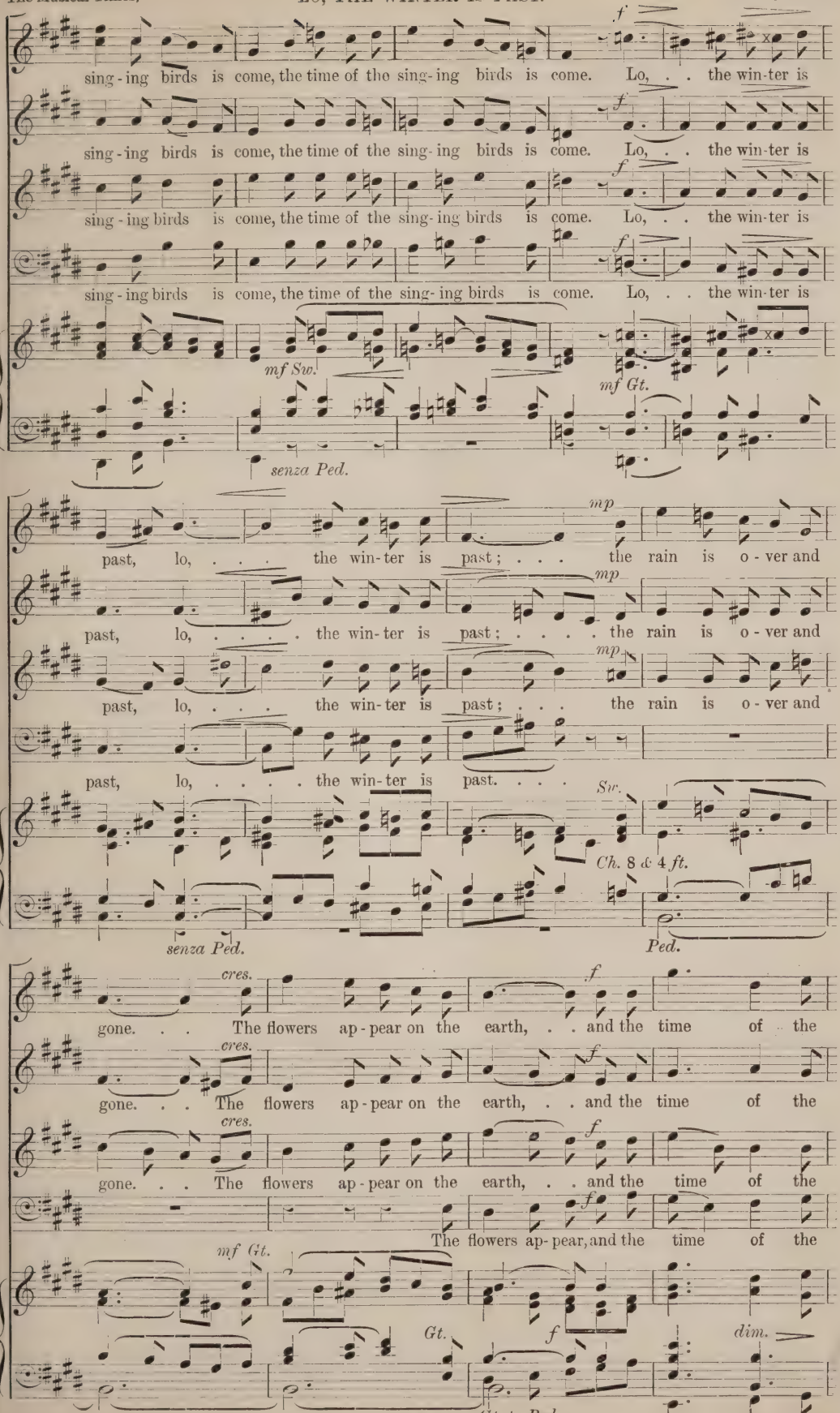
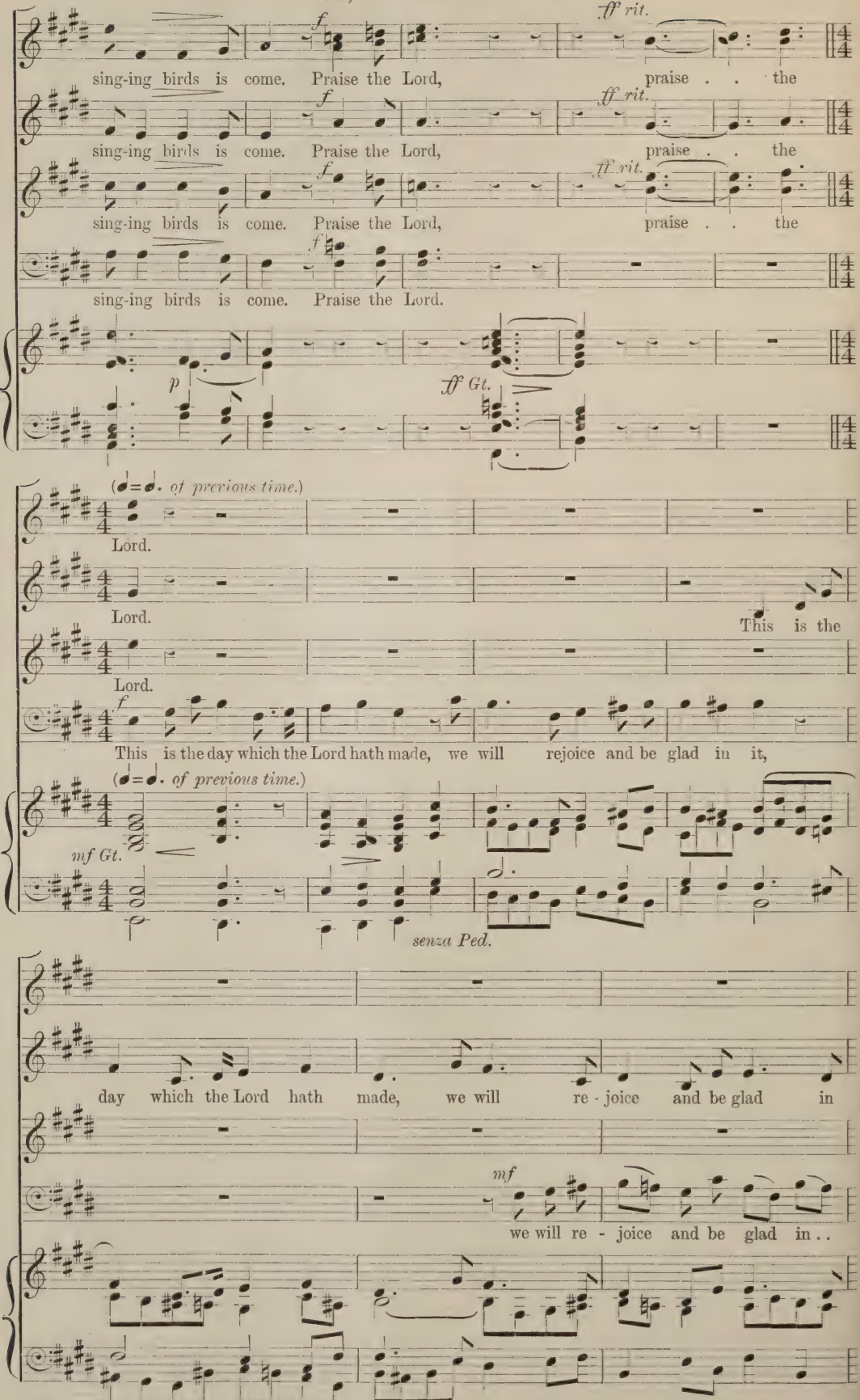
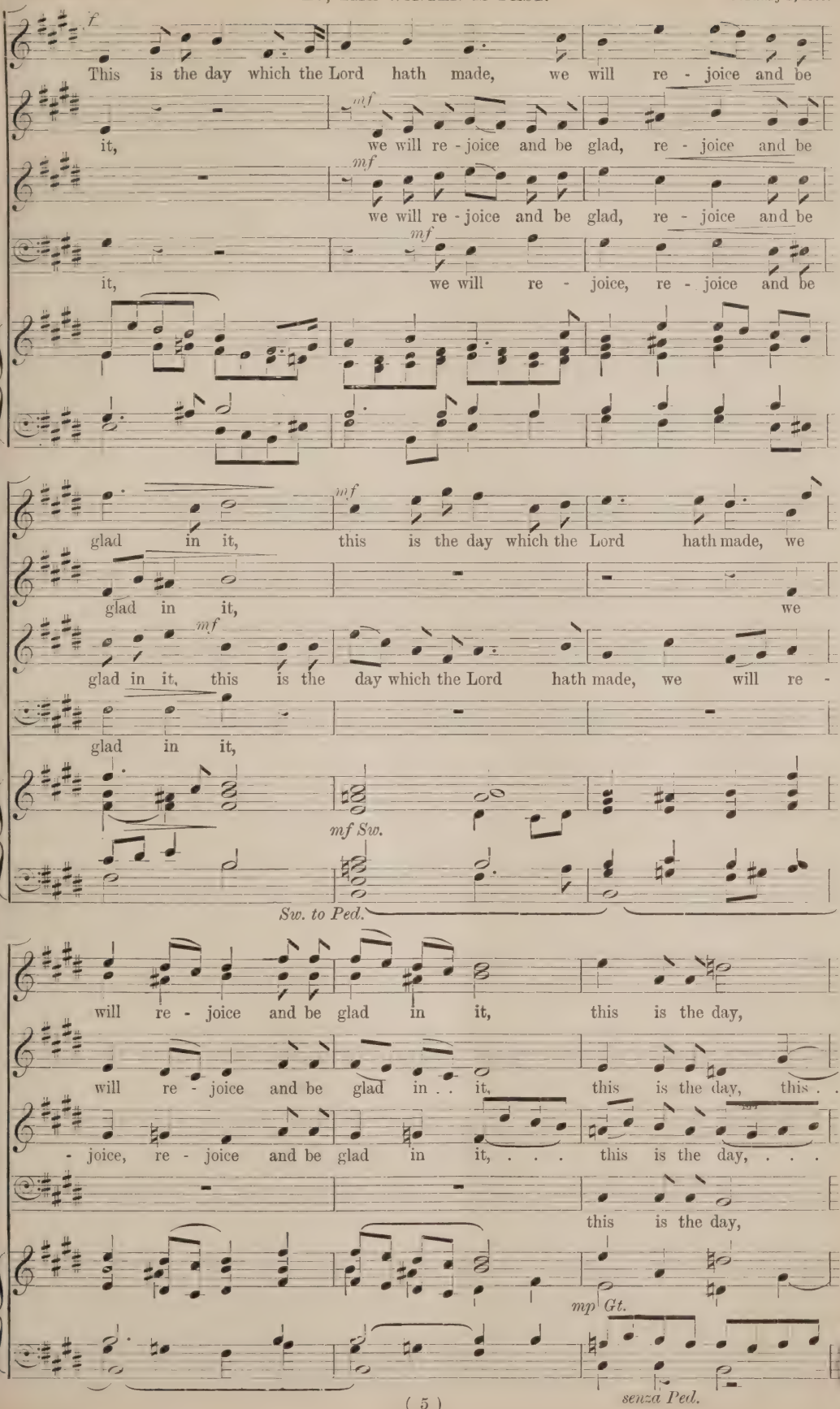
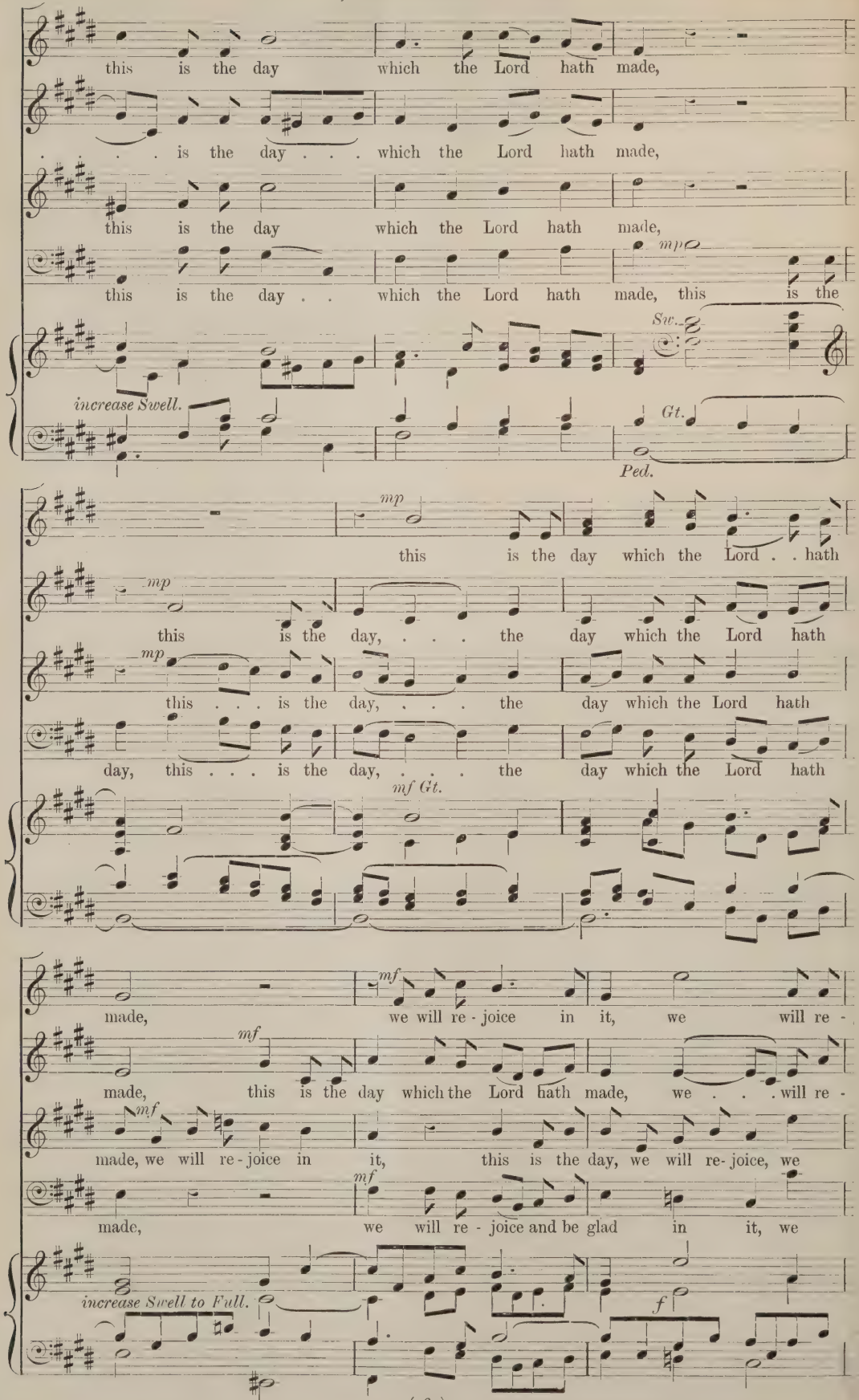
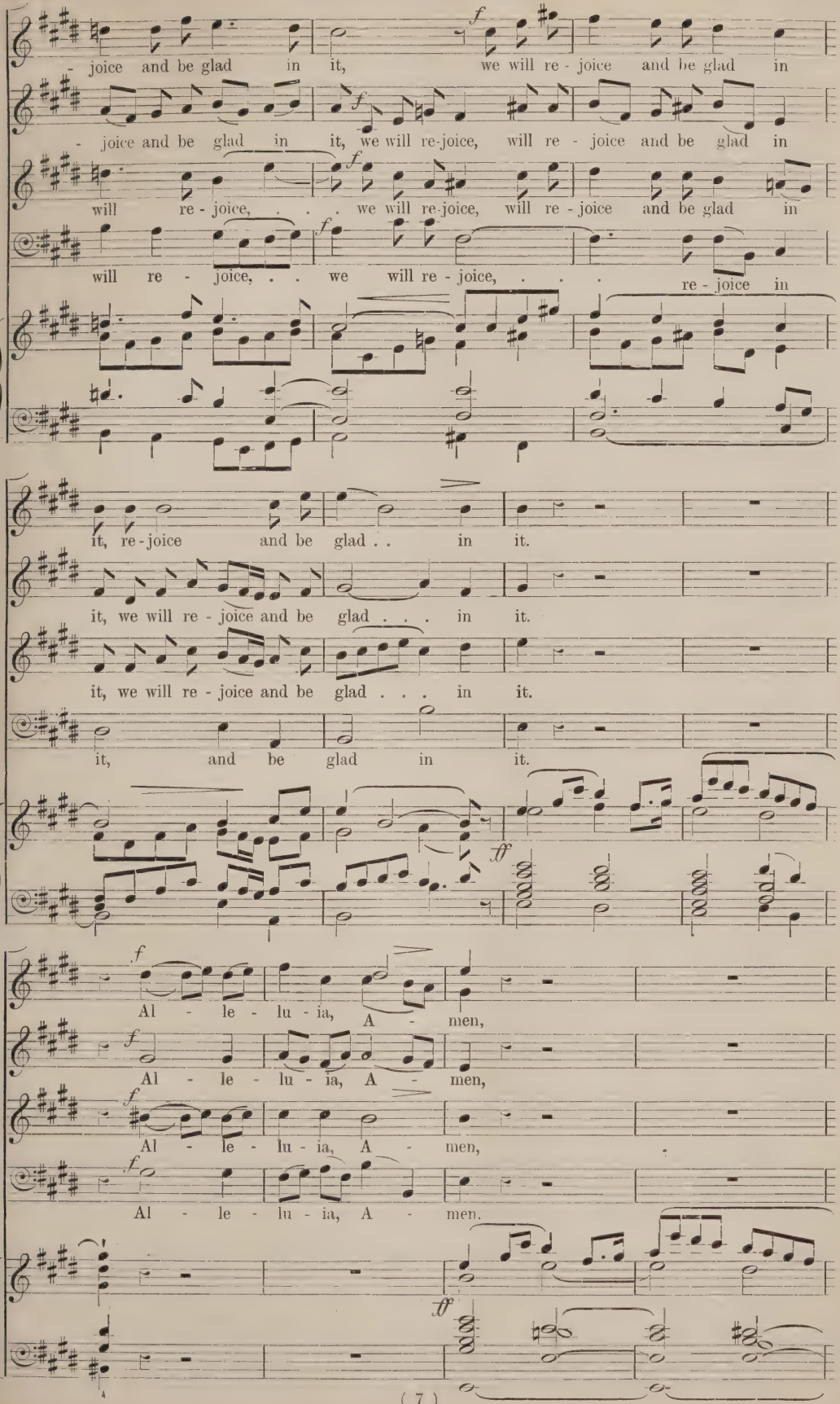
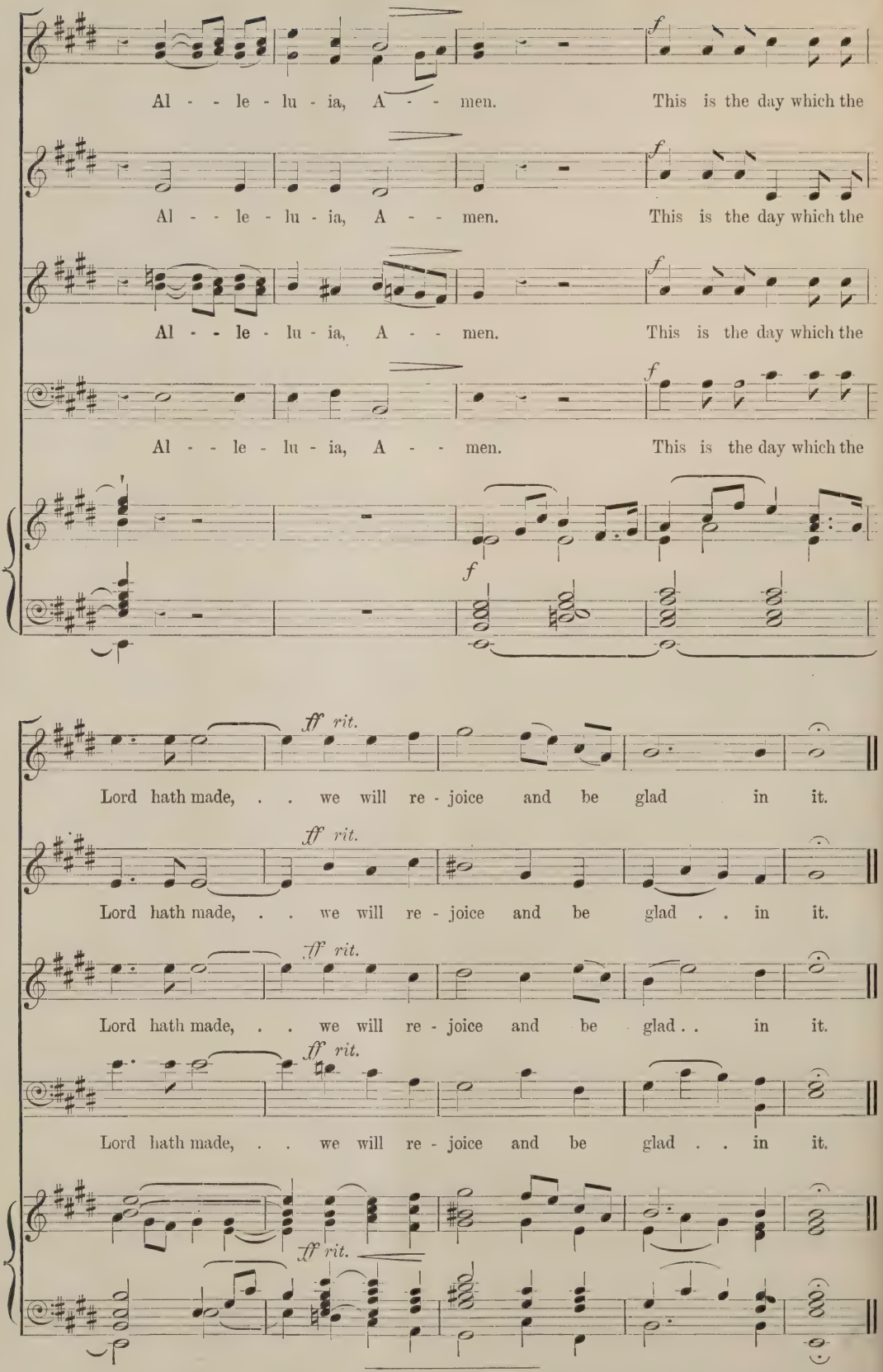

mf
gone, The flowers ap-pear on the earth, and the time of the
f
and the time, the time of the
mf
rain is o - ver and gone, The flowers ap-pear on the earth, on the
dim.
mf
and the time of the
Sw.
p
Gt. coupled to Sw.
p
sing-ing birds is come, the rain is o - ver and gone, . . and the
p
sing-ing birds is come, the rain is o - ver and gone, . . and the
mf
earth. . . . Lo, the win-ter is past, is past; the rain is o - ver and
sing-ing birds is come, the rain is o - ver and
Gt.
Gt.
mf
f
mf
flowers ap-pear on the earth, ... and the time . . . . of the
mf
flowers ap-pear on the earth, ... and the time . . . . of the
f
mf
gone. The flowers ap - pear on the earth, and the time of the
mf
gone. The flowers ap - pear on the earth, and the time . . of the


sing-ing birds is come, the time of the sing-ing birds is come. Lo, . . the win-ter is
mf Sw.
mf Gt.
senza Ped.
past, lo, ... the win-ter is past; . . . . the rain is o-ver and
past, lo, ... the win-ter is past.
Sw.
Ch. 8 & 4 ft.
senza Ped.
Ped.
cres.
gone. . . The flowers ap-pear on the earth, . . and the time of the
The flowers ap-pear, and the time of the
mf Gt.
Gt.
Gt. to Ped.
dim.


sing-ing birds is come. Praise the Lord, praise . . the
sing-ing birds is come. Praise the Lord, praise . . the
sing-ing birds is come. Praise the Lord, praise . . the
sing-ing birds is come. Praise the Lord.
ff rit.
f
p
ff Gt.
(𝅗𝅥=𝅗𝅥. of previous time.)
Lord.
Lord.
This is the
Lord.
This is the day which the Lord hath made, we will rejoice and be glad in it,
mf Gt.
senza Ped.
day which the Lord hath made, we will re - joice and be glad in
mf
we will re - joice and be glad in . .


f
This is the day which the Lord hath made, we will re - joice and be
mf
it, we will re - joice and be glad, re - joice and be
mf
we will re - joice and be glad, re - joice and be
mf
it, we will re - joice, re - joice and be
mf
glad in it, this is the day which the Lord hath made, we
glad in it, we
mf
glad in it, this is the day which the Lord hath made, we will re -
glad in it,
mf Sw.
Sw. to Ped.
will re - joice and be glad in it, this is the day,
will re - joice and be glad in . . it, this is the day, this . .
- joice, re - joice and be glad in it, . . . this is the day, . . .
this is the day,
mp Gt.
senza Ped.


this is the day which the Lord hath made,
. . . is the day . . . which the Lord hath made,
this is the day which the Lord hath made,
mp
this is the day . . which the Lord hath made, this is the
Sw.
increase Swell.
Gt.
Ped.
mp
this is the day which the Lord . . hath
mp
this is the day, . . . the day which the Lord hath
mp
this . . . is the day, . . . the day which the Lord hath
day, this . . . is the day, . . . the day which the Lord hath
mf Gt.
mf
made, we will re - joice in it, we will re -
mf
made, this is the day which the Lord hath made, we . . . will re -
mf
made, we will re - joice in it, this is the day, we will re- joice, we
mf
made, we will re - joice and be glad in it, we
increase Swell to Full.
f


- joice and be glad in it, we will re - joice and be glad in
- joice and be glad in it, we will re-joice, will re - joice and be glad in
will re - joice, . . . we will re-joice, will re - joice and be glad in
will re - joice, . . we will re - joice, . . . re - joice in
it, re-joice and be glad . . in it.
it, we will re - joice and be glad . . . in it.
it, we will re - joice and be glad . . . in it.
it, and be glad in it.
Al - le - lu - ia, A - men,
Al - le - lu - ia, A - men,
Al - le - lu - ia, A - men,
Al - le - lu - ia, A - men.

Al - - le - lu - ia, A - - men. This is the day which the
Al - - le - lu - ia, A - - men. This is the day which the
Al - - le - lu - ia, A - - men. This is the day which the
Al - - le - lu - ia, A - - men. This is the day which the
f
ff rit.
Lord hath made, . . we will re - joice and be glad in it.
Lord hath made, . . we will re - joice and be glad . . in it.
Lord hath made, . . we will re - joice and be glad . . in it.
Lord hath made, . . we will re - joice and be glad . . in it.

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MUSIC IN RHYTHM,

As Exemplified by the Timpani.

Mr. Gordon Cleather read an interesting paper on 'Music in rhythm, as exemplified by the timpani,' at the meeting of the Musical Association on January 19. The President, Dr. W. H. Cummings, was in the chair.

It was scarcely necessary, said the lecturer, to explain that rhythm was the basis of all music, as it was the earliest to manifest itself, hence the importance of the subject. To the general public the part of the player on the drums was looked on mainly as calling for little more than vigorous energy, whereas the musician recognizes that it calls for susceptibilities of the highest order, and that consequently the ideal performer is but seldom met with, and when found is valued in proportion by the conductor. In proof of this, Dr. Richter, when he first visited this country, brought his own drummer with him, while Sir August Manns used to maintain that Mr. J. A. Smith, who filled that post at the Crystal Palace, was the finest musician in the orchestra. It must be remembered that an accurate sense of pitch is one of the first requirements, for frequently an alteration in the tuning has to be made with great rapidity during the course of a movement.

Explaining the construction of the kettle-drum, Mr. Cleather demonstrated the function which the body of the drum exercises in reinforcing the tone. On beating the head when removed, a dead and unmusical sound resulted; but when replaced, a musical tone was at once produced, capable of the softest murmur or of the most vigorous concussion. It was formerly the practice to beat the drums at the centre of the head, but a much finer tone was obtained by applying the blow at a point nearer the circumference. A pair of drums was the invariable complement, which were tuned to the tonic and the fourth below. Now, however, composers treated the instrument with greater freedom, both in number and in variety of tuning, so that three or even four drums were by no means unusual, thus increasing the melodic power of the instrument. Mr. Cleather proceeded to speak of the composers who had shown the greatest skill in availing themselves of these resources, illustrating his remarks by interesting examples, in which he was ably assisted on the pianoforte by Mrs. Stanfield Prior. An extract from Brahms's 'Requiem' was specially noticeable.

A short discussion followed, in which the chairman and Dr. Prout joined, the latter bringing forward several interesting cases of early attempts at greater freedom of practice. It was generally supposed that Beethoven was the first to use two drums simultaneously, but he had found such a passage in one of Martini's operas, *i.e.*, at the end of the 18th century; while three drums had been used by Rossini, notably in his 'Stabat Mater,' where, however, the part for the third drum was in modern scores given to the contrabasso!

BRIGHTON MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It was a happy idea on the part of the Brighton Corporation to persuade the newly-constituted Municipal Orchestra, conducted by Mr. Joseph Sainton, and the old-established Brighton Sacred Harmonic Society, conducted by Mr. Robert Taylor, to join hands in a grand musical festival. The project attained its realisation on January 13, 14, 15 and 16, in the Dome. Three choral and two orchestral concerts were given, in the course of which works by five English composers were presented. All the latter took part as conductors of their own music, the other portions of the programme being carried out under the guidance of Mr. Joseph Sainton and Mr. Robert Taylor.

The artistic and financial success of the festival was in every respect foreshadowed in the opening performance, on January 13, of 'The Dream of Gerontius.' A high standard was shown in the choral singing and orchestral playing, while a crowded hall showed that the public support was greater than the most sanguine had anticipated. As a matter of fact, hundreds of would-be listeners were turned away. This eagerness doubtless arose largely out of curiosity to hear a great work that was new to Brighton. If the seaside metropolis has hitherto shown a lack of interest in Sir Edward Elgar and his works, it has now made ample amends in the course of the festival. The composer conducted 'The Dream of Gerontius' in person, and secured an intimate interpretation, in which he received sympathetic aid from the soloists, Miss Alice Lakin, Mr. John Coates and Mr. William Higley. Considering that chorus, orchestra and conductor had never before been associated together, the performance on the whole showed surprising unanimity.

Although the second performance, on Thursday evening, was styled a Wagner concert, by far the most important feature was the production with full orchestra of Mr. S. Coleridge-Taylor's 'Bon-bon Suite' for baritone solo, chorus and orchestra, given under the direction of the composer. It was clear that all concerned had worked *con amore* to do justice to the music and to make the occasion a memorable one. The bright, melodious strains had evidently caught the fancy of the Brighton choralists, and there is no doubt that they suited the palate of the audience, who showed a lively appreciation of each number. It was fortunate that the music was easy to grasp and capable of standing on its absolute merits, for there was no printed text of the words in the programme, the disadvantage of this regrettable omission being only partly mitigated by analytical notes.

The Suite consists of settings of six unconnected poems of imaginative character by Thomas Moore. Both in form and in style these six pieces, each of which is suitable for separate performance, supply a want constantly felt by choral societies in search of artistic music that is both light in character and worthy of their abilities. In the orchestral accompaniment that was used at Brighton, Mr. Coleridge-Taylor has made plentiful use of the vivid tonal effects of modern scoring, probably having a festival performance in view. No doubt he will now see the necessity of so lightening the score as to bring it within the scope of a small orchestra, and therefore facilitate the performance of the work by small choral societies, with whom it is likely to attain popularity. As it is, in two of the numbers only the instruments of a small orchestra are employed. The first of these, 'To Rosa,' contains some of the most beautiful music in the Suite; it is built up mainly on a suave, flowing melody given out by the soloist and echoed, with skilful harmonic treatment, by the choir. The second, 'Love and Hymen,' is a fanciful semi-humorous duet between soprano and contralto. One number, 'The watchman,' is sung unaccompanied, the only instrument used being a bell to represent the striking of the hours. The Suite is distinguished throughout by its masterly choral writing, constant harmonic interest, and, above all, melodiousness. The baritone solo portions require a singer who can be by turns dramatic, lyrical and humorous. On the present occasion Mr. Julien Henry ably fulfilled these conditions.

The Wagner programme consisted of two separate songs, the third act of 'Lohengrin' and the whole gamut of popular excerpts from 'Tannhäuser.' There was no clear reason why the later works should have been thus neglected; it seems a special pity that, with Mr. John Coates ready at hand, 'Die Meistersinger' was not drawn upon. It can hardly be that the festival authorities judge it prudent to educate their audience by gradual stages to a proper appreciation of Wagner, seeing that they offer Elgar's Symphony and other advanced modern works for the Brighton public to digest. However, no one could complain that the performance of Act III. of 'Lohengrin' lacked interest; the chief honours were carried off by Miss Agnes Nicholls (Elsa), and Mr. Coates (Lohengrin), who were unsparing in the use of their superb vocal and dramatic powers. Mr. William Higley sang finely as King Henry, and Miss Gertrude Lonsdale coped ably with the high-pitched interjections of Ortrud. The choral portions found the choir in one of their few weak moments. The orchestra, ably directed by Mr. Joseph Sainton, gave efficient support to the vocalists, and were afterwards heard in an interpretation of the overture to 'Tannhäuser' that lacked nothing in spirit. Elizabeth's Greeting and Prayer were sung by Miss Agnes Nicholls, 'O star of eve' by Mr. Higley, and the chorus 'Hail, bright abode,' made an imposing conclusion.

On the third night the mettle of the choir was put to a true test in Mendelssohn's 'Elijah,' and while it cannot be said that their performance was a magnificent one, it is fair to add that they came through the ordeal in a manner deserving of the highest praise. The distinguishing merits

of their singing—precision, solidity, good balance and sweet musical tone—were prominent. If they could add to these rich resonance and dramatic force, the effect of many passages calling for a declamatory style—such, for instance, as that in which the choir echoes the Queen's denunciations of Elijah—could be made more telling. But in their ability to sing in broad outline and to build up an impressive climax, the Brighton choir showed undoubted proficiency in a high accomplishment. The chorus 'Be not afraid' was sung in a style worthy of the music, and the lyrical feeling in 'He, watching over Israel' and the *diminuendo* at the end of 'Blessed are the men,' are among the many points of this performance that reflect the greatest credit on the singers and Mr. Robert Taylor, the able conductor of the Brighton Sacred Harmonic Society. The thorough sympathy between choir and conductor largely contributed to their success. The principal soloists were Miss Agnes Nicholls, Miss Gertrude Lonsdale, Mr. Webster Millar and Mr. Watkin Mills. They were joined in the double quartet by Miss Florence Kirkham, Mrs. Warne, Mr. Robinson and Mr. W. T. Ashby.

On the concluding day (Saturday, January 16) two instrumental concerts were given. The afternoon programme included :

Symphony in A flat	*Elgar.*
Irish Rhapsody in D minor	*Stanford.*
New Orchestral suite 'Attila'	*Stanford.*
Britannia Overture	*Mackenzie.*
Pianoforte Concerto	*Liapounow.*

Mr. Arthur Newstead.

And in the evening the following were played :

Symphony No. 6	*Tchaikovsky.*
Welsh Rhapsody	*German.*
Violin Concerto in D minor	*Paganini.*

Mr. Percy Frostick.

Overture solennelle, '1812'	*Tchaikovsky.*

It was courageous on the part of the committee to include in the programme Elgar's Symphony, a work which taxes the ability of our finest orchestras, and it is gratifying to be able to commend their enterprise on its results. Considering the size and constitution of the Brighton Municipal Orchestra, their performance was remarkably efficient, although of course it could hardly be described as masterly. But for a tendency to adopt occasionally a faster *tempo* than seemed quite practicable in the first two movements, Mr. Sainton showed a thorough acquaintance with the score and the composer's aims ; and in his interpretation of the last two movements the nobility and grandeur of the work found full expression. The occasion was worthy of note as demonstrating conclusively that the Symphony is not entirely dependent for adequate performance upon our best-equipped orchestras. The audience were somewhat cold to the first movement, but showed after the third and last movements that the message had reached them.

Both Sir Alexander Mackenzie and Sir Charles Stanford were present to conduct their works in the afternoon, and secured orchestral playing of the highest class. The freshness, musicianship and rhythmic and melodic interest of their works appealed to players and listeners alike. The suite 'Attila' is drawn from incidental music written by Sir Charles Stanford for the play produced at the Adelphi Theatre.

Liapounow's Pianoforte concerto was heard on this occasion for the first time in England. It suffered to some extent from the necessity of placing the pianoforte in the midst of the orchestra, which caused many delicate solo passages to be lost in the heavy sea of accompaniment. The work, which is cast in one movement, is modern in character, and although it received unexceptionable treatment in Mr. Newstead's hands, it did not entirely justify its inclusion on an important occasion. The vocalists at the afternoon concert were Miss Alys Bateman and Mr. W. A. Peterkin. In the evening the singers were Madame Ella Russell and Mr. Watkin Mills. Mr. Edward German conducted his Welsh Rhapsody, and Mr. Sainton and his orchestra brought a week of strenuous labour to a close with creditable performances of Tchaikovsky's Symphony and Overture.

It is necessary to say a word about the high pitch of the organ. The Corporation will do well to consider an immediate alteration, which will bring Brighton into line with other musical centres. The inconvenience to singers and players of the present pitch is difficult to assess, but it must be considerable.

It remains to congratulate the festival committee on the success of their first venture with regard both to the standard of performance and to the ready support of the public. The suggestion that musical competitions should be organized as an additional means of stimulating local resources to a high standard of execution is worthy the attention of the authorities. It has been shown in other parts of the country how competitions not only improve musical performance to a marvellous degree, but also educate the public taste to a proper standard of appreciation.

INCORPORATED SOCIETY OF MUSICIANS.

London was the meeting-place of the twenty-fourth annual Conference, held December 29, 1908, to January 1, 1909, the headquarters being the Hotel Great Central.

After attending, on Tuesday morning, December 29, a special service at St. Stephen's Church, Walbrook, the members received a cordial welcome from the Lord Mayor, Master of the Musicians' Company, at the Mansion House. To this succeeded the presentation of two reports—of the Society itself, read by Professor Prout, and of the Orphanage, read by Dr. Cummings. Sir Frederick Bridge then addressed the audience on 'The musical outlook.' In the evening the annual banquet was held at the Great Central Hotel, Sir Frederick Bridge in the chair, the Lord Mayor and Lord Faber being among the chief guests.

On the following morning (Wednesday), Professor Niecks read a paper on 'Musical terminology, considered historically, theoretically, practically, and remediably.' Needless to say, the learned professor discoursed upon the subject with his well-known erudite thoroughness. Mr. Swift-Paine Johnston (Assistant-Commissioner of the Intermediate Education Board in Ireland) concluded the session with a paper on 'Teachers and the study of psychology.' On Thursday, Dr. H. H. Hulbert, lecturer on voice and health to the University of London, contributed a paper on 'The scientific basis of vocal culture,' a subject upon which he is a recognized authority. Previous to this the chairman, Mr. S. Midgley, of Bradford, set forth 'a few thoughts' on providing free concerts for the people in the largest cities. He had two schemes in his mind, (1) chamber concerts that would cost £6,000 per annum, and (2) to endow twenty orchestras with the sum of £1,000,000, whereby a full score of cities could have a series of ten or twelve free orchestral concerts each season. To bring these two schemes into practical operation, Mr. Midgley said that £1,200,000 was needed—'less than the cost of a single ironclad.'

The concluding session of the Conference (on New Year's day) was devoted entirely to business matters connected with the Society. Next year's meeting will be held at Folkestone.

The orchestral concert at Queen's Hall, on December 31, is specially noticed below. At other concerts, held at the Hotel Great Central, the following compositions were included in the programmes : String quartet in C minor (Op. 60), by Dr. Esposito, which gained the prize of the Reale Accademia Filarmonica, Bologna, 1908 ; Pianoforte quintet in D, by Mr. William Wolstenholme ; String quartet in B minor (Op. 24), by Mr. J. C. Ames ; and Boyce's 'Ode to Charity,' for chorus and orchestra, performed under the direction of Dr. W. H. Cummings.

With the exception of tickets for the orchestral concert and an invitation to the banquet (received on the morning of the day), we were not favoured, as in former years, with any programme of the proceedings, nor any invitation to attend the various meetings of the Conference.

Concert of English Music.

One of the best features of the Conference was the orchestral concert, the programme for which is selected from the compositions of young or comparatively little-known English composers. The encouragement thus extended where it is sorely needed, entitles the Society

to praise and gratitude. The fact that the meetings this year were held in London enabled the committee to enjoy the great advantages of the services of seventy members of the London Symphony Orchestra, and in Mr. Allen Gill they secured a conductor who brought experience, skill and enthusiasm to his task. The programme was as follows :

Comedy Overture - - - - - - - -	*H. E. Geehl.*
Orchestral Suite—'The miracle of the roses'	*Dr. James Lyon.*
Tone-picture—'In English seas' - - - -	*J. Weston Nicholl.*
Scena, for tenor solo and orchestra—'To music'	*Dr. G. P. Allen.*
Symphonic poem—'Sir Galahad' - - - -	*J. C. Ames.*
Coronach - - - - - - - - -	*J. B. McEwen.*

If it cannot be said that any of the foregoing pieces were of such striking power as to make the occasion memorable, it can be claimed that all of the composers had something to say, and that they displayed the necessary knowledge of orchestral technique to say it more or less clearly.

In these times when we are besought to turn our attention to folk-songs and their spirit in order to found a national art, it was significant that none of the works performed on this occasion betrayed any such influence.

Mr. Geehl's 'Comedy Overture' appropriately opened the concert. It is a bright, festive work, lucidly orchestrated and with melodious if not distinguished themes. The composer has a decided gift which should enable him to make his way in light opera—if that field of labour is worth cultivation.

Dr. Lyon's Suite is cast in a serious mould. It was suggested by Southey's poem bearing the title adopted for the Suite. The composer immediately secures a romantic atmosphere by a perhaps rather too extended employment of the violas. The effort to secure colour is constant, and the result is interesting even though the themes are not always distinctive. But the work shows mastery, and it will add to the reputation of the composer.

Mr. J. Weston Nicholl's Tone-picture is a vividly painted work. It would seem that English seas are at times a pandemonium of boisterousness. Some of Mr. Nicholl's orchestral effects suggest a battle and big guns. But with all its occasional overloading of percussion and brass, power and imagination are displayed. The tranquil parts were, to us at least, most acceptable as music.

Dr. G. P. Allen's Scena was well sung by Mr. Walter Hyde, although he was somewhat indisposed. The music is pleasing, but it is scarcely strong and significant enough for the words.

The most important item was the Symphonic Poem composed by Mr. J. C. Ames. The powerful lines of Tennyson are the poetic basis. There is much in Mr. Ames's music that is picturesque and appropriate to the various moods of the poem. The opening sections did not impress, but as the music progressed it created a feeling of breadth and considerable power. Mr. Ames undoubtedly has invention and skill to paint on a large canvas.

The last piece played was to us one of the most interesting and beautiful of the whole set. It was evident that Mr. McEwen had brought an elegant and delicate fancy to bear upon his subject. There was always something tender or poignant or forceful to attract the attention, and the work as a whole seemed to be organic. We should very much like to hear the piece again, and we trust it will soon find a place in some London concert scheme.

The audience was large and, as might be expected, very sympathetic. It is not often that such an audience of trained listeners is gathered in a concert room.

LONDON COUNTY COUNCIL: CONFERENCE ON VOCAL CULTURE.

The Education Committee of the London County Council show laudable zeal for the improvement of their thousands of school teachers. Amongst the various schemes organized for this purpose, the arrangement for a set of Conferences during the Christmas vacation must be counted as of great importance. At these Conferences many topics of vital interest to teachers were discussed, and it is gratifying to record that the meeting devoted to the consideration of voice-culture and school singing was one of the most largely attended, there being present between five and six hundred teachers. Evidence of the interest awakened in school music matters was afforded by the fact that Sir Walter Parratt presided, and that three well-known experts—Dr. Hulbert, Dr. McNaught, and Dr. Walford Davies—were willing to place freely before the teachers their ideas and suggestions.

Sir Walter Parratt, in opening the Conference, said that the effect of music was incalculable. Few understood it, but many misunderstood it. Music was not always beneficial : it could be harmful. Some of the hymn-tunes we heard were not calculated to serve anybody. It was an advantage that English people had been brought up on Handel, because his music was good for the voice. The modern composer was less considerate, and required the voice to do exceedingly ragged things. The worst thing a teacher could do was to attempt to make people acquainted with the mechanism of the voice. Choral societies should sing voice exercises, although some masters might not like them. He once introduced some at the practices of a provincial society, and a great many nice, middle-aged members immediately left. Children should not be asked to sing below B or B flat. As a rule, their voices were not taken up high enough. Some people advocated only unison singing in schools. He was in violent disagreement with that idea. He thought it a disgrace. Rounds ought to be the foundation of part-singing. For that, nobody could find a better book than Stainer's, although some of his rounds went too low.

Dr. H. H. Hulbert addressed his remarks chiefly to the treatment of the adult voice for the purpose of health, good tone and articulation. By tone he meant the musical result of the perfect working of the vocal mechanism, independent of coloration and modulation used to express sentiment. In order to acquire a musical voice the student must undergo a treatment that would produce a perfect condition of health. Tone in health meant perfect balance in the action of the mental, physical and vital organs. Deep breathing, with lateral-costal expansion, was recommended. A well-trained teacher was an object-lesson in self-control. It was this acquisition of self-control that prevented wear-and-tear that sooner or later broke down the health of the hard-working public speaker.

Dr. W. G. McNaught dealt with the class-singing problems of the school teaching. From the point of view of the class, vocal culture for fine tone had to be considered in relation to other musical subjects. It was possible to hope for too much from such culture. After all, free natural expression was a primary aim, and it must be confessed that sometimes high vocal culture did not necessarily lead to expression. In the case of boys in particular, they must beware of substituting characterless flaccidity for sincere and natural soul-outpouring. They were told that school-music teaching had not borne fruit, and was not traceable in the adult life of the nation. That was because so many millions of children left school at the age of twelve. But all the same, the admitted and almost phenomenal progress in music, witnessed in the country during the last twenty or thirty years, coincided with the period during which millions of children left the schools. It could hardly be that the progress made was in spite of the alleged failure of school-singing. The critics expected too much by way of individual attainment from collective class-singing. A school-teacher was expected to train voices, secure clear enunciation, teach sight-singing so as to secure individual attainment, get up national and folk-songs and part-songs, all in less than an hour a week. Class-singing must make the individual the objective. Rhythm was a subject much neglected. It was supposed to take care of itself if time-notation were taught. Flat singing was a difficulty. Even voice-culture did not always get rid of the tendency. It was a brain failure or brain indolence. As to unison singing, he recognised the value of the song that could be carried away and reproduced at will, but there were other depths of the soul that could be plumbed by the three-part chord. It would be a disaster if part-singing were driven from the schools.

Dr. H. Walford Davies dealt with the general advantages of musical training and its influence on character. As to flat singing, he thought that if the command 'ears right' went forth as peremptorily and often as the command 'eyes right' was given, there would be more successful endeavour to avoid the sin of flat singing. Music had no face-value compared with many other subjects, as, say, arithmetic. But even arithmetic had its higher

aspects that led to thoughts of infinity, and this higher value was inherent in music. There were in music four elements: skill, enjoyment, design, and emotion.

If we looked at these qualities carefully, could anyone say that it was not necessary to teach our children an art which combined and called out a well-regulated and well-ordered appreciation of four such fundamental points? Then music had a fifth and supreme qualification in its appeal to that divinest gift of a child, its imagination.

In the discussion that followed, Sir Walter Parratt gave some interesting personal experiences of Mr. Gladstone's speaking voice. As to flatness, the Church of England was the worst sinner, because churches would insist on congregations intoning the Confession and the Creed. Choristers had to work very hard, whereas school children sang for pleasure. When he heard a blackbird or thrush singing, he thought 'You would not sing like that if you had been trained.'

Mr. R. A. White, of the Goldsmiths' Training College, Mr. Maskell Hardy, and Mr. Haslett spoke. Mr. George Alexander, the well-known actor, who is a member of the L.C.C., moved the vote of thanks. In the course of an interesting speech he related that when he once asked Sir Arthur Sullivan to write some music for a play, he replied, 'My dear Alexander, the theatre is not the place for the musician. When the curtain is up the music interrupts the actor, and when it is down the music interrupts the audience.'

The full text of the addresses and a report of the discussion appear in the February issue of *The School Music Review*.

ROYAL OPERA.

An important series of opera in English was commenced at Covent Garden on January 16. The prospectus comprised three cycles of the 'Ring,' three performances of 'The Mastersingers,' under Dr. Richter, Puccini's 'Madame Butterfly,' Gounod's 'Faust,' and the production of the new English opera, 'The Angelus,' by E. W. Naylor, which gained the prize offered last year by Messrs. Ricordi. An English chorus of 100 voices was engaged, and the orchestra was the same as in the summer season.

Particular interest attached to the performances of the 'Ring,' owing to the appearance of several newcomers in principal parts. The most important of these was Mrs. Saltzmann-Stevens, a native of Bloomington, Illinois, U.S.A., who, after obtaining celebrity in Chicago as a singer in a church choir, studied in Paris and Munich. She made her first appearance on the operatic stage at Covent Garden on January 18 as Brünnhilde in 'The Valkyrie,' and in this and the remaining sections of the 'Ring,' not only sang with beauty of voice but acted with such grace and sincerity as proved her to be a gifted artist. On the same evening another American lady, Mrs. Frease Green, made her début on the operatic stage as Sieglinde, and by her sympathetic voice and style created a most favourable impression. Concerning the remainder of the cast of the 'Ring,' Mr. Walter Hyde gave an excellent reading of Loge, the fire-god, and of Siegmund; Madame Gleeson-White appeared as Fricka, Madame Edna Thornton as Erda, Mr. Clarence Whitehill as Wotan, Mr. Hans Bechstein as Mime, Mr. Robert Radford as Fasolt and Hunding, and Messrs. Thomas Meux, Francis Harford, Charles Knowles and Maurice D'Oisly, respectively as Alberich, Fafner, Donner and Froh. The ladies appearing as Valkyries were Madames Caroline Hatchard, Edith Evans, Alexander, Maria Yelland, Alice Prowse, Edith Clegg, Galdys Roberts and Dilys Jones. The impersonations of all the principal artists were marked by beauty of vocal tone and dramatic intelligence, combined with a breaking away from stereotyped tradition that imparted considerable freshness to the performances. The orchestral playing was a constant source of enjoyment.

The performance of 'Madame Butterfly,' on January 21, was remarkable for the number of new appearances. Madame Florence Easton made her début at Covent Garden in the name-part, and proved herself to be an artist of great attainments, possessing a powerful and brilliant soprano voice and dramatic intuition. A native of Middlesbrough, she studied at the Royal Academy of Music and in Paris, is an excellent pianist, and has an extraordinary musical memory. Mr. Francis Maclennan gave a convincing personation of Pinkerton, and Miss Edith Clegg sang and acted most sympathetically as Suzuki. Mr. Byndon-Ayres was duly energetic as the marriage-broker Goro, Mr. Frederic Austin appeared as Sharpless, Miss Hatchard as Kate Pinkerton, and the cast also included Messrs. Albert Garcia, Charles Knowles and Francis Harford. Mr. Percy Pitt conducted.

The production of Dr. E. W. Naylor's opera 'The Angelus,' first announced for January 23, was postponed to a date too late for notice in the present issue.

London Concerts.

THE 'MESSIAH' ON NEW YEAR'S DAY.

Two noteworthy interpretations of Handel's 'Messiah,' on New Year's Day, were given respectively at the Albert Hall and Queen's Hall. The performance in the former building has become well nigh a religious observance in connection with the opening of the year, and it attracted an enormous audience on this occasion. The choruses were finely sung under the direction of Sir Frederick Bridge, the renderings indicating intimate knowledge of the music, combined with an affectionate interest in the work. The efforts of the soprano soloist, Madame Mary Conly, were somewhat overshadowed by those of the contralto, Madame Clara Butt; both ladies, however, sang with devotional earnestness. Mr. Charles Saunders and Mr. Watkin Mills efficiently completed the quartet.

Special interest attached to the rendering of the oratorio at Queen's Hall, owing to the choral portion being sung by the Sheffield Musical Union, who recently toured in Canada with such remarkable success. The tone of the choir was beautifully rich and finely balanced, and the phrasing and articulation delightfully clear. The soloists were Miss Perceval Allen, Miss Maude Wright, and Messrs. Gervase Elwes and Frederic Austin. The orchestral portion was effectively played by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, and Mr. Frederick B. Kiddle presided at the great organ.

QUEEN'S HALL ORCHESTRA.

The great interest felt in Sir Edward Elgar's Symphony was shown by the overwhelming attendance at the special concert given on New Years' Day by Mr. Wood's orchestra. The fact that the work was to be conducted by the composer was an additional attraction. The Symphony, it may be said, made its now customary effect. The first movement excites interest rather than pronounced enthusiasm, the *Allegro molto*, which was taken at a great pace, dazzles with its brilliancy and wealth of ideas, and the *Adagio*, into which it melts, soothes and solaces by its beauty of melody and charm of treatment. The last movement was exceedingly well played and made a deep impression. The other items of the concert were Tschaikovsky's 'Casse Noisette' and '1812 Overture,' and the same composer's Violin concerto was charmingly played by Miss Marie Hall.

At the concert given by this Orchestra on January 7, the whole programme was selected from Sir Edward Elgar's compositions, and the composer again conducted his Symphony. A fine performance of 'Cockaigne' was given under Mr. Wood's direction. Madame Clara Butt sang the 'Sea Pictures,' and the other items were three 'Bavarian Dances' and the 'Pomp and Circumstance' march No. 4, in G.

Another huge audience was attracted to Queen's Hall on January 16, doubtless by reason of the Elgar Symphony, conducted by the composer, being in the programme. Next to this, the most important feature of the concert was the beautiful playing of Miss Kathleen Parlow, the Canadian violinist, in Mendelssohn's concerto. This clever young artist's interpretation was both refined and vigorous, her phrasing being an attribute worthy of special mention. With the exception of the Symphony, the concert was conducted by Mr. Wood.

Mr. Munro Davison's Choral Society gave a free recital of Parts 1 and 2 and the rarely-heard Part 4 of Bach's 'Christmas Oratorio,' at the Northern Polytechnic, on Sunday evening, January 10, when an audience of eight hundred persons listened in impressive silence to the beautiful strains of the great Cantor. Misses Maud Hardy, Cissy Weiss and Edith Nutter, Messrs. Louis Godfrey and William Forington were the soloists, and Mr. Herbert Hodge was at the organ. The first concert of the Society took place at the same Hall on January 21, when Mackenzie's cantata 'The Bride' was given, with Miss Margaret Layton and Mr. Gwilym Richards as soloists. The Cathie String Quartet contributed works by Glazounow and Dvorák, and Mr. Philip Cathie performed Goldmark's Violin concerto in A minor. Mr. Munro Davison conducted on both these occasions.

The Willesden Green and Cricklewood Choral Society, conducted by Mr. F. W. Belchamber, gave a concert at the Hampstead Conservatoire on January 21, when they performed Handel's 'Acis and Galatea' and Coleridge-Taylor's 'Bon-Bon Suite.' The choir and string orchestra (led by Mr. H. R. Storr), with Dr. Davan Wetton at the organ, numbered one hundred and twenty performers, and the solo vocalists were Miss Kate Cherry, Mr. Herbert Emlyn, Mr. Percy Watson and Mr. Bantock Pierpoint, the last-named artist singing the solo music in Coleridge-Taylor's Suite.

The Central London Choral and Orchestral Society performed 'Hiawatha's Wedding-feast' and a choral fantasia on Gounod's 'Faust' at St. James's Hall, on January 21, under the direction of Mr. David J. Thomas. The orchestra played Mendelssohn's 'Hebrides' overture and Wedding March, and Suppé's 'Morning, noon, and night.'

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, January 15.

We had first performances of two operas within one week. On January 12, Umberto Giordano's music-drama 'André Chénier' was given at the Volksoper, and met with considerable success, which however does not seem likely to continue. It is true that the cleverly compiled libretto deals with an interesting subject of the time of the French Revolution, and it manages to hold the attention of the audience throughout; but the music is conceived in what has already become a stereotyped manner, in which all psychological nuances are illustrated by the loquacious orchestra, and the voice is allowed to accompany in dry recitative. This method is employed in an even more thoroughgoing fashion in the other novelty, 'Le chemineau' (The Vagabond), by Xavier Leroux, which was heard yesterday at the Court Opera, and had to suffer a reception that could not possibly be mistaken. Neither the talent of our leading baritone, Herr Demuth, who put his whole heart and soul into his interpretation of the title-rôle, nor the splendid mounting of the work, were able to dispel the bad humour of the audience for any length of time. The truth is, that the public are getting heartily sick of these ultra-modern music-dramas, with their nerve-tickling stage effects and cunning tone-colour. We are longing for an opera in which the human voice is not degraded to the position of a prattling or shouting idiom, but enters into its kingdom as the most beautiful and soulful of all sounding instruments, such as it always has been and will be.

Better luck attended sundry novelties performed in our concert-rooms. Amongst them special mention must be made of a Symphony in B flat by the Russian composer, Glazounoff, played by the Philharmonic Orchestra for the first time in Vienna. The symphony is a sound and serious work of art, containing much that is new without destroying the form or forsaking the foundation of intelligible harmony. Altogether there blows through the products of the modern Russian composers a breath of health and unspent strength; though they have learned much from the best German masters, they yet retain their national idiosyncrasies.

R. von Perger.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Midland Institute School of Music gave their terminal concert in the large Lecture Theatre on December 13, under the direction of the principal, Mr. Granville Bantock. The executive were the Midland Institute Orchestra, augmented by teachers of the various instrumental departments, and led by Mr. Max Mossel. Fine performances were realised of Schubert's 'Unfinished' Symphony and Mr. Bantock's orchestral variations on Bach's cantata 'Wachet auf,' scored for strings and horns, the latter representing the choral portion. Mr. Max Mossel gave a fine reading of Beethoven's Violin concerto, which evoked great enthusiasm.

A popular Saturday night concert was given at the Town Hall on December 19 by the Birmingham Symphony Orchestra, conducted by Mr. Arthur W. Payne, of the Llandudno Pavilion Concerts. Sullivan's overture 'Di Ballo,' originally written for our musical festival of 1870, proved a pleasing feature, and the programme also included Delibes's Suite de ballet 'Sylvia' and Lalo's 'Norwegian Rhapsody.' The vocalist was the young Manchester contralto, Miss Lucy Nuttall, the possessor of a remarkably sonorous voice for one so young. Miss Lucy Rosenberg, a promising local soprano, gave a successful vocal recital in the Masonic Hall on December 17, assisted by Mr. Willy Lehmann, violoncellist.

The Birmingham Amateur Opera Society once more supplied the musical entertainment in connection with the annual conversazione of the Midland Institute, and gave in the large lecture theatre a performance of Gilbert and Sullivan's 'Patience,' on January 11 and consecutive nights, under their new conductor, Mr. Franklyn Mountford, who has succeeded the late Mr. E. W. Priestley in that capacity. The chief feature of the representation was the charming acting and singing of Mrs. C. O. Whitfield as 'Patience.' Miss Clara Walker, Mr. R. P. Taunton and Mr. H. H. Monckton were also in the cast.

The third Harrison concert of the current series took place in the Town Hall on January 18. The programme was of a miscellaneous character, the artists being Miss Amy Castles, Madame Kirkby Lunn, Mr. John McCormack, Mr. Dalton Baker, the Misses Ethel and Mary Williams (vocalists), Miss Vivien Chartres (violin), Miss Edie Marr (pianoforte) and Mr. F. A. Sewell (accompanist).

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The ladies' night of the Bristol Madrigal Society on January 14 was as enjoyable as any of its predecessors in respect of the compositions in the programme, and there was a large audience in the Victoria Room. The first portion of the scheme consisted of the pieces which a section of the choir gave before the King and Queen on board the 'Victoria and Albert' yacht in July last, when His Majesty came to Avonmouth to open the Royal Edward Dock. Among these pieces was 'A shepherd in a glade,' by Mr. Cyril B. Rootham, which carried off the prize offered by *The Musical Times* in 1904. Naturally the members of the Society are proud of the fact that Pearsall was once one of themselves, and on this occasion no fewer than five of his compositions were given, viz., 'Great God of love,' 'Who shall have my lady fair?' 'Allen-a-dale,' 'I saw lovely Phillis,' and 'In dulci jubilo.' The old madrigals were well represented by Wilbye's 'Ladye, when I behold,' 'Sweet honeysucking bees' and 'Flora gave me,' Richard Edwards's 'In going to my lonely bed,' and Thomas Morley's 'Sing we and chaunt it.' A part-song which possesses a special interest for the Society was 'Fairest daughter of the day,' written by Samuel Reay for the jubilee of the Society in 1887, and dedicated to Mr. Edward A. Harvey, then the hon. secretary, but now the president. Sir Charles Stanford's 'The fairies,' a dainty composition which had only been given by the Windsor Madrigal Society, was so enthusiastically received that it had to be repeated. The strength of the choir was a hundred and eleven voices, and, under the direction of

Mr. D. W. Rootham, a well-arranged programme was adequately interpreted. Regret was expressed at the absence of the president through ill-health. His place was taken by Mr. John Barrett, one of the vice-presidents.

On January 16, the West Bristol Choral Society gave their annual concert at the Victoria Rooms under the direction of Mr. Charles Read, organist of St. Alban's Church, Redland. Romberg's 'Lay of the Bell' and Mendelssohn's 'Hymn of Praise' were creditably performed, the choir and band numbering one hundred performers. The soloists were Miss Gertrude Taylor, Mrs. C. Read, Madame Rosa Mayo, Mr. A. Lloyd Williams, Mr. G. A. Noble, and Mr. H. S. Pilgrim. Mr. J. W. Duys (Bath) was leader of the band.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the sixth of Messrs. Paterson's Orchestral Concerts, given in the McEwan Hall on December 21, Mr. Fritz Steinbach conducted fine performances of Beethoven's fifth (C minor) Symphony, Mendelssohn's 'Hebrides' overture, and Mr. Steinbach's own arrangement of six dances by Mozart. Mr. John Petrie Dunn, a native of Edinburgh and Bucher Scholar of the University, won cordial applause by his playing of Schumann's Pianoforte concerto and a group of Chopin pieces.

At the seventh concert, on December 28, conducted by Dr. Cowen, the programme contained Mozart's 'Don Giovanni' overture, V. d'Indy's symphonic legend, 'La forêt enchantée,' Beethoven's fourth Symphony, and Edward German's tarantella, 'Winter,' from suite 'The Seasons.' The soloist was Mr. Fritz Kreisler, who created great enthusiasm by his splendid performance of Lalo's 'Symphonie Espagnole' and an 'Introduction and Scherzo' of his own composition, for violin alone.

The conductor of the eighth concert, on January 11, was Mr. Emil Mlynarski. The principal item in the programme was Kalinnikoff's Symphony, and the other works performed were Beethoven's 'Egmont' overture, the prelude to 'Parsifal,' the scherzo from the Symphony in D minor by Stojowski, and the overture to Goldmark's 'Sakuntala.'

Miss Muriel Kerr-Brown gave her annual pianoforte recital in the Freemasons' Hall on January 15, and in a programme comprising compositions by Bach, Schumann, Chopin, Paganini-Liszt, and Moszkowski, she showed herself a pianist of more than ordinary attainments.

Performances of the 'Messiah' were given in the McEwan Hall on December 26 by Mr. Moonie's Choir, and in the Music Hall on New Year's Day by the Choral Union (conductor, Mr. T. H. Collinson).

At the ninth concert on January 18, conducted by Dr. Cowen, M. Paderewski gave a magnificent rendering of Beethoven's Pianoforte concerto in E flat, and played a group of Chopin pieces and a Liszt Rhapsody, which he interpreted in his own inimitable style. The purely orchestral pieces were MacCunn's 'Land of the mountain and the flood' overture, a 'Petite suite' by Debussy, and a symphonic suite, 'Scheherazade,' by Rimsky-Korsakov.

At his second Chamber Concert at the Freemasons' Hall, on January 16, Mr. Denhof was assisted by Professor Carl Halir (violin), Professor Julius Klengel (violoncello), and Mr. Horatio Connell (vocalist). The trios performed were Schubert's in B flat major and Mendelssohn's in D minor. Professor Halir and Professor Klengel each contributed solos, and Mr. Connell sang songs by Beethoven, Handel, Brahms and others.

Miss Agnes Copeland, an Edinburgh lady, assisted by Miss Margurite Bruel at the pianoforte, gave a violin recital in the Freemasons' Hall on January 20. The programme was of an ambitious nature, and comprised Beethoven's Sonata in G (Op. 30), Wieniawski's Concerto in D minor, and pieces by Mozart, Guiraud, Debussy, Vieuxtemps and Paganini. Miss Copeland's technical equipment is excellent. She plays with great verve and brilliancy, and with greater experience she should make good headway in her art.

Messrs. Challen, the old-established and well-known pianoforte manufacturers, have removed their show-rooms from those occupied by them for nearly half a century, at 46, Oxford Street, to Hanover Street, Regent Street, next door to Hanover Court.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Under Mr. J. M. Diack the Glasgow Bach Choir gave a highly successful concert in the Cathedral on December 22, the programme being Parts 1 and 2 of Bach's 'Christmas Oratorio' and the cantata 'Sing to the Lord a new song.' The choral numbers were sung with fine effect, and the soloists were Miss Phyllis Lett and Messrs. Alfred Heather and Hamilton Harris. The excellent judgment and good taste shown by Mr. Herbert Walton in the organ accompaniments contributed greatly to the success of the performance. The forty-second annual performance of the 'Messiah' was given on New Year's Day by the Choral Union, under Dr. Coward. The same distinctive features which characterised the 'Elijah' performance last month were again exhibited in the singing of the choir, giving to the familiar strains quite a new interest. The soloists were Mesdames A. Dolores and Kirkby Lunn, and Messrs. Radford and McCormack, and the accompaniments were played by the Scottish Orchestra, with Mr. J. E. Hodgson as organist.

On January 4 the choral classes connected with the Young Men's Christian Association gave a most creditable rendering of the 'Messiah,' under the energetic direction of Mr. R. L. Reid, whose valuable educational work in interesting a large number of young choralists in the standard masterpieces is worthy of all praise. The choir, a very well-balanced body, sang with great spirit and certainty of attack, and a small orchestra led by Mr. W. H. Cole, with Mr. J. K. Findlay at the organ, supplied the accompaniments. Of the soloists, Miss Boyd Steven, Mr. and Mrs. Charles Saunders and Mr. Robert Burnett, the work of the last-named calls for especial mention.

Associated with the Scottish Orchestra, the Pollokshields Philharmonic Society gave a concert performance of Verdi's 'Ernani' on January 7. Although occasionally overweighted by the accompaniment, the choral portions of the work were sung with great vim and crispness, and the solo music was entrusted to such experienced exponents as Miss Lizzie Burgess, Messrs. John McCormack, Charles Victor and Lewys James. Mr. John Cullen directed the performance with conspicuous ability. At the ninth Classical Concert, on January 5, the programme included a remarkably fine rendering of Max Bruch's 'Scottish fantasia' for violin and orchestra, with Mr. Henri Verbrugghen as soloist, Mozart's 'Jupiter' symphony, and Nos. 2, 4, 5 and 7 of Elgar's suite 'The Wand of Youth,' the last-named being given for the first time here. On January 12, Mr. Emil Mlynarski replaced Dr. Cowen, and proved himself to be an orchestral conductor of the greatest distinction. Two compositions by the conductor's fellow-countrymen — Kalinnikoff's first Symphony (in G minor) and the *Scherzo* from Stojowski's Symphony in D minor—were brought to a first hearing here, and in these, as well as in Beethoven's familiar 'Egmont' overture, the playing of the Scottish Orchestra reached the highest level. The Choral Union gave a 'popular' performance of the 'Messiah' in the City Hall on January 14, and again, under Dr. Coward's inspiring direction, achieved a distinct success.

One of the outstanding events of the present concert season was the appearance of Paderewski at the eleventh Classical Concert, on January 19. It is sufficient to say that the famous pianist was in his best form, and gave a strikingly powerful reading of Beethoven's fifth Concerto. The purely orchestral programme included a first performance here of a Petite suite by Debussy, Rimsky-Korsakoff's symphonic suite 'Scheherazade,' and, by way of contrast, Bach's familiar Bourrée for strings, in B minor.

The Saturday Popular Orchestral Concerts have drawn together large and very appreciative audiences, and several novelties have appeared on the programmes, among these being a second performance of Strauss's tone-poem 'Also sprach Zarathustra.'

The death, on January 2, of Mr. James Robson, is recorded with regret. Mr. Robson, who has been fittingly described as 'the grand old man of Scottish music,' had reached the ripe age of ninety-eight, and was, until two years ago, actively engaged in the duties of his profession as singing-master at Hutchesons' Boys' Grammar School. He was one of the pioneers of tonic sol-fa, and as such did

good work in teaching the system in the city and neighbourhood. For forty-six years he held the position of choirmaster at Greyfriars' Church, from the choir of which grew the Greyfriars Philharmonic Association, a Society which rivalled the Glasgow Musical Association, the precursor of the Glasgow Choral Union. Mr. Robson will be best remembered for his majestic presence, his fine voice, and his inspiring renderings of our national songs.

MUSIC IN GLOUCESTER.

(FROM OUR OWN CORRESPONDENT.)

The only musical event of recent importance has been the eleventh annual concert of the Orpheus Society, on January 19. Under the careful direction of Dr. A. Herbert Brewer, the Society has gained a high reputation for tasteful and beautiful unaccompanied male-voice singing. The admirably chosen pieces sung on this occasion included 'Shades of the heroes' (Thomas Cooke); 'Fill the bowl with rosy wine' (John E. West); 'O peaceful night' (Edward German); 'There comes a new moon' (Charles Wood); and 'Music all powerful' (T. F. Walmisley)—all of which made their first appearance in the Orpheus programmes. Also the following older selections from the répertoire of the Society: 'Go, speed thy flight' (Otto); Hegar's choral ballad 'The phantom host'; 'Orpheus,' the humorous part-song the words and music of which were composed specially for the Society by its President, Sir Hubert Parry; Mr. Lee Williams's 'Song of the pedlar'; and 'O, my luve's like a red, red rose,' and the humorous part-song 'Only a pin,' both composed for the Society by Dr. Brewer. The choir responded nobly to the heavy demands made upon them, and their performances were most enjoyable. The soloists of the evening were Miss Jean Fyans, a mezzo-soprano vocalist, and Miss M. Gordon, violinist. They gave great satisfaction by their rendering of their various pieces, and were skilfully accompanied by Mr. A. P. Porter. Dr. Brewer conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Closely following the successful performance of Mendelssohn's 'Elijah' by the Welsh Choral Union on December 19, the Philharmonic Hall was filled again on December 22, on the occasion of the performance of the same work by the Philharmonic Society. Mr. Herbert Brown again sang the Prophet's music with excellent effect, and the other principals were Miss Perceval Allen, Miss Edna Thornton, Mr. Lloyd Chandos and Master J. Baines, of the Pro-Cathedral Choir. Under Dr. Cowen's guidance, choir and band rendered the familiar music with fine effect. At the Seventh Philharmonic concert on January 12, César Franck's symphonic poem, 'Le Chasseur Maudit' was performed for the first time here. Descriptive of a ballad by Burger, it is a skilful and vivid musical illustration which reaches the highest plane of music of this description. Miss Evelyn Suart played Tchaikovsky's Pianoforte concerto with great skill, and Dr. Cowen conducted the fine band in an expressive performance of Mozart's G minor Symphony.

In his lecture on 'Mendelssohn, a centenary celebration,' which the Rev. H. H. McCullagh gave as one of the Corporation free lectures on January 12, stress was laid upon the strong influence which a devoted study of Bach had had on Mendelssohn's creative genius.

At his pianoforte recital on January 11, Mr. Harold Bauer was heard with appreciation in the 'Appassionata' sonata, and to even greater advantage in Schumann's 'Fantasiestücke.' His delicate and expressive playing was also shown in Chopin's Impromptu in A flat, and Berceuse. Miss Mary Adele Case, an American contralto, who was accompanied by Mr. Haddon Squire, sang with earnestness and artistic intention in songs by Schubert, Strauss and Lalo.

The concert of the Oxton Harmonic Society, on December 16, conducted by Mr. H. E. Hunt, was distinguished by a well-chosen programme which contained Elgar's 'Banner of St. George,' Walford Davies's 'Nursery rhymes,' Somervell's 'In honour of music,' and Rutland Boughton's chorus 'Young Herchard.'

The programme of the Orchestral Society's concert on January 16 was unusually interesting, for it contained Mr. Granville Bantock's Preludium and Song-cycle 'Sappho,' and a new Symphony by Mr. Ernest Bryson, of Liverpool. Mr. Bantock's Prelude is a short symphonic poem founded on themes taken from the Song-cycle. It is a beautiful work, and the accompaniments to the songs are remarkable in their picturesque and powerful descriptiveness. Set for a contralto voice, Miss Phyllis Lett made a deep impression by her artistic and impassioned singing, and, together with the composer, she was several times recalled. Mr. Bryson's Symphony is in four movements. Although non programmatic, effective use is made of a central 'Motto' theme. The music is remarkable for the skill displayed in the development of the thematic material, and also for its orchestral colouring. A successful performance was directed by Mr. Bantock, and the composer was called to the platform on the conclusion of his clever and musicianly work.

In connection with the Art Studies Association, Mr. Cecil Sharp gave a lecture on English folk-song with musical illustrations, more especially for the benefit of teachers in the Royal Institution, on January 19. In Miss Mattie Kay, the lecturer was especially fortunate in his vocal exponent.

The recent nightly appearances of Madame Albani at the Royal Hippodrome are certainly unique, so far as local music halls are concerned. Accompanied by Mr. Victor Marmont at the pianoforte, Madame Albani was heard with attention and appreciation, especially in the simpler examples of her extensive répertoire.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The holiday silence was pleasantly broken on January 7, when the twelfth of the Hallé concerts was given, Mr. Franz Beidler conducting. Lady Hallé played Spohr's Concerto, No. 8, and Beethoven's Romanza in F. The orchestral pieces were Bach's Overture (suite) in B minor, for flutes and strings; Goldmark's Overture 'Im Frühling' (Op. 36), and the 'Eroica' Symphony, of which the Funeral March movement was taken at a very slow pace. At the following concert, on January 14, both conductor and orchestra greatly distinguished themselves in the rendering of the 'Leonora' No. 2 Overture, the 'Siegfried' Trauermarsch, and Tchaikovsky's Symphony No. 4, in F minor. Master Ernst Lengyel played Beethoven's pianoforte Concerto No. 4, in G, and Schumann's 'Etudes Symphoniques.'

A further sign that choral music is again coming to its rightful place in musical appreciation was given at the Gentlemen's Concerts on January 11, when Haydn's 'Creation' was performed, Mr. Beidler conducting. The principals were Madame Esta D'Argo, Mr. Webster Millar, and Mr. Charles Clark. It must be several years since an oratorio was in the programme of one of these concerts. The choir had a large share in the success of the performance. The situation as well as the music was admirably expressed in connection with the Trio, 'The heavens are telling,' and in the Duo commencing 'By Thee with bliss.' In the latter instance the refined singing of the choir made a distinct impression.

Choral singing asserted itself, prominently and with great success, at the Promenade concert on January 9, and at Mr. Brand Lane's Subscription concert on January 16. At the former the Blackpool Glee and Madrigal Society (conductor, Mr. Herbert Whittaker) rendered with fine effect some of the worthiest selections from its repertory, supplementing the work of the orchestra, under Mr. Speelman, who conducted performances of the 'Ruy Blas' and 'Meistersinger' overtures, Godard's 'Scènes Poetiques,' the pretty little entr'acte from Gounod's 'La Colombe,' the same composer's 'Funeral march of a Marionette,' and Dvorák's Slav dance No. 6, in A flat. In a performance of Mozart's Serenade for oboe and strings, the soloist, Mr. Charles Reynolds, delighted everyone with his beautiful tone and finished phrasing. At Mr. Brand Lane's concert the programme was amplified and enriched by the vocal efforts of

Mrs. Henry J. Wood and Mr. Plunket Greene, and by the contributions of Miss Irene Penso (violin) and Mr. Edward Isaacs (pianoforte).

Herr Julius Klengel, the Leipzig violoncellist, gave us another opportunity of hearing him at the concert at the Schiller-Anstalt on January 9. He was associated with Mr. Egon Petri in a performance of Busoni's earlier work 'Kultaselle,' ten variations on a Finnish air for pianoforte and violoncello, and of Beethoven's Sonata in D (Op. 102, No. 2), for the same instruments. Mr. Horatio Connell admirably sang a number of songs, including six of Schumann's 'Dichterliebe.'

The programme of the concert on December 22, of the students at Mr. Albert J. Cross's School of Music, contained two movements of Edward MacDowell's 'Indian Suite' (Op. 48), the 'Love Song' and 'War Time,' both very creditably played.

Music just now is specially pronounced here as the handmaid of the drama and the stage. At the Queen's Theatre 'Antony and Cleopatra' is being performed with Dr. Henry Watson's entr'acte and incidental music. At the Gaiety Theatre the afternoons are occupied with 'Alice in Wonderland,' with Walter Slaughter's music and old English dances, while the evenings are filled with Beaumont and Fletcher's 'Knight of the Burning Pestle,' with Mr. Granville Bantock's incidental music, and with vocal selections by Dr. Watson and instrumental pieces from works of Gibbons, Byrd, Bull and Giles Farnaby. At the Princes Theatre, Leo Fall's music to 'The Dollar Princess' was heard for the first time in England on December 24.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The committee of the Classical Concert Society made a departure from their usual custom by engaging a local artist for their concert on January 13, when Mr. Edgar L. Bainton, who is winning recognition as a composer of merit and of high aims, played César Franck's fine prelude, chorale and fugue, and unhackneyed numbers by Schumann, Chopin, Brahms, Max Reger, Strauss and York Bowen. Throughout his playing was characterized by thoughtful musicianship, while his technique was excellent. Mrs. George Swinton sang a varied selection of songs excellently.

Mr. Cecil Sharp gave two delightful lectures on folk-song before the Sunday Lecture Society and the Literary and Philosophical Society on January 17 and 18.

The Carl Rosa Opera Company gave a fortnight of opera, beginning on January 11.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The North Staffordshire Orchestra gave a successful concert on Boxing night in the Burslem Town Hall. The programme consisted of the overtures 'Iphigenia in Aulis' (Gluck), 'La dame Blanche' (Boieldieu), 'Merry wives of Windsor' (Nicolai), 'Bartered bride' (Smetana), tone-poem 'Finlandia' (Sibelius), and Schubert's Unfinished symphony. Mr. Fred C. Morris played several violin solos by Svendsen, Saint-Saëns and Böhm with fine expression and finished technique. Mrs. Frank Shufflebotham contributed some songs by Wagner and others. Mr. F. H. Morris accompanied, and Mr. John Cope conducted.

The Duchess of Sutherland gave a concert in the Victoria Hall, Hanley, on January 11, with the assistance of Mr. Herbert E. Sherwin's Orchestral and Choral Society. For some years this organization has given its services on behalf of various charities promoted by the Duchess. Concerts of this description are apt to generate into perfunctory social affairs rather than those of artistic merit, and it would be a pleasure for us to see Mr. Sherwin throwing himself into the real musical life of the district rather than that his forces should always appear under the ægis of charity. On this occasion the choral works consisted of MacCunn's 'The wreck of the Hesperus,' Schumann's 'Gipsy life,' and Elgar's 'Spanish serenade.' There was not much 'snap' or 'go' in the renderings, the errors being chiefly those of sleepiness. The same criticism must not be applied to the orchestral renderings of several works of Liszt, Tchaikovsky and Mendelssohn. Miss Ada Forrest gave an intelligent rendering of Holbrooke's song, 'Come, let us make love deathless,' and contributed further songs. A Maori chief, Rangiuia, sang a number of native 'laments,' &c., and Mrs. Herbert E. Sherwin was the solo violinist. Messrs. E. Hammond and J. C. Sherwin were the accompanists, and Mr. Herbert E. Sherwin conducted.

Mr. John James, conductor of the Hanley Glee and Madrigal Society, has been appointed to the additional conductorship of the Nantwich Choral Society.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the University College two well-attended and important concert-lectures have taken place. The first, on January 14, embraced the 17th century, when music examples by Lully, Blow, D. and H. Purcell, Bach, Arne and Corelli were given. Mr. Allen Gill was the prolocutor. The illustrations were performed by Miss Alice M. Hogg (pianist), Miss Sybil Speed (violinist), and Miss Alice Baxter (vocalist). The second concert-lecture, on January 21, was exceptionally interesting in so far as the music to Milton's 'Comus' was sung, in addition to the incidental music to 'The Faerie Queen,' by Henry Purcell. On this occasion the instrumental music (strings) was played by Miss Kate Chaplin, Miss Florence Moss, Mr. Eric Coates, Mr. John Mundy, Mr. C. Voce, with Mr. Bernard Johnson (pianoforte) and Miss Dorothy Ray (vocalist). Mr. Gill not only again acted as lecturer, but took the part of the Attendant Spirit, as Harry Lawes the composer had done at the original performance. The success of these concert-lectures was assured, and as they afford students an opportunity of hearing music which is seldom performed, the educational value of such music-makings is of great importance.

MUSIC IN THE SOUTH-WEST COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

DEVONSHIRE.

Two symphony concerts were given by Mr. Frank Winterbottom at Stonehouse, on November 10 and December 11 respectively. On the former occasion the first and second suites 'd'Arlésienne' of Bizet were given consecutively, and on the second occasion Spohr's 'Power of sound' symphony and Smetana's 'Vysehrad' overture were played.

Dr. Weekes's Orchestral Society, at their fifth symphony concert on November 25, performed the 'Eroica,' also Grieg's 'Norwegian dances' and the overture to 'Die Meistersinger.' Dr. Weekes and Mr. Walter Weekes conducted.

Opera is advancing both in standard and importance in Plymouth. The Western Amateur Operatic Society, for their performances of 'The yeomen of the guard' at the Prince's Hall during the week beginning November 9, had such crowded houses that another year they will probably think seriously of giving the representations in a theatre. Mr. Edward Pengelly conducted. At the Theatre Royal the Plymouth Operatic Society played 'Falka' during the week beginning December 7, before large houses nightly. The performance was creditable to all concerned, the choral work being much above the average. Mr. Reginald Ball conducted.

The Dean and Chapter of Exeter have granted the use of the cathedral for performances of 'The Messiah' and 'The Hymn of Praise,' to be given in the spring by the amalgamated Exeter Oratorio Society and Western Counties Musical Association. Certain conditions have, however, been imposed by the cathedral authorities, one of which is that the expenses, estimated at £500, shall be covered by a guarantee fund. The Societies have been diligently rehearsing the above works under the chorus-master, Mr. F. J. Shapcott, with periodic visits from the conductors, Dr. H. J. Edwards and Dr. D. Wood. At her first

pianoforte recital given in her native county, Miss Beatrice Trefusis, on September 18, proved herself a conscientious young artist of great promise, her Chopin playing being especially good. Mr. A. Tait Knight assisted vocally. The Isca Glee Singers gave a concert at Exeter on December 11. Exeter Orchestral Society, conducted by Dr. Wood, performed, on December 15, an ambitious programme with good results. Several numbers from the 'Pélleas and Mélisande' suite of Sibelius and two Egyptian dances by Dr. H. A. Harding were novelties. Miss May Bartlett was the vocalist.

Torquay Musical Association, on November 26, gave a programme which was more evenly divided than usual between its instrumental and choral sections. Schumann's 'Rhenish' symphony was played for the first time in the West. In Stanford's 'The Revenge' and in some part-songs the choir showed balance and tone-quality above the average. Mr. T. H. Webb conducted, and Mr. H. Crocker led the band. The Haydn String Quartet (Messrs. H. E. Crocker, J. Stevens, F. Crocker and C. T. Heaviside), on November 5, played quartets by Brahms (Op. 51, No. 1) and Beethoven (Op. 18, No. 2). Congratulations should be given to these players for their successful efforts in promoting chamber music in Torquay. The Barnstaple Musical Festival Society gave a miscellaneous concert on November 23, at which Dr. H. J. Edwards appeared as conductor and pianist. Suggestions are being made, and approaching practicability, for the revival of the North Devon Festival which has been in abeyance for several years.

On December 30, Exmouth Choral Society gave a fine rendering of 'King Olaf,' with Miss Mary Wilmot, Mr. Charles Saunders and Mr. Leslie Wilmot as principals, and Mr. Raymond Wilmot conducting.

The Teignmouth Orchestral Society, at its concert on December 10, conducted by Mr. A. J. James, was assisted by Miss Marie Belton, vocalist. On the same date the Axe Vale Musical Society at Seaton performed 'H.M.S. Pinafore,' on three nights, directed by Mr. W. C. Walton, assistance being given by Madame Walton Masland, Miss Adelaide Bailey and Mr. W. F. Crabb. The only chamber concert to be noticed is one given at Tavistock on December 9 by Mr. Frank W. Greenfield and Mr. de Blois Rowe, violin and pianoforte respectively, assisted by Mr. R. Glendinning and Madame Lilian Langdon.

On November 30, Madame Marguerite King, a pianist who has gained fame in other continents and also in London, gave a successful recital at Plymouth, where she has recently come to reside. Her programme was representative historically, without emphasising the ultra-modern school.

CORNWALL.

A concert performance of Gounod's 'Faust' was given by the Camborne Choral Society on December 8, Mr. H. V. Pearce conducting. The choir showed great improvement, both in tone and accuracy. The principals were the Misses Nellie Ellis, D. Bell and M. Sellam; Messrs. Will Foster, David Evans and Albert Garcia. Miss Carling led the band.

The Falmouth and Truro Philharmonic Society performed 'Judas Maccabæus' at the former town on December 7 and at Truro on the following day. Canon Corfe conducted and Miss Edith Blight was at the organ. The principals were the Misses Mary Lund and Mary Blamey; Messrs. Herbert Thompson and Dan Price. Redruth Choral Society, conducted by Mr. Matthew Clemens, performed 'The Messiah' on December 9, assisted by Madame Carrie Siviter and Mr. S. J. Bishop. The Penzance Amateur Orchestral Society, an enterprising and important band of workers conducted by Mr. Walter Barnes, performed a selection from the works of Grieg at their concert on December 11.

The following scholarships have been awarded at the Royal Academy of Music: the Sainton Scholarship (violin) to William Hubert Davies (of Abersychan) and the George Mence Smith scholarship (male vocalists) to Gordon Albert Yates (of London).

Mr. C. Bechstein has received the appointment of pianoforte manufacturer to the Queen of Sweden and also to the Queen of Norway.

Messrs. J. B. Cramer & Co., Ltd., have purchased the old-established business of Justin Browne, the well-known manufacturers of pianofortes.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

Since the customary outbreak of 'Messiah' performances just before Christmas, there has been little doing in music of a more serious character than that which is associated with pantomimes and dances. On January 5, at the Huddersfield Subscription Concert, Miss Mathilde Verne's refined reading of the so-called 'Moonlight' sonata, and Mr. Hegedus's fine execution in an interesting Chaconne by Vitali, were incidents worthy of record, and on the following day the Bradford Subscription Concert was signalized by the farewell of an old favourite in Lady Hallé, who has often played at Bradford since her first visit in 1869, and the appearance of a very young candidate for favour in the gifted little pianist Lengyel von Bagota. At the succeeding Subscription Concert, on January 15, Paderewski gave a recital, a programme of typical character being varied by the appearance of the name of Debussy, whose 'Reflets dans l'eau' was played with exceptional refinement and delicacy.

At Leeds, in the Bohemian Chamber Concert on January 6, the name of Max Reger made its first appearance in a Leeds programme. His String quartet in D minor (Op. 74) was no less difficult of digestion than of execution, but possibly greater familiarity on the part of both executants and audience may make the music seem more spontaneous than it appears on a first hearing. On January 20 the Rasch Quartet gave one of their series of concerts at Leeds, and played César Franck's nobly-conceived Quartet in D, the great distinction and sincere expression of which become more obvious as one acquires a greater familiarity with it. At the Leeds Municipal Concert on January 16, Mr. Fricker gave us readings of familiar masterpieces like the Leonora overture (No. 3), and the 'Unfinished' Symphony, which would have been a credit to any orchestra, the details being well considered and artistically carried out. The novelty was a Suite by Mr. Edgar Bainton, which he conducted, entitled 'King of the golden river.' The work is evidently intended to be descriptive, but as no key save the somewhat cryptic titles of the several movements was afforded in the programme, its exact significance could not be wholly appreciated, but power in handling the orchestra was strongly manifested, and the colour and energy of the music were thoroughly enjoyed. The first movement of Brahms's Violin Concerto was another feature of the concert, the solo part being played with much refinement by Mr. Montagu Nathan.

The programme of the Hull Symphony Orchestra's concert on January 6 included Haydn's 'Bear' Symphony, together with Grieg's first 'Peer Gynt' Suite; that of the following concert, on January 20, introduced Beethoven's C minor Symphony, of which, under Mr. Wallerstein's direction, a performance was given which, if not perfect in the letter, was generally true to the spirit of the work. The recently instituted Huddersfield String Quartet gave their fourth concert on January 19, when Jadassohn's Pianoforte quintet in C minor, and Quartets by Haydn and Franz Ries (in B flat, Op. 22) formed the programme.

Foreign Notes.

ANTWERP.

A new Dutch opera, 'Renard the fox,' by Auguste De Boeck, was recently produced at the Flemish Opera and warmly received. The work gained the first-prize at a competition held last year at Ostend.

AUGSBURG.

'Hermann the liberator,' a choral work for male voices, by Karl Zuschneid, has been produced here with great success.

BASLE.

A fairy-play, 'The fight for Little Snow-white,' by Justizrath Dr. Richard Wolff, of Berlin, and composed by Clemens Schmalstich, was produced here on January 5 and received with remarkable enthusiasm.

BAYREUTH.

Richard Wagner's youngest daughter, Eva, was on Christmas Day married to Mr. Houston Stewart Chamberlain, the well-known author of a monumental biography of Wagner and the writer of other important works. The mayor of Bayreuth himself tied the nuptial knot in Villa Wahnfried.

BERLIN.

A new comic opera by Karl Weis, entitled 'Die Zwillinge' (The Twins) was produced at the Komische Oper on December 22, without however meeting with much favour. The libretto has been arranged by the composer from Shakespeare's 'Twelfth Night.'——The Fifth Symphony evening of the Royal Orchestra, under Richard Strauss, was devoted to some of Beethoven's rarely played works, such as the fourth Symphony, the overture to 'King Stephen,' and the overture and the Turkish and Solemn Marches from the 'Ruins of Athens.'——The programme of the Philharmonic concert of January 4, under Prof. Arthur Nikisch, was also exclusively Beethoven, whose first and last (choral) symphonies were placed in highly interesting juxtaposition and splendidly performed.——Herr Peter Schenk, who styled himself 'Russian composer,' gave, with the Philharmonic orchestra, a concert on December 28, devoted exclusively to his own compositions, such as a Symphony in E minor, a symphonic fairy-tale 'Der Tränensee,' a fantasy 'Visions' (after Turgenieff), a symphonic poem 'Hero and Leander,' and a suite 'Lebensepisoden' (Episodes of Life). None of the works made a powerful impression, and their characteristics gave no evidence of Russian origin.——Another Russian conductor, Dimitry Achsharumoff, gave a concert with the Philharmonic Orchestra on January 9, his programme including Tchaikovsky's rarely heard first Symphony, 'Savonarola,' by Ivanoff, two excerpts from the opera 'Chovantchina,' by Moussorgsky, a delightful 'Wedding procession of the Emperor Dodon,' from Rimsky-Korsakoff's posthumous opera 'The golden cockerel,' and Kalinnikoff's second Symphony.——Herr Oscar Fried, the gifted conductor of the Blüthner Orchestra, has resigned his office. He will be succeeded by Musikdirektor Joseph Frischen, of Hanover.——After having been twice refused entrance into the hallowed precincts of the Academy of Fine Arts, Richard Strauss is at last to be admitted as a member, in place of the late Joseph Joachim.

BERNE.

A one-act music-drama, 'Högnis letzte Heerfahrt,' by Herr Peter Fassbänder, of Lucerne, was produced at the municipal theatre here and favourably received.

BONN.

The Beethoven-House Society has decided upon holding another great chamber music festival in May next, and has voted 5000 marks towards the preliminary expenses.

BREMEN.

At the sixth Philharmonic Concert, under Prof. Karl Panzner, a new 'Overture to a Shakespearean Comedy,' by Paul Scheinpflug, was produced. It proved a most merry and even boisterously humorous work, in which what is described as a 16th century English bagpipe melody is introduced and most effectively treated.

BRUSSELS.

M. Edgar Tinel has been appointed director of the Brussels Royal Conservatoire of Music in succession to the late François A. Gevaert.——At the Théâtre Royal de la Monnaie, M. Paul Dukas's three-act conte lyrique, entitled 'Ariane et Barbe-Bleu,' words by M. Maurice Maeterlinck, was performed for the first time on January 2. The performance—conducted by M. Sylvain Dupuis, and with Madame Friché and M. Arfus in the chief rôles—was of rare excellence, and the strange work was well received.

CHEMNITZ.

'The first day' is the title of a new symphonic-poem by Adolf Paul Böhm, recently produced at one of the concerts of the municipal orchestra. The composer himself conducted.

COLOGNE.

After having been shelved for ten years, Wagner's 'Rienzi' has just been revived at the Municipal Opera House, and, *mirabile dictu*, a crowded audience greeted the old 'novelty' with whole-hearted enthusiasm.

DARMSTADT.

The great success of last year's Chamber Music Festival having warranted a repetition of the experiment, another similar three-day festival will be held here in May. The first day will be devoted to the German classics; the second to the compositions of Dr. Saint-Saëns, who will participate in their performance; and the third to the production of new works.

DESSAU.

An exceptionally interesting resurrection of a long-lost composition was the 'first performance' of a Symphony in D by Otto Nicolai, composer of the 'Merry wives of Windsor,' at a recent concert of the Court Orchestra, under Hofkapellmeister Franz Mikorey. The 'find' stands to the credit of Herr G. R. Kruse, who discovered the orchestral parts of the work some months ago. The symphony is distinguished for a welcome, breezy freshness, and seems not unworthy of being published, even at this late date, and added to the répertoire of orchestras.

DRESDEN.

In connection with the eagerly expected production of Richard Strauss's new opera 'Elektra,' on January 25, the directors of the Royal Opera arranged for a 'Strauss week' with a programme including performances of the master's operas 'Feuersnot' and 'Salome,' and of the 'Domestic Symphony.' The composer himself and General-Musikdirektor von Schuch were the conductors.——Prof. Leopold Auer, of St. Petersburg, has removed to Dresden, in order to be more accessible to the numerous young violinists from all parts of the world who are eager to receive the benefit of his teaching, an eagerness easily explained by the phenomenal success of Prof. Auer's gifted pupils, Mischa Elman and Kathleen Parlow.——At a recent symphony concert of the Royal Orchestra a prologue to an opera, 'Antony and Cleopatra,' by a hitherto unknown Russian composer, de Youferoff, of Odessa, was produced, but though splendidly played under von Schuch, and not without picturesque qualities well suited to the theatre, the brilliantly-scored work was only fairly successful.

DÜSSELDORF.

M. Xavier Leroux's opera 'The Vagabond' (Le chemineau) was recently performed at the Municipal Theatre for the first time in Germany, and favourably received.

GOTHA.

In connection with the fortieth anniversary of its foundation, the local Musikverein gave a festival performance of Bach's B minor Mass. It seems strange that this was the first time the gigantic work had been heard here. Needless to say, it made a profound impression.

LEIPZIG.

Dr. A. Schering, of this city, recently made a highly interesting discovery in the library of the University of Upsala, Sweden. It is nothing less than the parts of a hitherto unknown 'Christmas Oratorio' by Heinrich Schütz, dating from 1664. The work is to be published by Messrs. Breitkopf & Härtel.——Prof. Max Reger, on December 1, ceased to be professor of music in the University of Leipzig. He resigned so as 'to gain more time for composition,' and yet Max Reger is one of the most prolific composers the world has ever seen. His successor in the chair is Prof. Friedrich Brandes, conductor of the Dresden Teachers' Choral Society, musical critic of the *Dresdener Anzeiger* and Berlin *Signale*, and generally appreciated as a gifted and learned writer on musical subjects.——Prof. Reger was asked by the Academic Senate of the University to compose a Festival Hymnus on a large scale, in celebration of the forthcoming five hundredth anniversary of the foundation of the famous seat of learning. The busy young professor has,

however, declined the honour; he has evidently as little taste for writing to order as had Johannes Brahms.——At the eleventh Gewandhaus concert, Prof. Arthur Nikisch produced Signor Leone Sinigaglia's overture to Goldoni's comedy 'Le Baruffe Chiozotte.' It proved a charming work—bright, vivacious, beautifully constructed and orchestrated, and thoroughly pleasing. It was received with genuine warmth.——At the seventh Philharmonic Concert an orchestral prologue 'Riccio,' by Adolf Sandberger, was produced and well received.

MILAN.

The Milan Conservatoire recently celebrated the centenary of its foundation by Napoleon I. The occasion was conspicuously 'improved' by the opening of a new concert room in the institution, which seats an audience of 2,400 people. Milan was greatly in need of such a room, and will not be slow to appreciate the boon.

MUNICH.

An interesting revival of a little-known work was the performance, in the theatre-room of the Hotel Union, of Lortzing's 'Hans Sachs,' which will always be sure of a place in musical history as the opera which gave Wagner the idea for his 'Meistersinger.' The performance, arranged by the South Bavarian people's Educational Society (Volksbildungsverein) and conducted by Kapellmeister Cassimir, was excellent, and the comic portions of the score at any rate proved still effective in spite of their age.

NEW YORK.

The directors of the Metropolitan Opera House offer a prize of 10,000 dollars for the best opera by an American composer. September 15, 1910, is the latest date for submitting scores. The successful work will be produced at the Metropolitan Opera House, and the performing rights for the United States, Cuba, Canada and Mexico are to remain the property of the directors for five years.——At the Metropolitan Opera House, Signor Puccini's first opera 'Le Villi,' composed about twenty-five years ago, was dragged from the obscurity of long neglect, only to meet with dire misfortune. According to various critical reports, the audience were so little interested in the work that the theatre was almost empty before the end was reached. 'Bored stiff' is the expressive Yankee slang used by one scribe to indicate the sufferings of the audience.

PARIS.

A belated production of a 'Prix de Rome' effort dating as far back as 1903, was given at the Conservatoire on December 30, viz., the first act, with prologue, from 'Amphitryon,' an opera by M. Raoul Laparra, who has since become known as the composer of the much-discussed opera 'Habanera.' The words of the earlier work are excellently arranged by the composer himself from Molière's comedy, and the music displays invention and humour.——A new Concertstück for organ and orchestra, composed by M. G. Sarreau, was produced at the Lamoureux concert of January 10, but though splendidly played by M. J. Bonnet, the work was coldly received.——After receiving a valuable gratuitous advertisement in the storm in a tea-cup raised by M. Maurice Maeterlinck's unsuccessful attempt to prohibit its production at the Grand Opéra, M. Henry Février's opera 'Monna Vanna' was produced on January 13 and very favourably received. The young composer is a pupil of MM. Massenet, Gabriel Fauré and Messager, and a short opera of his, 'Le Roi aveugle,' was produced at the Opéra Comique in 1906. In the new work M. Février displays considerable originality and charm, though he is somewhat lacking in the power of passionate expression. For this musical setting M. Maeterlinck has thought well to alter the vague but poetic ending of his drama, besides which he has added two new scenes, thereby giving much greater importance to Guido, who, in fact, becomes the leading character both dramatically and musically. 'Monna Vanna' is unfortunately another of the growing list of stage works which are impossible in English theatres.——On January 24 the soloists, chorus-ballet, and orchestra of the Milan Scala Theatre gave a performance of Spontini's 'La Vestale' at the Opéra for the benefit of the sufferers of Messina and Calabria. Signor Tito Ricordi, of the famous Milan firm of music publishers, was the originator of this 'happy thought,' and he explained that the choice of this particular work was intentional.——A memorial tablet has been recently affixed to the house, No. 22, Rue du Mont-Cenis, in which Hector Berlioz lived from 1834 to 1837. There he composed the symphony 'Harold in Italy' and the opera 'Beatrix et Bénédict.'

PRAGUE.

After only three performances, Debussy's lyric drama 'Pelléas and Mélisande' has been withdrawn, and, it is said, for good.——At the second Philharmonic concert a new Symphony in C minor by Karl Weis was produced. It is a programmatic work, each movement bearing a title. The music shows considerable spontaneity, and, excellently played under the composer's direction, it was awarded an enthusiastic reception.——A work of a very different type—one, in fact, which both in words and music displayed a laudable desire to leave the beaten track—was produced at a concert given by the combined forces of the German Singverein and German Male-voice choir. It is entitled 'Von der Hohen Stadt' (Of the Exalted city) and was written and composed by Dr. Gerhard von Keussler, conductor of the aforesaid societies. Though the work would no doubt be classed amongst oratorios by the average amateur, the composer does not call it so; nor is his style suggestive of classical models. Dr. von Keussler has displayed in this and other important respects an individuality which augurs well for his future, especially as he has the gift of powerful expression.

REGENSBURG (RATISBON).

The famous Proskesche Musikbibliothek is to be made accessible to the public. This most valuable library contains some 20,000 volumes, which include 16,000 manuscripts and printed works dating from the 15th, 16th, and 17th centuries.

ROME.

The first of the Cæcilia concerts in the Corea Hall was conducted—as will also be the next four—by Prof. Karl Panzner, of Bremen, and exclusively devoted to Italian music: Scarlatti, Corelli, Leonardo Leo, Cimarosa, Spontini (overture to 'Cortez'), Martucci, Mancinelli and Sgambati (first Symphony). Of these composers' works the overture to Cimarosa's 'Matrimonio segreto' was the most appreciated, and had to be repeated. On Christmas Day Prof. Panzner conducted Beethoven's Choral Symphony before an audience of 3,000 people, and with such success that the performance had to be repeated on December 27.

WIESBADEN.

A posthumous orchestral work by the recently deceased Berlin composer Heinrich van Eyken, entitled 'Eine Nachtmusik,' was recently produced here with much success.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

J. H. H.—The following pieces are suggested: *Quartets for male voices.*—O Saviour of the world (Roberts), Ponder My words (Sawyer), Lord of all power and might (Barnby), Try me, O God (Culley), Jesu, Lover of my soul (Iliffe), For ever blessed, and The righteous living (Mendelssohn). *Quartets for mixed voices.*—God so loved the world (Stainer), The haven (Barnby), Lord, Thou art good (Coward), Teach me Thy way (Spohr), Saviour, Thy children keep (Sullivan), Thou wilt keep him in perfect peace (Lee Williams), and As the hart pants (Gounod). *Tenor songs.*—Onaway, awake (Coleridge-Taylor), Stars of the summer night (Tours), In summer weather (Lloyd), To one in paradise (Sullivan), Morris dance (Brewer), and When we too parted (Parry). *Bass or baritone songs.*—Eleanore (Coleridge-Taylor), Unbeloved, and Loyal death (Stainer), Ye Jacobites (Davies), The Knight's leap (Parratt), and Cheerily, O (West).

CHANCERY LANE.—(1) Mr. Hinton's book is published by the Composers' and Authors' Press, Ltd., 18, Featherstone Buildings, Holborn, who will furnish you with the price of the book. (2) We do not know of any book on the 'Inns of Court and Chancery dealing with their musical associations.' You will find references to the Temple Church in Mr. T. Francis Bumpus's 'London Churches, Ancient and Modern' (vol. i.), and in the articles on Dr. E. J. Hopkins and Dr. Walford Davies that appeared in the issues of this journal for September, 1897, and June, 1908, respectively.

ORGANUM.—(1) The *fine* of the chorus 'Rest here in peace' (Bach's 'St. John Passion'), is at the pause on p. 139 of Novello's edition. The chorus may be sung at about crotchet = 66, and the concluding chorale at crotchet = 56. The suggested speed rate for Brahms's part-song 'In autumn' is crotchet = 126, or dotted minim = 42; and the same composer's 'The trysting place,' crotchet = 116 to 120. The speed of the part-song 'Full fathom five,' by Dr. Charles Wood, has been metronomed by the composer at crotchet = 100; the time word is *Allegro moderato*.

H. W.—Wedgwood's 'Dictionary of organ stops' is published by the Vincent Music Company, price 5*s*. net. There is a chapter on 'conducting' in Berlioz's treatise on Instrumentation. This book partly answers your concluding requirement—a manual on orchestration, with which you may also study Professor Prout's books on that subject, published by Messrs. Augener and by Messrs. Novello.

ORPHEUS.—Books containing the national anthems of various countries (pianoforte solo) are published by Messrs. Enoch and by Messrs. Boosey. Grove's 'Dictionary of Music and Musicians' would furnish you with historical information relative to the principal national airs. Dr. W. H. Cummings has written a book on 'God save the King,' published by Messrs. Novello.

A. B.—In the absence of a book entirely devoted to 'the subject of old English part-songs, madrigals, &c.,' you cannot do better than consult the chapter 'Madrigals,' in Dr. Ernest Walker's 'A History of Music in England.' Read also the article 'Madrigal' in Grove's 'Dictionary of Music and Musicians.' The Madrigal Society does not issue a periodical.

KENT.—Perhaps the Rules of the Musical Association (Secretary, Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W.), will serve as a guide whereupon to base those of the Society you are endeavouring to form in your town 'for the promotion of music and musical interests.' May all success attend an endeavour so commendable and so full of potentialities.

H. C. L.—For the purposes of your lecture you could not do better than procure or obtain access to 'English Minstrelsie' (8 vols.), published by Messrs. T. C. & E. C. Jack, Edinburgh. Articles on 'St. Anne's' tune and 'Rule, Britannia' appeared in the issues of this journal for June, 1908, and April, 1900, respectively.

J. F.—For 'choral works, without solos (or very little), similar to Dunhill's Tubal Cain,' see Inchcape Rock (Bridge), John Gilpin (Cowen), Spring's message (Gade), King Arthur (Sullivan), The Erl King (Higgs), and Young Lochinvar (Arnott). The above works are entirely without solos.

W. G. G.—The information you require as to 'the approximate number of manufacturers there are in England, Ireland, and Scotland of pianos,' can be self-acquired by consulting the trade section of the 'Musical Directory,' published annually by Messrs. Rudall. Carte & Co.

M. R. M.—The following speed rates are suggested: Bach's Fugue in E flat, No. 7, Book 1, crotchet = 108; Schubert's Sonata in A, Op. 120 (first movement), crotchet = 108; Beethoven's Sonata in D, Op. 10, No. 3 (first movement), minim = 108.

H. L.—In order to obtain reliable information as to the value of your Straduarius violin, you should submit the instrument to Messrs. W. E. Hill & Sons, who, in return for a fee, will assess its worth and do all that is necessary in the way of careful repairs.

DEGREE.—Analyses of Brahms's Symphony No. 2 (in D) are to be found in the programme-books of the Crystal Palace Saturday concerts, and in those of the Philharmonic Society. We hope in due course to reprint the former, by Sir George Grove.

E. H.—We cannot give the names of voice-trainers. Unless your daughter has an exceptionally good voice and has temperament that is both poetical and musical, you should carefully consider her entrance into the ranks of professional singers, as they are already overcrowded.

D.—The following are the death-dates you require: Madame Trebelli-Bettini, August 18, 1892; Brahms, April 3, 1897; Thomas Wingham, March 24, 1893; and Rev. Henry Parr, May 4, 1905. The other lady whose name you give is happily still in the flesh.

A. M.—Merkel's Organ sonata No. 5 (Op. 118) may be played at about the following rates of speed: *Allegro risoluto*, crotchet = 108, the second subject slower; *Andante*, quaver = 80; *Fuga*, quaver = 126, with modifications at the concluding bars.

J. G.—(1) So far as we know, Alphonse Mailly is still living. (2) You may begin the study of Max Reger's organ compositions with the 'Sechs Vorspiele' and the 'Sieben Vorspiele' (Op. 79), and the 'Sechs Trios' (Op. 47).

N. C. U.—Have you seen Wilhelmj and Brown's 'Modern School for the violin'? This might serve your purpose—'studies in each of the positions separately.'

C. E. B.—Mr. Coleridge-Taylor's 'Negro airs' are only published in America, by Messrs. Ditson & Co., of New York.

F. W. B.—The harmonization of the tune 'York,' by John Milton, Senr., is given in the 'English Hymnal,' No. 472.

A. M.—We regret that we are unable to entertain the proposal of publishing your verses.

J. C. D.—The chant which you send is one that unfortunately we cannot trace.

A. F.—By all means endeavour to obtain the choir-training diploma of the Royal College of Organists.

A few questions are held over until next month.

Country and Colonial News.

BRIEFLY SUMMARIZED

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme *when forwarding reports of concerts.*

ABERYSTWYTH.—Stainer's 'Daughter of Jairus' and a miscellaneous programme were given at the Tabernacle on January 1 by the choir of the chapel, under the direction of Mr. J. Charles McLean. The solo vocalists were Miss Rosie Jones, Mr. Harry Lewis and Mr. Lewis J. Morgan. The choir sang well, the rendering of 'The wailing' chorus by the female voices being particularly effective.

ADELAIDE.—The Orpheus Society gave a concert in the Town Hall on November 11, under the conductorship of Mr. Charles J. Stevens, when the programme included the following part-music: 'Strike the lyre' (Cooke), 'The phantom host' (F. Hegar), 'A message to Phyllis' (Gerard F. Cobb), 'The sands of Dee' (R. Goldbeck), and three double choruses from Mendelssohn's 'Œdipus at Colonos.' The soloists were Miss Nora Kyffin Thomas (violinist) and Master Lyall Rutter (vocalist).

ANDOVER.—Two concerts were given in the Town Hall on January 13 by the Choral Society, under the conductorship of the Vicar, Dr. Joy. The programme contained a well-selected variety of vocal and instrumental music. Dr. Bridge's cantata 'The Inchcape Rock' was well performed, and went with the swing which the subject demands. This, with Elgar's three-part song 'The snow' and other part-music, gave evidence of careful training. Two movements of Mendelssohn's D minor Trio were well played by Miss D. Gradidge (violin), Miss Evelyn Seth-Smith (violoncello),

and Mr. Jackson, organist of the Parish Church (pianoforte). Solos were also given by the above-mentioned ladies on their respective instruments. Arrangements are being made for a performance of Gounod's 'De profundis' in the Parish Church during Lent.

Barking.—The Choral Society gave a performance of 'Hiawatha' (Parts 1 and 2), and Bridge's 'Ballad of the Clampherdown,' at the Baths on January 21. The choir and orchestra numbered 130, and showed results of good training by the conductor, Mr. Stanley C. Attwood. The solo vocalists were Miss Maggie Inglis, Mr. Claude Dyer and Mr. Hubert Eisdell.

Bembridge (I.W.)—The Choral Society gave an excellent performance of Haydn's 'Creation,' on January 12. The solo vocalists were Madame Anna Shergold, the Rev. N. M. Morgan-Browne, of St. Paul's Cathedral, and Mr. Charles Riddick. The chorus and orchestra, numbering seventy, acquitted themselves well under the conductorship of the Rev. H. A. Tapsfield, late succentor of St. Paul's and now Vicar of Bembridge. Messrs. Freeman and W. Riddick assisted at the pianoforte.

Chigwell.—Stanford's 'The Revenge' was given at the Christmas concert of the Grammar School on December 18, under the direction of the music-master, Mr. Henry Riding.

Croydon.—The Central Croydon Choral Society's first concert of the present season took place at the Public Hall on January 16. The occasion was of more than usual interest, owing to the fact that Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha' music and his 'Bon-bon Suite' were performed under the conductorship of the composer. The solo vocalists were Miss Barwell Hollbrook, Mr. James Horncastle and Mr. Julien Henry, special mention being due to Mr. Henry for his fine singing and keen artistic perception. The band and chorus, numbering about 160 performers, gave an intelligent and praiseworthy rendering of their parts, that of the chorus being particularly good in the 'Bon-bon Suite.' The part of the Watchman in No. 5 of the Suite was taken, at short notice, by Mr. Maynard Carter, a member of the chorus. The composer-conductor, who is very popular in Croydon, was enthusiastically received, and at the close of the concert a well-deserved call was made for Mr. Roland Richards, the indefatigable conductor of the Society.

Dorchester.—The Madrigal and Orchestral Society gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' on January 21, in the Corn Exchange. The choir sang with marked effect, especially in the unaccompanied portions, and the orchestra admittedly acquitted themselves well both in 'Hiawatha,' Beethoven's 'Prometheus' overture, and in German's 'Nell Gwyn' dances. Mr. Henry Turnpenney and Miss Whittle were the solo vocalists.

Eastbourne.—The Eastbourne (St. Anne's) Choral and Orchestral Society gave, at its opening concert at the Town Hall on January 21, an admirable performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast.' Mr. W. Maxwell was the soloist, and band and chorus numbered one hundred. Included in the programme were Elgar's 'Sea pictures,' sung, with orchestra, by Miss Mabel Braine; 'Kol Nidrei' (Bruch), played by Mr. Ivor James; and German's popular dances from 'Nell Gwyn.' Dr. L. A. Hamand conducted.

Enniscorthy.—The winter concert of the Choral Union took place at the Institute on January 19, when the recently-published selection from Gounod's 'Faust' was well performed by the choir and orchestra, under the conductorship of Mr. E. Challans. The solo parts were interpreted by Miss Lena Monroe, Miss Leeds, Mr. Jones and Mr. M. Kelly.

Farnham.—At the concert of the Musical Society on January 19 the programme included Bridge's 'The Flag of England,' and a miscellaneous selection, concluding with Eaton Faning's 'The Vikings.' The soloists were Miss Doris Simpson, Miss Alice Aylwin, and The Rev. Father Turner. Mr. Percy R. Rowe conducted the small but capable choir and orchestra. A word of praise is due to Miss Dorothy Crow for her sympathetic accompaniments.

Hoylake.—A concert was given by the Choral Society, conducted by Mr. G. A. Jones, on December 30, at the Hoylake Institute. Romberg's 'Lay of the bell' occupied the first half of the programme, and the second part included a selection from 'Tannhäuser,' arranged by Percy E. Fletcher. The principal vocalists were Misses Flossie Lee, Cecilia May, Madame Lilian Rushton, Messrs. Tom Barlow, E. Parry and Fred Owens. Miss Plummer was the accompanist, and Mr. A. H. Dudley officiated at the organ.

Ipswich.—Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha' were admirably performed in the Public Hall on January 20. The choir and orchestra numbered 350, the latter being augmented by leading London instrumentalists. The solo vocalists were Miss Estella Linden, Mr. Webster Millar (who gave a very fine rendering of 'Onaway, awake, beloved') and Mr. Robin Overleigh. The second part consisted of selections from Handel's 'Samson' and 'Israel in Egypt.' Mr. Charles Holland was the organist, and Mr. William Hockey conducted.

Llanelly.—The Bethel Choral Society gave a very creditable performance of Dr. Coward's 'The Story of Bethany,' on January 19, assisted by a select orchestra, led by Mr. D. Thomas. The solo parts were efficiently rendered by Miss Gertrude Hughes, Miss Winnie Stephens, and Mr. J. Amos Jones. Mr. J. Aneurin Thomas conducted.

Market Drayton.—The Musical Society's annual concert was given in the Town Hall on January 21, under the conductorship of Mr. Fred Evans, when Schubert's 'Song of Miriam,' Hamish MacCunn's 'Lord Ullin's daughter,' and Dr. J. F. Bridge's 'Inchcape Rock' were performed by a capital band and excellent chorus, numbering together nearly 100. Miss Majorie Eaton and Mr. Harry Downing were the solo vocalists, and instrumental solos were given by Miss Grace Thynne, Miss Anne Thynne and Mr. T. Balfour.

Rhyl.—A concert was given in the Promenade Pavilion on January 21, in connection with the English Presbyterian Chapel, when Barnby's cantata 'Rebekah' was the chief feature of the programme. The choir was well balanced, and sang with spirit, being ably supported by a small orchestra led by Mr. H. Haselden. The solo parts were sung by Miss Louie James, Miss Ida Stanley, Mr. Thomas Gordon, and Mr. Vernon Harris. Mr. R Bromley conducted.

South Croydon.—The South Croydon and Sanderstead Choral Society gave a concert at St. Augustine's Hall on January 12, under the conductorship of Mr. John E. West. The principal features of the programme were Stanford's 'The Revenge' and Jensen's 'Feast of Adonis,' in both of which works the choir displayed intelligence and good expression. Further evidence of the careful training they had received from their able conductor was given in the part-songs 'Diaphenia' by Stanford and Pearsall's 'When Allen-a-Dale' (encored). The solo vocalists were Madame Windsor Locke (who sang the solo part in Jensen's cantata), Miss Lettie Dibdin, Mr. E. J. Cason and Mr. W. Tibble, pianoforte and violin solos being contributed respectively by Miss Margaret Cooper and Mr. Stanton Rees.

Stourbridge.—The Concert Society gave a performance of Mendelssohn's 'Hymn of Praise' and Cowen's 'Sleeping beauty' in the Town Hall on January 18. The principal vocalists were Miss Elsie Edwards, Miss Annie Watson, Mr. Frank Mullings and Mr. T. Howell. The chorus throughout gave evidence of good training, the ladies especially singing with delicacy in the music of the Fays. The rendering of the choral interlude, 'Sleep in bower and hall,' was excellent. Mr. Halford is to be congratulated on the successful result of his labours as conductor.

Sunningdale.—The first concert of the season by the Choral and Orchestral Society took place on January 20, when Bennett's 'May Queen' and Elgar's 'The Banner of St. George' were given under the direction of Mr. R. Barrett-Watson. The vocalists were Miss Lilian Dillingham, Miss Hichens, Mr. R. Richardson Jones, and Dr. Spencer Pearson.

SYDNEY (N.S.W.).—The Philharmonic Society gave the first performance in this city of Elgar's 'Caractacus' on December 3, under the able conductorship of Mr. Joseph Bradley. The solo parts were sung by Miss Zara Wolinski, Mr. James Crabtree, Mr. Charles Larsen and Mr. Andrew Black, the last-named artist distinguishing himself specially by a fine rendering of the 'Sword song' and the 'Lament.' Admirable work was done both by choir and orchestra, the former displaying excellent light and shade in their singing. A morning performance of the 'Messiah' was given by the Society on Christmas Day, and a special festival has been arranged to celebrate the Mendelssohn centenary during the present month. The programmes will include 'Elijah' and the 'Hymn of Praise.'

TORPOINT.—At the concert given by the Choral Association on January 13 the principal work performed was 'Hiawatha's Wedding-feast,' which was well rendered by choir and orchestra, the solo being sung by Mr. John Gill. The choir also sang Gounod's 'Cradle song' and Eaton Faning's 'Vikings,' giving evidence of careful training by the conductor, Mr. F. W. Moreton. Mozart's 'Don Giovanni' Overture, Mackenzie's 'Benedictus' and German's 'Nell Gwyn' dances were well played by the orchestra, led by Miss Ethel Allen, who also appeared as solo violinist. The other vocalists were Miss Edith Vaughan and Mr. G. Le Bailly.

TREORKY.—The Noddfa Choral Society gave admirable performances of Gounod's 'Redemption' on Christmas Day and of Mendelssohn's 'St. Paul' on Boxing Day. In both these works the choir sang with refinement and power, displaying also in the former work the devotional feeling required by the theme, and the orchestra was specially effective in the accompaniment of the recitatives, the whole performance reflecting much credit on the conductor, Mr. Gomer Jones. The solo vocalists were Miss Ada Forrest, Miss Lucy Nuttall, Mr. Cynlais Gibbs and Mr. Robert Radford.

WEYBRIDGE.—The Choral Society gave a successful performance of Coleridge-Taylor's 'Hiawatha' trilogy in Holstein Hall on January 20. The solo vocalists were Miss Helen Stranger, Mr. Samuel Masters and Mr. F. Aubrey Millward. The choir sang with care and precision, and were ably supported by a professional orchestra led by Mr. Edward O'Brien. The whole performance was indicative of good training on the part of the conductor, Mr. A. Burnell.

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And all He suffered then:
I saw Him in the judgment hall
In robes of shame arrayed,
And love and grief welled in my heart,
And kneeling there I prayed:—

"O loving Saviour, by Thy bitter anguish,
By all Thy love for our sinful race,
Grant Life Eternal, O Lord Supernal,
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As King of kings, and Lord of lords,
I saw the Nazarene
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It was greeted with great enthusiasm, and the composer, who personally directed his work, met with a flattering reception. The suite consists of six settings of verses by Moore, each possessing the character of a distinct tone-picture. For the most part, full use is made of the force of orchestra, chorus, and soloist, but the fifth number is purely vocal in treatment, and it was in this that a very striking effect was produced by a chime accompaniment. The last movement, "Say, what shall we dance?" was a brilliant example of dance music of a lively Spanish character.

YORKSHIRE POST.

The music is romantic and elegant, and characteristic of the composer. The second number, named "The Fairy Boat," seemed rather too heavily scored for the subject, dealing with the fleeting joys and hopes of youth. But perhaps this impression was owing to the want of lighter rendering. This was succeeded by a charming setting for the chorus of "To Rosa," a graceful dirge on the death of Love. The fourth movement, which has for text "Love and Hymen," is not so spontaneous as it might be. It is really a duet for soprano and alto, and requires a good deal of finish in singing to make it effective. The next number, called "The Watchman," has humorous touches. A lover bids good-bye to his sweetheart in such long-drawn-out ecstasy as to last from midnight to past three a.m., the watchman giving out the passing hours, and the chorus echoing his warnings. The concluding number is a gay and spirited setting of "Say, what shall we dance?"

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AS CHRIST WAS RAISED FROM THE DEAD

EASTER ANTHEM

Romans vi. 4, 5, 9, 10;
St. Luke xxiv. 1—3;
1 Corinthians v. 7, 8;

COMPOSED BY

Price Threepence.

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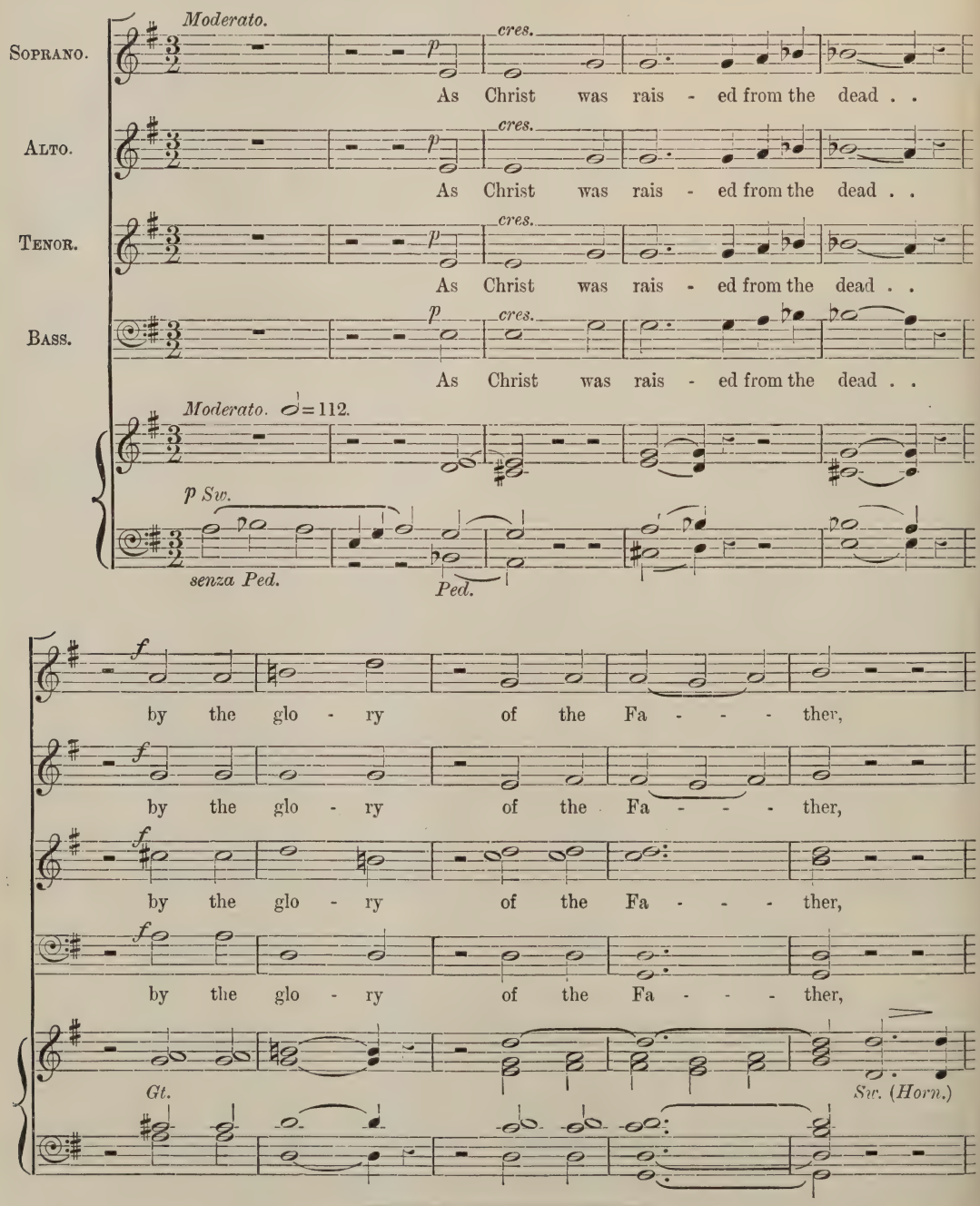
Moderato.
cres.
Soprano.
As Christ was rais - ed from the dead . .
Alto.
As Christ was rais - ed from the dead . .
Tenor.
As Christ was rais - ed from the dead . .
Bass.
As Christ was rais - ed from the dead . .
Moderato. ♩=112.
p Sw.
senza Ped.
Ped.
f
by the glo - ry of the Fa - - - ther,
by the glo - ry of the Fa - - - ther,
by the glo - ry of the Fa - - - ther,
by the glo - ry of the Fa - - - ther,
Gt.
Sw. (Horn.)

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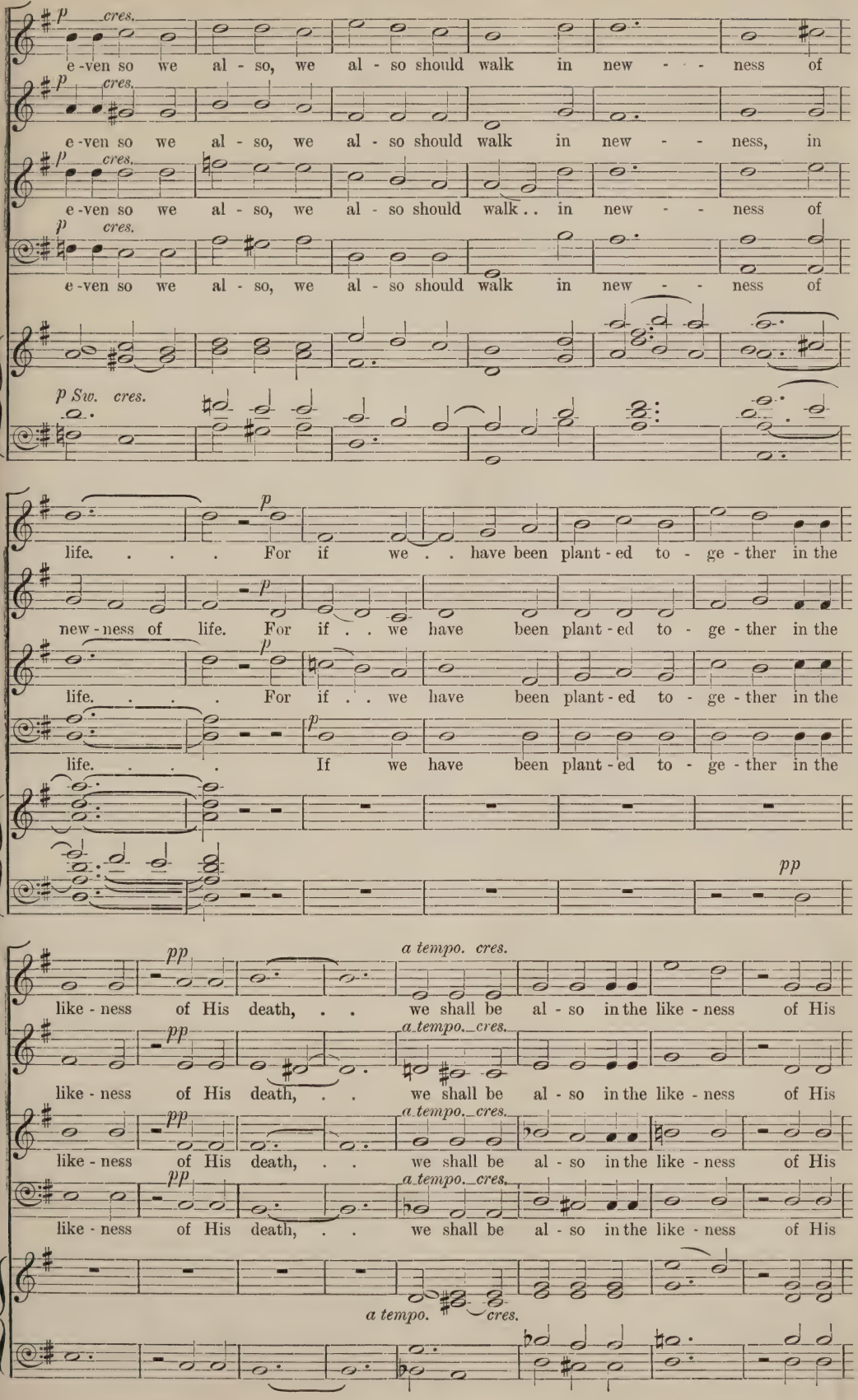
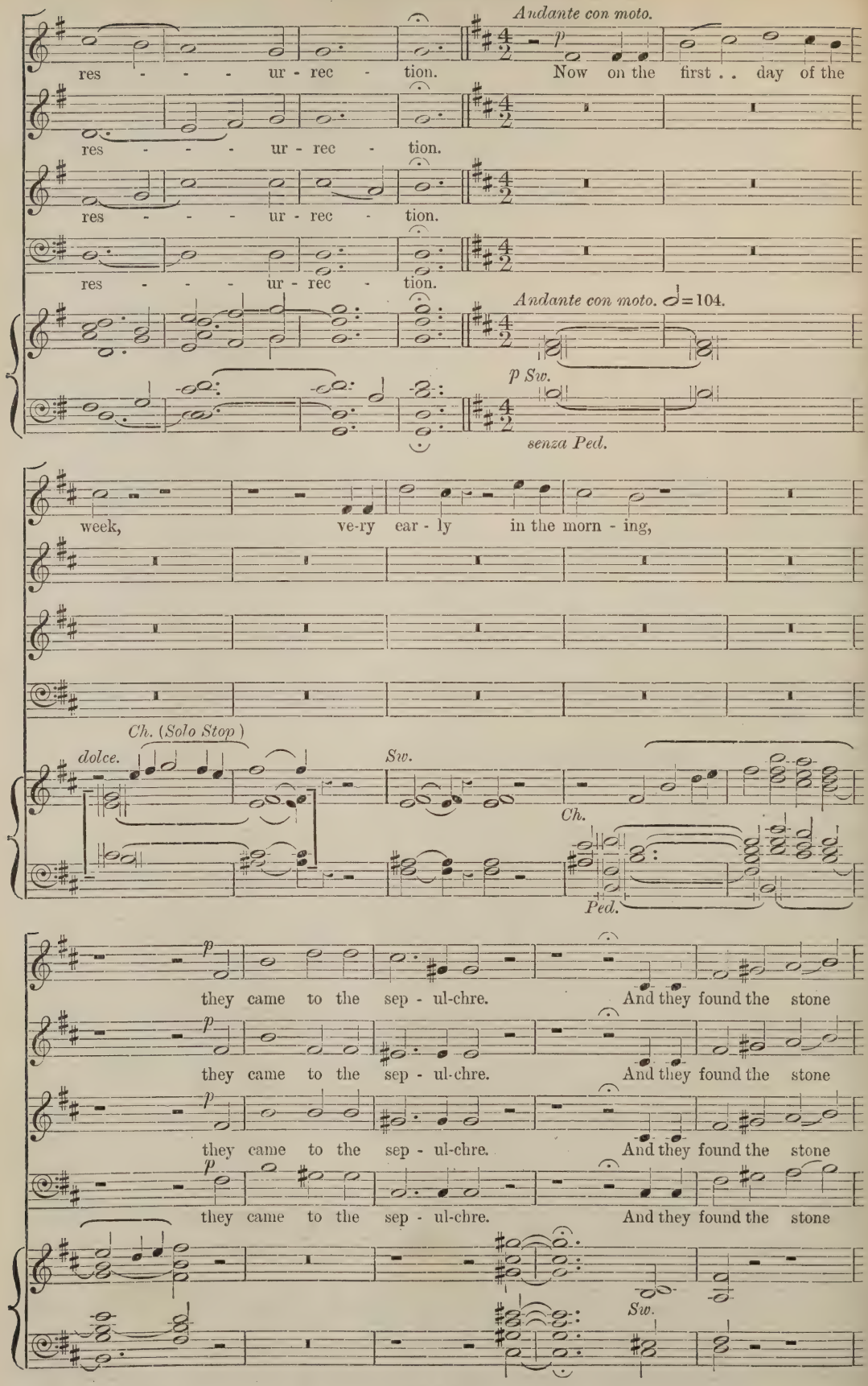
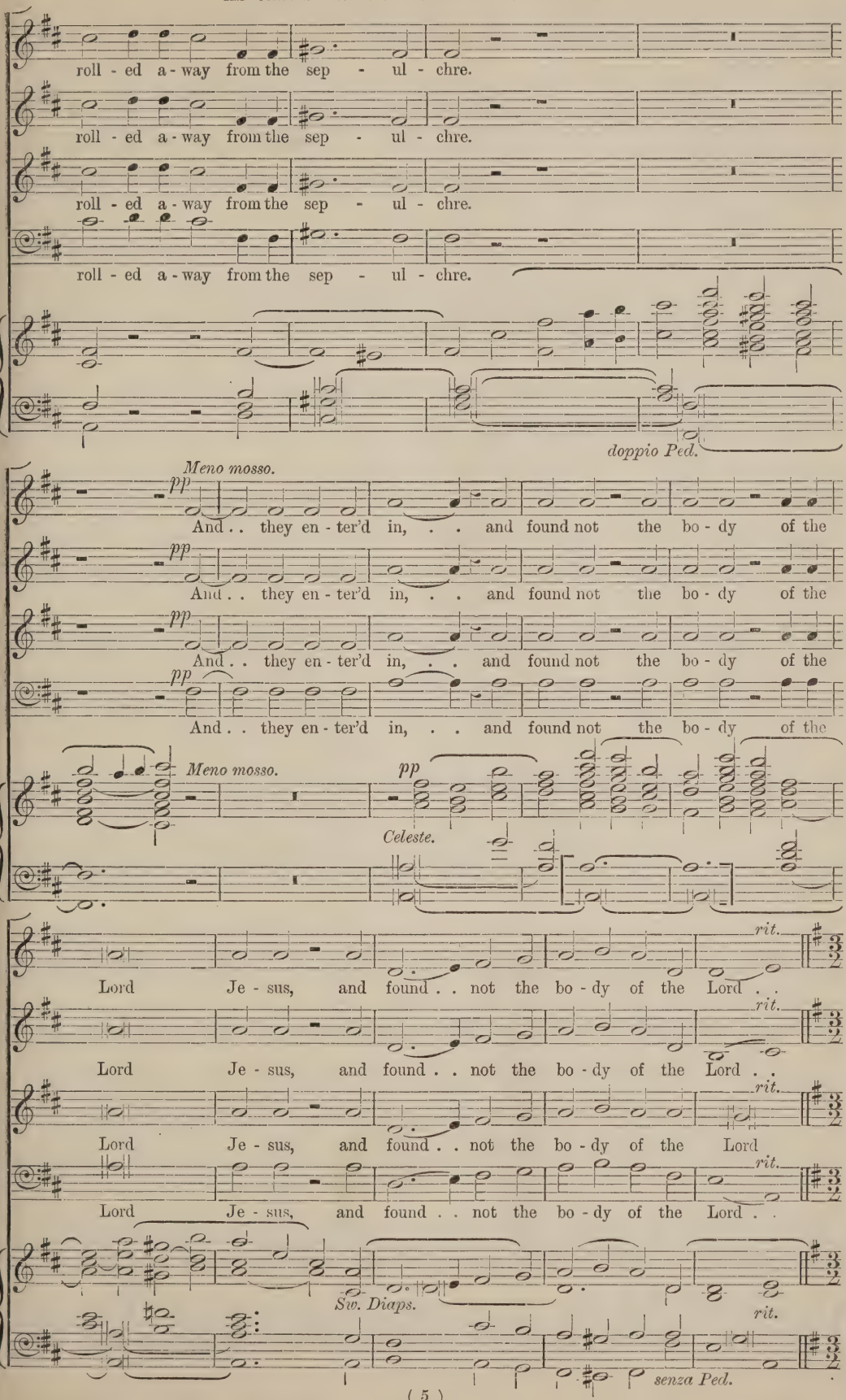
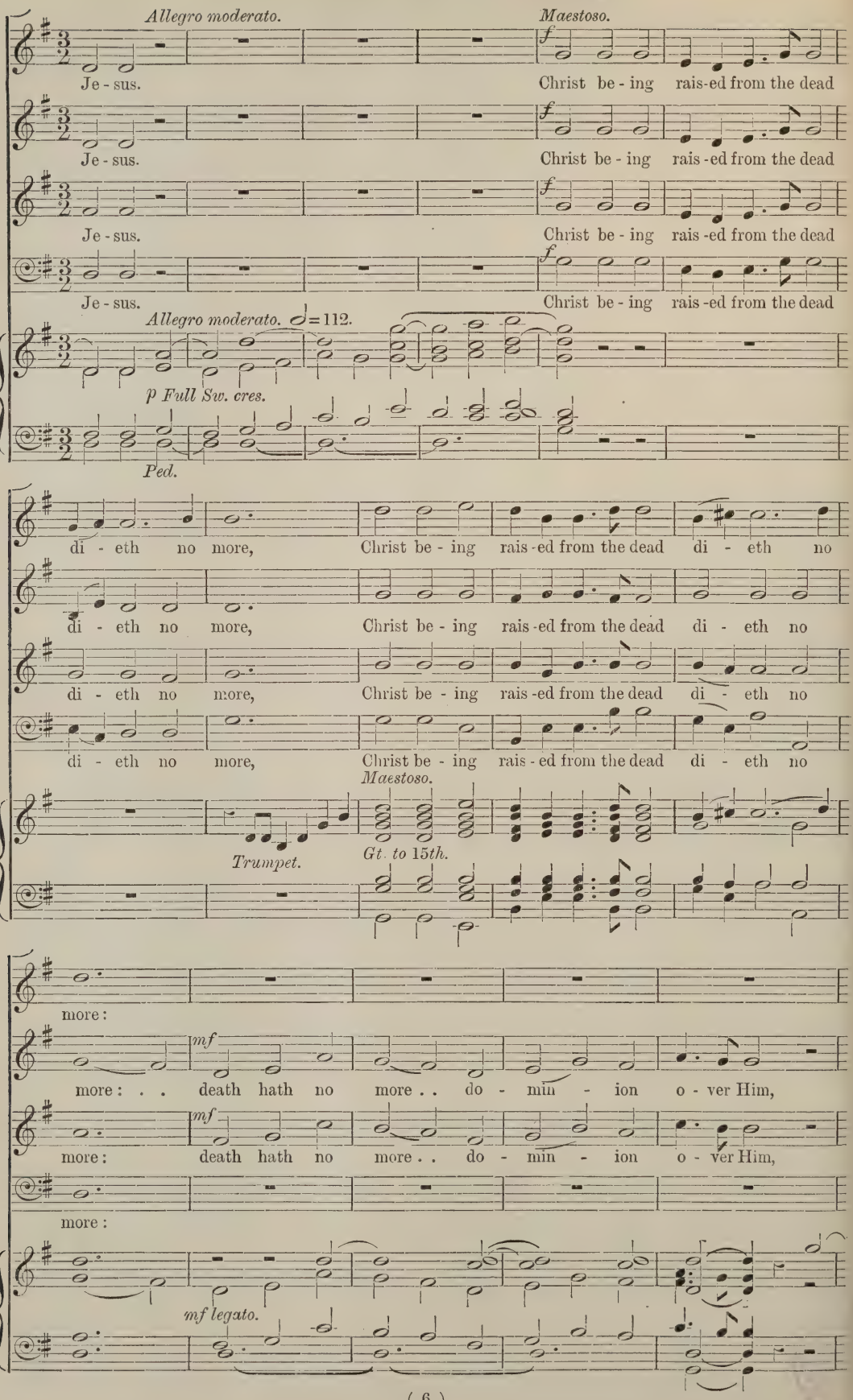
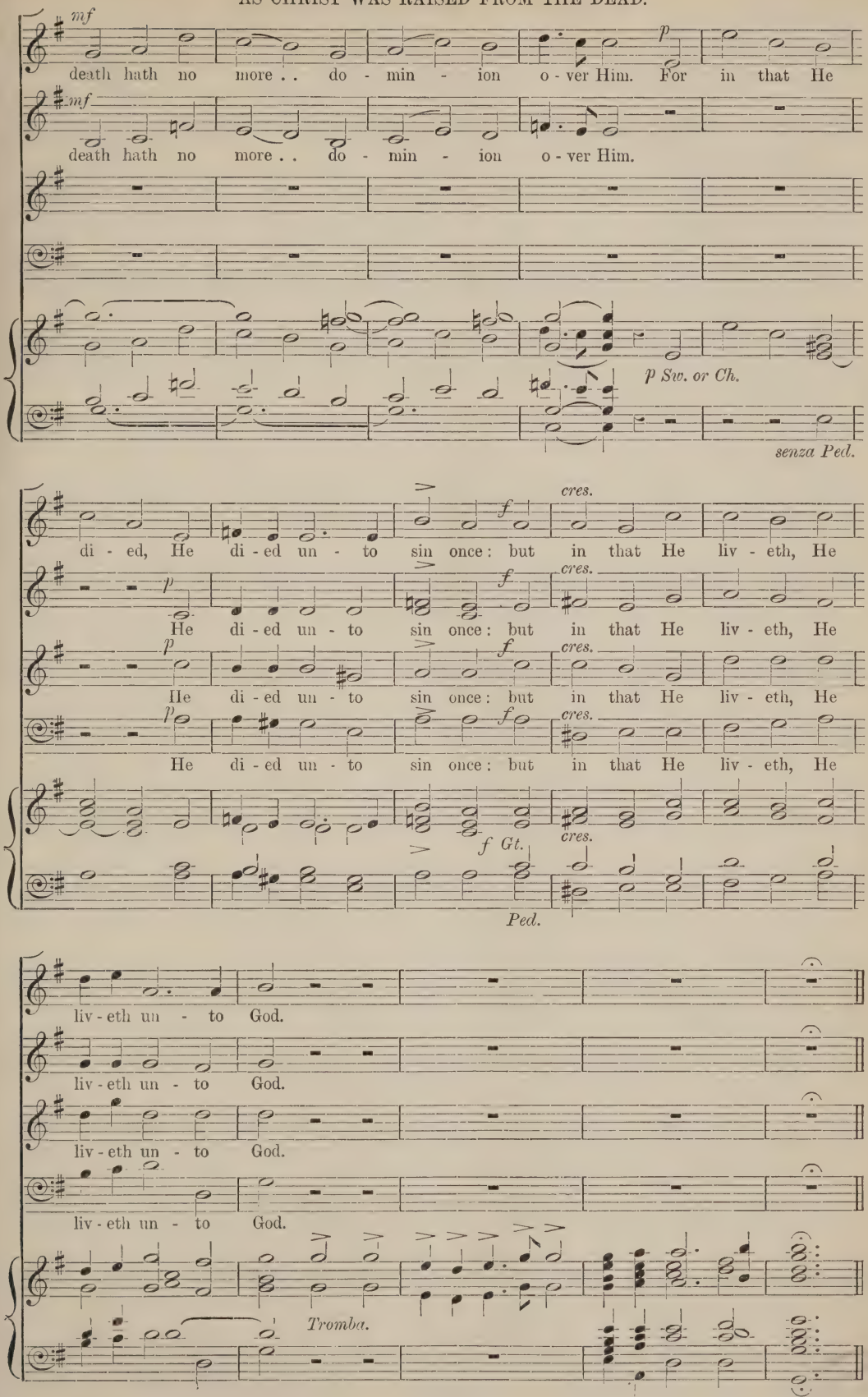
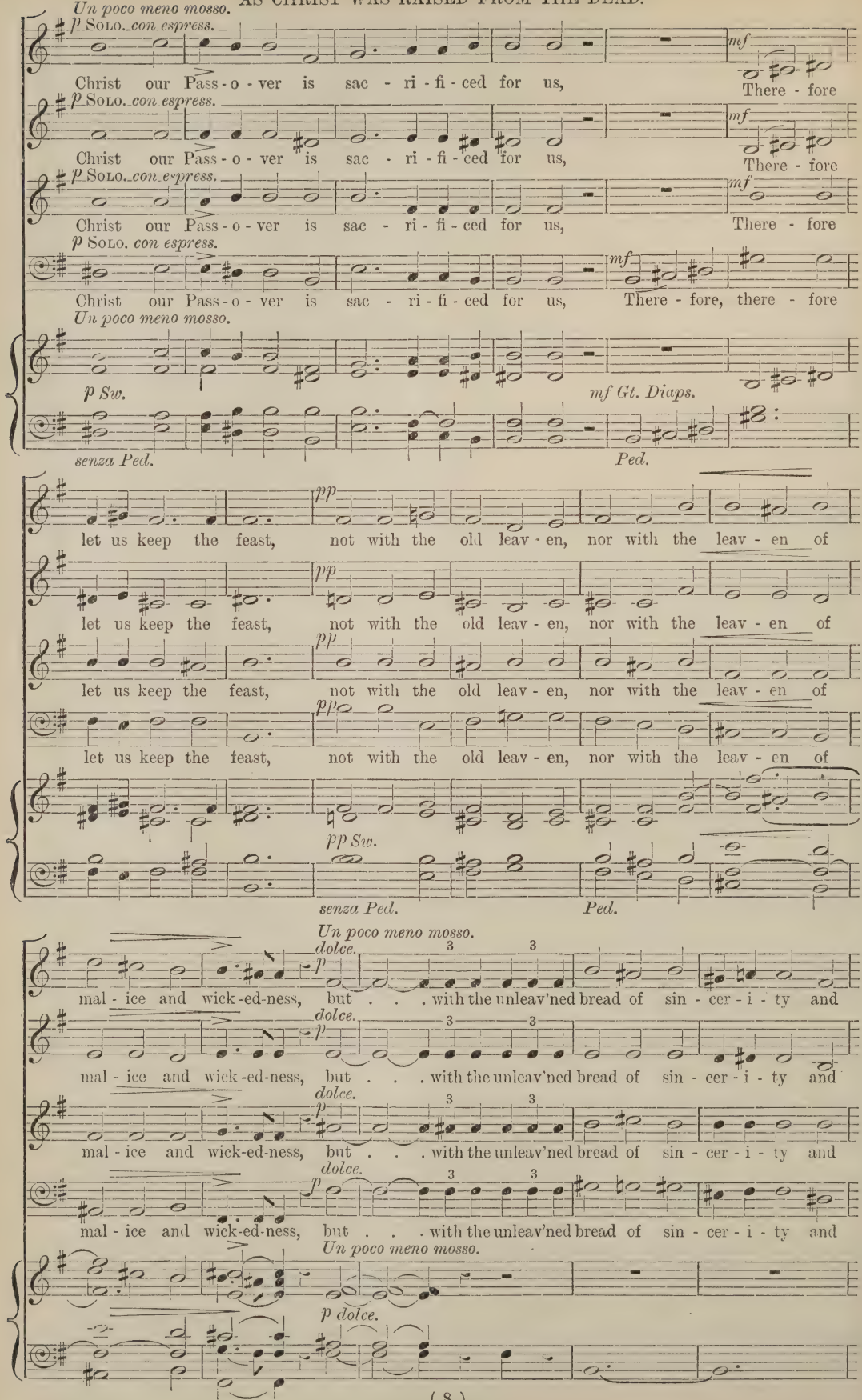
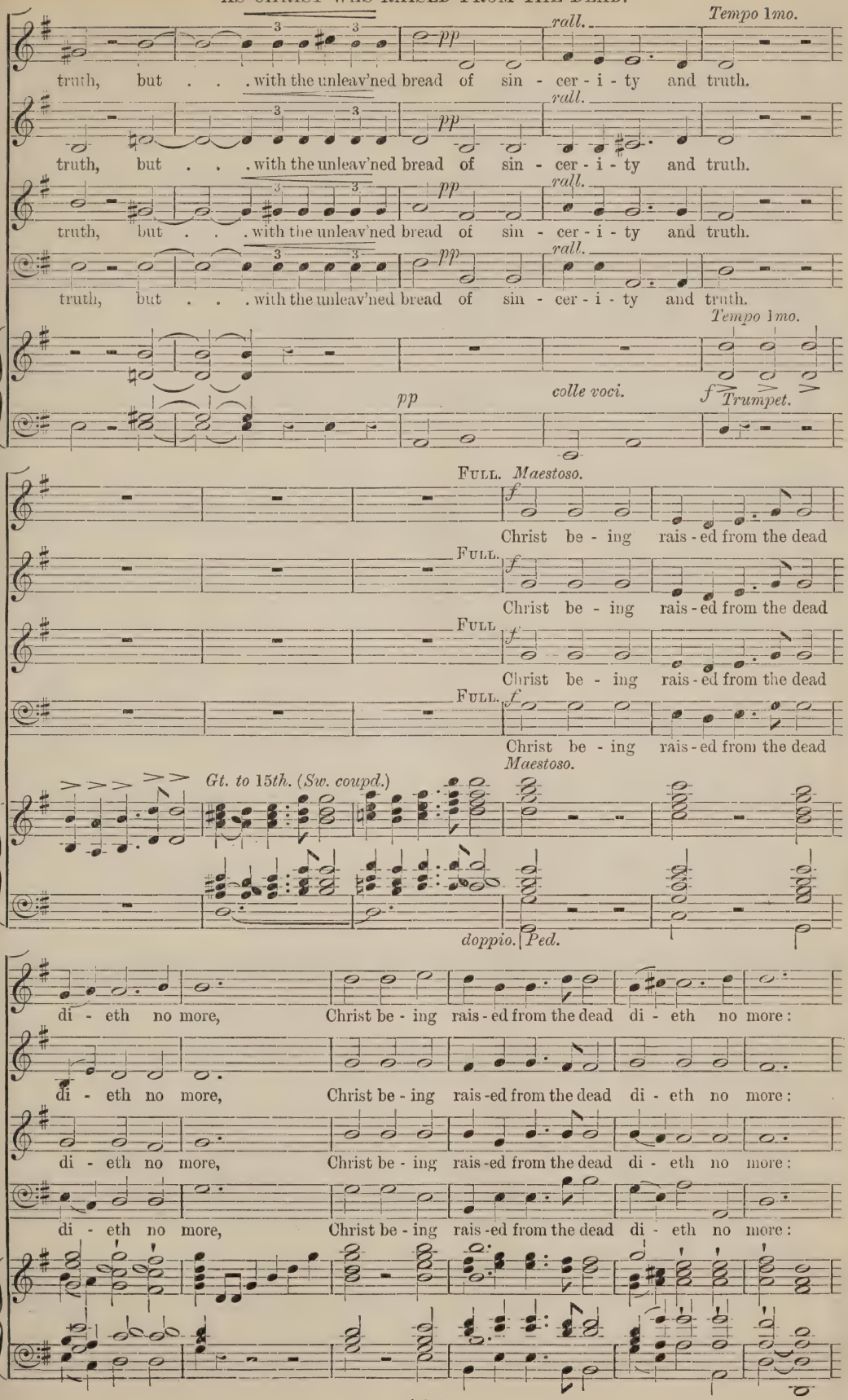
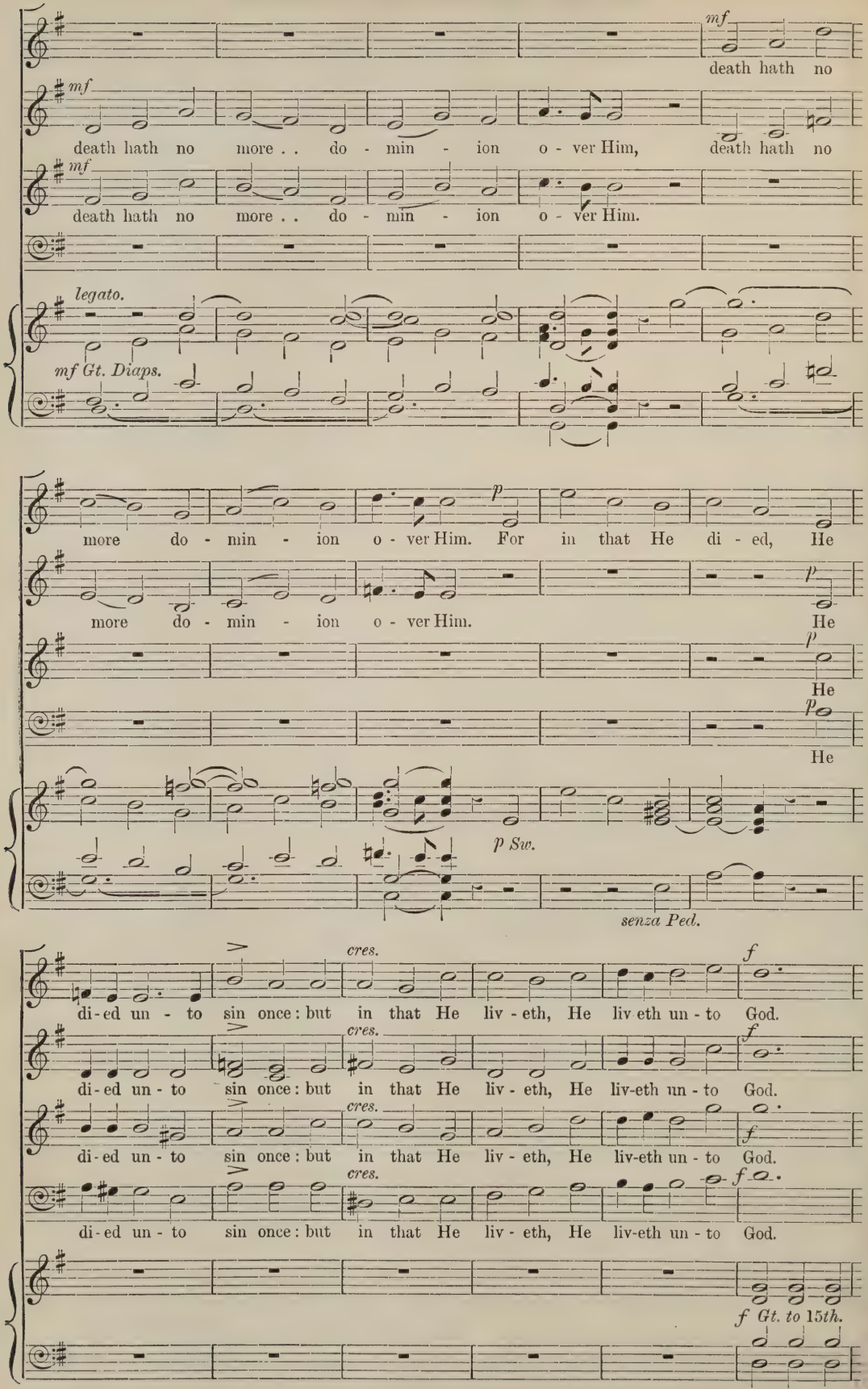
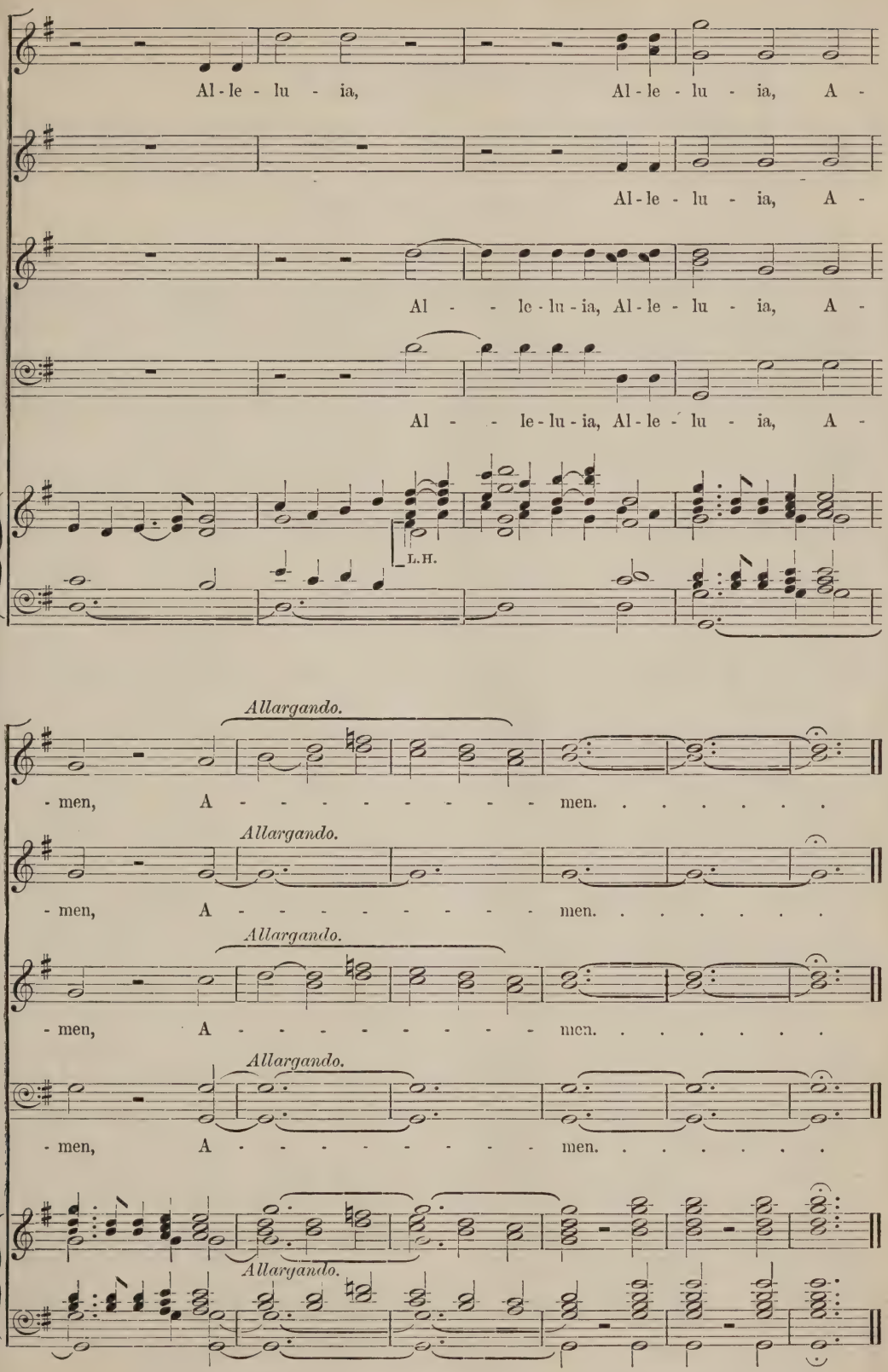

p cres.
e-ven so we al-so, we al-so should walk in new-ness of
e-ven so we al-so, we al-so should walk in new-ness, in
e-ven so we al-so, we al-so should walk . . in new-ness of
e-ven so we al-so, we al-so should walk in new-ness of
p Sw. cres.
life. . . . For if we . . have been plant-ed to-ge-ther in the
new-ness of life. For if . . we have been plant-ed to-ge-ther in the
life. . . . For if . . we have been plant-ed to-ge-ther in the
life. . . . If we have been plant-ed to-ge-ther in the
pp
like-ness of His death, . . we shall be al-so in the like-ness of His
a tempo. cres.
a tempo.

Andante con moto.
p
res - - - ur - rec - tion.
Now on the first . . day of the
res - - - ur - rec - tion.
res - - - ur - rec - tion.
res - - - ur - rec - tion.
Andante con moto. ♩=104.
p Sw.
senza Ped.
week,
ve-ry ear - ly in the morn - ing,
Ch. (Solo Stop)
dolce.
Sw.
Ch.
Ped.
p
they came to the sep - ul-chre.
And they found the stone
they came to the sep - ul-chre.
And they found the stone
they came to the sep - ul-chre.
And they found the stone
they came to the sep - ul-chre.
And they found the stone
Sw.

AS CHRIST WAS RAISED FROM THE DEAD.

roll - ed a - way from the sep - ul - chre.
roll - ed a - way from the sep - ul - chre.
roll - ed a - way from the sep - ul - chre.
roll - ed a - way from the sep - ul - chre.
doppio Ped.
Meno mosso.
pp
And . . they en - ter'd in, . . and found not the bo - dy of the
And . . they en - ter'd in, . . and found not the bo - dy of the
And . . they en - ter'd in, . . and found not the bo - dy of the
And . . they en - ter'd in, . . and found not the bo - dy of the
Meno mosso.
pp
Celeste.
rit.
Lord Je - sus, and found . . not the bo - dy of the Lord . .
Lord Je - sus, and found . . not the bo - dy of the Lord . .
Lord Je - sus, and found . . not the bo - dy of the Lord
Lord Je - sus, and found . . not the bo - dy of the Lord . .
Sw. Diaps.
rit.
senza Ped.

Allegro moderato.
Maestoso.
Je - sus.
Christ be - ing rais-ed from the dead
Allegro moderato. ♩=112.
p Full Sw. cres.
Ped.
di - eth no more,
Christ be - ing rais-ed from the dead di - eth no
Maestoso.
Trumpet.
Gt. to 15th.
more:
mf
more: . . death hath no more . . do - min - ion o - ver Him,
mf legato.

mf
death hath no more . . do - min - ion o - ver Him. For in that He
mf
death hath no more . . do - min - ion o - ver Him.
p
p Sw. or Ch.
senza Ped.
di - ed, He di - ed un - to sin once: but in that He liv - eth, He
cres.
f
He di - ed un - to sin once: but in that He liv - eth, He
He di - ed un - to sin once: but in that He liv - eth, He
He di - ed un - to sin once: but in that He liv - eth, He
f Gt.
Ped.
liv - eth un - to God.
liv - eth un - to God.
liv - eth un - to God.
liv - eth un - to God.
Tromba.
dopnio Ped.

Un poco meno mosso.
p Solo. con espress.
Christ our Pass-o-ver is sac-ri-fi-ced for us,
mf
There-fore
p Solo. con espress.
Christ our Pass-o-ver is sac-ri-fi-ced for us,
mf
There-fore
p Solo. con espress.
Christ our Pass-o-ver is sac-ri-fi-ced for us,
mf
There-fore
p Solo. con espress.
Christ our Pass-o-ver is sac-ri-fi-ced for us,
mf
There-fore, there-fore
Un poco meno mosso.
p Sw.
mf Gt. Diaps.
senza Ped.
Ped.
pp
let us keep the feast, not with the old leav-en, nor with the leav-en of
pp
let us keep the feast, not with the old leav-en, nor with the leav-en of
pp
let us keep the feast, not with the old leav-en, nor with the leav-en of
pp Sw.
senza Ped.
Ped.
Un poco meno mosso.
dolce.
p
mal-ice and wick-ed-ness, but . . . with the unleav'ned bread of sin-cer-i-ty and
dolce.
p
mal-ice and wick-ed-ness, but . . . with the unleav'ned bread of sin-cer-i-ty and
dolce.
p
mal-ice and wick-ed-ness, but . . . with the unleav'ned bread of sin-cer-i-ty and
dolce.
p
mal-ice and wick-ed-ness, but . . . with the unleav'ned bread of sin-cer-i-ty and
Un poco meno mosso.
p dolce.


Tempo 1mo.
rall.
pp
truth, but . . . with the unleav'ned bread of sin - cer - i - ty and truth.
colle voci.
f Trumpet.
Full. Maestoso.
Christ be - ing rais - ed from the dead
Gt. to 15th. (Sw. coupd.)
doppio. Ped.
di - eth no more, Christ be - ing rais - ed from the dead di - eth no more:

mf
death hath no
mf
death hath no more . . do - min - ion o - ver Him, death hath no
mf
death hath no more . . do - min - ion o - ver Him.
legato.
mf Gt. Diaps.
more do - min - ion o - ver Him. For in that He di - ed, He
p
more do - min - ion o - ver Him. He
p
He
p
He
p Sw.
senza Ped.
cres.
f
di-ed un - to sin once: but in that He liv - eth, He liv eth un - to God.
cres.
f
di-ed un - to sin once: but in that He liv - eth, He liv-eth un - to God.
cres.
f
di-ed un - to sin once: but in that He liv - eth, He liv-eth un - to God.
cres.
f
di-ed un - to sin once: but in that He liv - eth, He liv-eth un - to God.
f Gt. to 15th.


Al - le - lu - ia, Al - le - lu - ia, A -
Al - le - lu - ia, A -
Al - - le - lu - ia, Al - le - lu - ia, A -
Al - - le - lu - ia, Al - le - lu - ia, A -
L.H.
Allargando.
- men, A - - - - - - - - men. . . . . .
Allargando.
- men, A - - - - - - - - men. . . . . .
Allargando.
- men, A - - - - - - - - men. . . . . .
Allargando.
- men, A - - - - - - - - men. . . . . .
Allargando.

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346. Let my complaint (Male) Thorne 3d.
857. Let my complaint Arthur Batten 2½.
509. Let not thine hand ... J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
438. Ditto ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
795. Let the heavens be glad H. M. Higgs 4d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous .. R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise (Male) Thorne 3d.
96. Lift up thine eyes . Sir John Goss 6d.
897. Lift up your heads O. Gibbons 3d.
18. Ditto ... J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
847. Ditto ... William Turner 2d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
595. Light of the world ... E. Elgar 3d.
393. Like as the hart Thomas Adams 3d.
799. Ditto H. Clarke 3d.
530. Lo, God, our God ... B. Haynes 3d.
883. Look down, Holy Dove Selby 3d.
711. Look on the fields C. Macpherson 3d.
859. Look upon mine adversity Blow 2d.
639. Look upon the rainbow T. Adams 3d.
843. Look, ye saints M. B. Foster 3d.
801. Lord God of Abraham A. H. Brewer 2d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ... F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power (Male) J. Barnby 2d.
566. Lord of life ... A. C. Mackenzie 3d.
459. Lord of our life ... J. T. Field 3d.
411. Lord of the Harvest J. Barnby 4d.
404. Lord of the rich and golden F. Tozer 2d.
318. Lord, Thou art God... J. Stainer 8d.
803. Lord, Thou art good H. Coward 3d.
434. Lord, Thou hast ... A. Whiting 3d.
830. Lord, we leave Thy... Brahms 4d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
835. Love divine, all love E. V. Hall 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
899. Make me, O Lord God J. Brahms 3d.
436. Man goeth forth ... A. Carnall 3d.
694. Man that is born S. S. Wesley 2d.

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The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 7.

CAPE COLONY.

THE school competitions continue to be a feature of the encouragement given to school music teaching. Recent numbers of the *Education Gazette*, which is the official organ of the Education Department, record three events of this kind.

At Port Elizabeth, on September 18, a competition for a silver shield, presented by the Town Council, was held in the Town Hall. Only two choirs sang. Each choir sang Dr. Walford Davies's trio "The shepherd," and an own-choice trio. St. Paul's (Mrs. E. Wright) is said to have displayed excellent tone, the voices being strong and flexible. A very high standard was reached in "The shepherd." The own-choice piece was Hatton's "Now let us make the welkin ring" (s.s.c.). It was started too slowly, but the choir hurried at the words "A merry roundelay," and afterwards the correct *tempo* was established. As in the first song, the parts were balanced and voices spirited. In the unison sight-test the phrase:

:d .m |s .,s :fe .m |s

proved an awkward stumbling block, and there was a strong inclination to sing the difficult interval *t fe* as *t se*, but otherwise the choir was good. [Ought these unusual "imperfect" method passages to be given in children's sight-tests?—ED.] The two-part sight-tests presented no difficulty, and a high mark was gained.

Russell Road (Mr. T. H. McClelland).—The soft singing of this choir was much enjoyed, the six opening bars of each verse of "The shepherd" being beyond criticism. There was a tendency to clip certain words such as "praise," and the choir became uneven and shrill in attempting the loud passages. The own-choice piece, Stainer's "Now the golden morn" (s.s.c.), was very tastefully sung, to the delight of the audience, but lack of strength was noticed in all *f* and *ff* passages. The unison sight-test was taken about M. 80, whereas it was marked M. 54. The interval *t fe* was successfully taken, but the other errors of the first choir were made as well as two additional mistakes in tune and one in time. The two-part test was well sung to *laa*, but the first attempt to sing the syllables proved disastrous owing to the altos persistently following half-a-bar behind the trebles for nearly two scores. The tone-quality of the trebles was most pleasing.

St. Paul's School Choir was declared the winner. The Superintendent-General of Education gave book prizes to each member of this choir, and a medal to the conductor.

Prizes for ear-training were also given by the Department to May James and Florence Fisher, of St. Paul's School, and Norah Booth and Johanna Fieggen, of Russell Road School, who were judged to be the best of their respective choirs. Mr. D. M. Whyte, Mr. J.W. Goldsbrough and Mr. F. Farrington, Departmental Inspectors, were the adjudicators.

A competition for the districts of Colesberg, Hanover, Middelburg and Steynsburg was held at various dates, terminating with September 22. The following public schools were represented, each choir being heard in its own town, to avoid travelling long distances:

Naauwpoort Public School (Mr. R. B. Smith).
Hanover Public School (Miss E. S. v.d. Merwe).
Middelburg Public School (Miss A. S. Keet).
Steynsburg Public School (Miss F. E. Wormald).

The prescribed song was Hatton's "The sailor's song" (s.s.c.). Mr. F. Farrington adjudicated. The following are passages from his report:

NAAUWPOORT.—A well-trained choir. The prescribed song was only moderately sung. The selected song was Fletcher's "Harvest home" (s.c.), which was delightfully sung, and calls for no criticism. The unison sight-test was admirably sung, but a fall in pitch was noticed. In the two-part test, weakness was shown in the fifth bar only.

HANOVER.—This choir suffered by comparison with the others. Good material was noticed, but insufficient training had been received. Attack, phrasing and balance of parts were weak generally, but the *rallentando* passage in the prescribed song was creditably sung. Thompson's "Night hymn at sea" (s.s.c.) was selected. The humming introduction was omitted, and thus the effect was marred. Six errors in time were noticed in the unison sight-test. The two-part test was much better, quite a good attempt being made.

MIDDELBURG.—A very strong choir, but lacking finish. The prescribed song had been carefully studied, the balance of parts being particularly good, but expression only fair. Bishop's "Sleep, gentle lady" (s.c.) gave much pleasure to the listeners, but this might have been greater had the choir not shown reluctance to sing the *piano* passages softly. In sight-singing the choir was fairly strong, but mistakes were made at the first reading.

STEYNSBURG.—A very well-trained choir, but wanting somewhat in balance, the alto voices being too thin. The prescribed song was sung with taste and expression. The selected song was Stevens' "Blow, blow, thou winter wind" (s.s.c.), the rendering being excellent. A poor start was made in the unison sight-test, and the choir wavered somewhat in singing to *laa*. The two-part test was perfectly sung, the altos proving their true value for the first time.

The shield was awarded to the Steynsburg Choir.

Prizes for ear-training will be awarded to two children from each School.

PUBLIC SCHOOL CHOIR COMPETITION.

The third yearly contest between the schools in Britstown, Hopetown and Philipstown was held on November 18, 20, and 23. The competition aroused considerable local interest. The Mayor, Mr. P. S. Cilliers, presided over a large audience in the schoolroom at Britstown, Mr. J. A. v. S. D'Oliveira, R.M., at Hopetown, and Mr. J. G. Rose Innes, A.R.M., at Petrusville.

The prescribed song was Callcott's "Merry it is now in the good greenwood," and the selected items were:

"The angel" (Rubinstein): Britstown (Mr. P. J. Luckhoff).
"The morning is glowing" (Donizetti): Hopetown (Mr. T. A. Anderson).
"Sleep, gentle lady" (Bishop): Petrusville (Mr. A. L. Botha).

Mr. Arthur Lee, Departmental Instructor, acted as adjudicator. The following are extracts from his report:

BRITSTOWN.—The rendering of "Merry it is now in the good greenwood" was a really fine performance. Full marks were given for general accuracy, rests, words,

and pitch. The tone was good, and the choristers sang with well-opened mouths. There might have been more variation of force and *tempo*. As an unaccompanied duet, Rubinstein's "Angel" was not a good selection. The *piano* passages were only fair, and the choir fell in pitch. The sight-reading was highly creditable. A few choristers tripped with certain octave marks in the first reading of the two-part test, but in every other respect the reading was thoroughly satisfactory. The time and rhythm of the unison tests were unsteady, and there was a slight fall in pitch, mismanagement of breath being responsible for both.

Hopetown.—This choir consisted of mixed voices. Non-observance of rests and fall in pitch were the chief defects. "The morning is glowing" was sung with pleasing effect. The voices blended well, the parts were sung correctly, and there was no fall in pitch. A quicker *tempo* would have been an improvement. The sight-tests were read more fluently than at the two preceding contests. The notation of time no longer gives trouble, but the singing to *lah* is still weak. It is only fair to state that Mr. Anderson entered on his present charge at the beginning of this quarter.

Petrusville.—The outstanding features of this choir were style and general finish. Much was made of the words. The variations of force and time showed considerable intelligence. The voices blended well, and, while the tone was not so full and round as that produced by the Britstown choir, the *piano* singing was much superior. "Sleep, gentle lady" was handled most delicately. The *crescendo* passages were developed with arresting effect, and the *diminuendo* close brought down to the faintest whisper. Each piece was sung unaccompanied. In the prescribed song there was a slight fall. The sight-reading was excellent. The few slips with octave marks made by the altos in the first reading were not repeated. The time was firm in both pieces.

The award of the challenge shield for 1908-9 is made in favour of the Public School of Petrusville. The usual prizes were presented to the teacher and the members of the choir. Prizes for ear-tests were won by six children.

CHESTER.

December 26.

At the twentieth Christmas Eisteddfod Mr. Harry Evans was the adjudicator. The winning choirs were Buckley Musical Choir (Mr. David Hayes) in the mixed-voice competition, and Warrington Apollo (Mr. Harry Berrey) in the male-voice competition. Mr. J. M. Bagillt (tenor) and Miss K. P. Buckley (contralto) were winners in the solo-singing contests.

DOLGELLEY.

January 1.

The thirty-sixth annual Eisteddfod was an all-round success, and in point of entries it was a record one. The adjudicators were Mr. J. C. Clarke (of Southport) and Mr. Wilfred Jones. The following were the winners:

Chief choral (mixed), Barmouth.
Second choral (mixed), Prysor Choir (Trawsfynydd).
Male choir (six entries). 1st, Machynlleth.
2nd, Dolgelley.
Juvenile choir (Aberystwith).
Pianoforte solo, Miss Eira James.
Soprano solo, Miss Elsie Williams.
Contralto solo, Miss Lloyd.
Tenor solo, Mr. Evan Evans.
Bass solo, Mr. Owen Roberts.
Violin solo, Miss Helena Mallet.

In the evening a concert was given by the Idris Choral Society, under the conductorship of Mr. O. O. Roberts. The programme included "Sleepers, wake" (Bach) and "The Revenge" (Stanford).

MIDDLESBROUGH.

January 1 and 2.

The Cleveland and Durham Eisteddfod festival was held at Middlesbrough with great success. There were over one hundred vocal soloists and about seventy solo instrumentalists. The juvenile solo-singing test was "Thou art passed," a song describing the gradual fading away of a little sister:

Ah! our hearts were sad and heavy
As we watched thee day by day;
Saw thy cheeks grow paler, paler,
Saw thee fading fast away.

Thirty-four children sang these doleful words. What good can be expected by asking young children to practise and perform in public—thirty-nine times—such words as these? The tests in the adult solo-singing classes were:

Bass. "Hybrias the Cretan" (Elliott).
Contralto. "What is life without thee" (*Che faro*) (Gluck).
Tenor. "Adelaide" (Beethoven).
Soprano. "From mighty kings" (Handel).

In the choral classes the tests, entries, and results were as follows:

Church Choirs (30 to 40 voices).

Anthem, "Through peace to light" (J. H. Roberts).

1st, Middlesbrough Linthorpe Road Primitive Methodist (Mr. T. Nicholas).
2nd, Coundon Wesleyan (Mr. J. Teesdale).
Middlesbrough West End Wesleyan (Mr. D. J. Jones).

Male-voice Choirs (30 to 40 voices).

"The Crusaders" (D. Protheroe).

Cleveland Harmonic Male Voice (Mr. G. Kay).
North Ormesby Male Voice (Mr. L. Williams).
The Stockton Lyric Male Voice (Mr. A. Howells).
2nd. The Harrogate Prize Glee Society (Mr. H. Ball).
Hartlepool Excelsior Male Voice (Mr. R. R. Greenwell).
Darlington Male Voice (Mr. W. Bethell).
South Bank Male Voice (Mr. J. Davies).
1st. Middlesbrough Apollo Male Voice (Mr. T. Nicholas).
West Hartlepool Lyric Male Voice (Mr. E. V. Pickersgill.)

Children's Choirs.

(Not exceeding 50 voices and not over 15 years of age.)

"Skies bright and clear" (G. A. Veazie).

Stockton Baptist Tabernacle Sunday School (Mr. J. Francis).
Middlesbrough St. Philomenna's School (Miss M. Lockey).
2nd. Middlesbrough St. Mary's Senior Girls (Mr. G. White).
1st. Guisborough Providence Girls' School (Miss A. A. Goodwill).
Middlesbrough Southend Boys' School (Mr. T. Alderson).
3rd. West Hartlepool Church Square Boys (Mr. R. W. Henderson).

Action Songs (20 to 30 voices, from 6 to 10 years of age). (With accompaniment.)

Choice of song left to conductors.

1st. Middlesbrough St. Philomenna's School (Miss M. Lockey). "Faerie voices."
2nd. Middlesbrough St. Mary's Junior Girls' School (Miss Kane). "Gipsies costume and action song."
3rd. Middlesbrough St. Mary's Infants' School (Miss Whelan). "Fairy blue-bells."
West Hartlepool 19th Century Juvenile (Mrs. W. B. Wilson). "Queen Ann's fan song."
Middlesbrough St. Mary s Junior Boys' School (Miss Foley). "Chinaman action-song."

Mr. Dan Price adjudicated the vocal classes. In the course of his awards he congratulated the committee on the very happy choice they had made in the selection of the test-pieces generally.

"Welshmen in England," he remarked, "are giving a lead to Welshmen in Wales. They are selecting pretty pieces to work upon, and after all it is the preparation which is of chief value."

WORKINGTON.

January 1, 2.

The thirty-fourth annual Cumberland musical festival was more than usually successful, especially, it is understood, on the financial side. In the solo competitions the prize-winners were as follows:

Pianoforte: Ina Morgan, Mary Kendall, Ivy Wilson and Gertrude Holmes.
Violin: Benjamin O'Brien, J. Wilson (Clifton), J. Wilson (Cockermouth).
Girls' solo-singing: A. Young, Ada M. Wood.
Boys' solo-singing: Bertie Ellis, John Chambers.
Soprano solos: Misses K. Gilfillan, M. A. Ward, J. Wordsworth and Addison.
Mezzo-soprano solo: Miss M. A. Ward.
Contralto solo: Miss C. Dodsworth.
Tenor solo: Albert Wood.
Baritone solo: Alfred Wood.
Bass solo: J. J. Heskett.
The Church choir competition was won by St. Paul's, Seaton (Mr. T. Dixon).

The test-pieces and results in the other choral competitions were as follows:

Children's choirs (junior). "Come, ever-smiling liberty" (Handel) and "The cottage" (Schumann).
1st, Workington Higher Grade.
2nd, Harrington Victoria.

Children's choirs (senior). "Twelve by the clock" (C. H. Lloyd) and "I know a bank" (Horn).
1st, Harrington Victoria.
2nd, Workington Higher Grade.

Male-voice choirs. "O peaceful night" (German) and "When shadows flee away" (Scharwenka).
1st, Whitehaven (Mr. H. R. Woledge).
2nd, Millom (Mr. H. G. Cook).
3rd, Workington Orpheus (Mr. J. Scott).

Mixed-voice choirs. "My soul, O praise the Lord" (Bach) and "Love and glory" (Von Ahn Carse).
1st, Haverigg Madrigal Society (Mr. H. G. Cook).
2nd, Workington Wesleyan (Mr. J. Hanna).

An evening concert terminated the proceedings of each day. The Rev. Canon Rawnsley is president of the festival. Mr. Granville Humphreys adjudicated. Mr. J. Stephens Jones, secretary, managed the business of the festival with his customary discretion.

ANNOUNCEMENTS.

LEICESTER.

February 26, 27.

The competitions organized by the Y.M.C.A. will take place on February 26 and 27. Thirty-one classes are announced. The chief choral test-pieces will be "Awake, awake" (Bantock) and "How sweet thy modest light" (Burrows). The secretary is Mr. H. E. Smith, 21 London Road, Leicester.

GUNNERSBURY.

March 17, 18.

This will be the third event of its kind organized by the Congregational Church Social and Literary Society. There are classes for pianoforte and vocal soloists, and there is only one choral class. There is also an orchestral class for orchestras of not less than sixteen in number. The test is Bishop's overture, "Guy Mannering." Mr. Matthew Dunn, Mr. W. J. Fisher and Mr. J. P. Attwater are to adjudicate.

NEWCASTLE-ON-TYNE.

March 13.

The Glee and Madrigal Society will hold its third annual competition on the above date. There are nine classes, all vocal. There are only two choral classes, the tests in which are:

MALE VOICES.

"Horseman's song" .. .. .. Cornelius.
"Song of freedom" .. .. .. Davidson.

MIXED VOICES.

"The Fairies" .. .. Fricker.

The secretary is Mr. Edwin Craven, 64, Gloucester Street, Newcastle-on-Tyne.

SYDNEY.

April 5 to 13.

What is announced as a grand Commonwealth Eisteddfod is to take place on the above dates. One thousand pounds is offered in prize money. There are forty musical sections detailed in the syllabus. In the chief choral class the tests are:

"Rejoice in the Lord" .. .. G. C. Martin.
"O great is the depth" .. .. Mendelssohn.
"Strike the lyre" .. .. Cooke.

And the first prize is £100.

In the class for smaller choirs, the tests are:

"Glorious is Thy name" ... .. Mozart.
"How sweet the moonlight sleeps" Eaton Faning.

The male-voice choirs are to sing:

"The signal resounds" .. .. Dudley Buck.
"What care I how fair she be" .. Blumenthal.

And the female-voice choirs will sing:

Motett, "O praise the Lord" .. Mendelssohn.
"The bird at sea" .. .. Smart.

In the children's class the choir test is:

"March like the victors" .. .. .. Rogers.
(From the School Music Review.)

and the first prize is £20.

The festival is under the patronage of many influential people, and promises to be a great event.

MONMOUTH.

April 29.

This is the eighth Eisteddfod organized by the Free Church. There are two chief divisions of the classes, one being for local resources and the other open. The following are test-pieces in the local choral classes:

Children's action song, under 13 years, "Dancing leaves" (Foster), 16 to 20 voices.

Choral competition, "Moonlight" (Faning), 20 to 30 voices.

Anthem, "Comes at times a stillness" (Woodward). For country choirs only, no restriction as to conductor. 16 to 24 voices.

In the open classes the tests in the chief sections are:

Male-voice quartet (humorous), "A Franklyn's dogge" (Mackenzie).

Ladies' choral competition, "To blossoms" (Bowie). 25 to 35 voices.

Male-voice competition, "The beleaguered" (Sullivan). 30 to 40 voices (unaccompanied).

Choral competition: (*a*) "Weep no more" (McEwen); (*b*) "Music all powerful" (Walmisley). Not less than 40 voices.

WHARFEDALE (ILKLEY).

April 29, 30, and May 1.

The syllabus of this festival is now issued. We regret to note that Mr. A. Aitken Crawshaw is no longer one of the officials; owing to business engagements elsewhere he has been compelled to withdraw. It was chiefly owing to Mr. Crawshaw's initiative, faith and works that the festival was established in 1907. But the new syllabus shows no signs of falling off. Every detail exhibits thought and careful judgment. Four new open classes are announced. These are for (*a*) choir boys' solo singing; (*b*) pianoforte solo; (*c*) contralto solo; (*d*) tenor solo, and

the former junior classes are systematically sub-divided. Classes for the performance of folk-songs (not necessarily newly-discovered) are also announced. Altogether there are forty-one classes in the syllabus. The choral music includes the following music by well-known composers:

MIXED VOICES.

"The dawn of song" .. .. .. Bairstow.
"Awake, awake" .. .. Granville Bantock.
"O wild west wind" .. .. .. Elgar.
"Matona, lovely maiden" .. Orlando Lassus.
"Weep no more" .. .. John B. McEwen.

MALE VOICES.

"The linden blossom" .. .. Moellendorff.
"The rider's song" .. .. .. Cornelius.
"O my luve 's like a red, red rose" A. H. Brewer.
"The Reveille" .. .. .. Elgar.

MIXED VOICES.

"Jesu, give Thy servants" .. .. Liszt.
"The pilgrim that journeys" .. Corder.
"There 's nae luck" .. .. .. Macpherson.
"Lullaby of life" .. .. .. Leslie.
"May song" .. .. Franz.
"Give ear unto my prayer" .. Arcadelt.
"Light of the world" .. .. Elgar.
"My bonny lass" .. .. .. Morley.

FEMALE VOICES.

"Say, dainty dames" .. Ernest Walker.
"From Venice" .. .. .. Carl Reinecke.

These nineteen pieces provide a richly varied programme. The songs and other pieces are chosen with corresponding eclecticism. Dr. Sinclair is announced as the sole adjudicator. We are afraid he will not have much time to make the acquaintance of the beauties of Ilkley.

The Hon. Secretaries are Mr. Arthur T. Akeroyd, A.R.C.M., Dr. W. R. Bates, and Mr. W. Lindsay Crawford. All communications should be addressed to the latter at "Elsinore," Ben Rhydding.

FEIS CEOIL, IRISH MUSICAL FESTIVAL, DUBLIN.

May.

The elaborate syllabus of this festival has just been issued. The dates in May on which the competitions will be held are not announced. There are no fewer than sixty-five classes in the syllabus, eighteen of which are choral. The tests in the chief classes are:—

MIXED VOICES.

"The Lady Oriana" .. .. .. Wilbye.
"Evening scene" .. .. .. Elgar.
"Lodene" .. .. Seymour.
"The laughing waves" .. .. Somerville.
"Break, break" .. .. .. Macfarren.
"Battle song" .. .. Jozé.
"The fairest flower" .. .. .. R. P. Stewart.
"The flight of the Earls" .. .. Jozé.
"Mopsa" .. .. Lee Williams.
"The summer days" .. .. .. Barnby.

MALE VOICES.

"Boot and Saddle" .. .. .. Bantock.
"Song of brotherhood" .. .. Liszt.
"Where lies the land" .. Roland Rogers.
"On the mountain height .. .. Abt.
"Hymn before action" .. H. Walford Davies.
"Joy to the victors" (specially arranged for male voices) .. .. .. Sullivan.
"The huntsman's horn" .. .. Kücken.
"The evening bells" .. .. .. Otte.

FEMALE VOICES.

"Faerie song" .. .. Havergal Brian.
"Summer eve" .. .. .. Hatton.
"My true love" .. .. .. Cruickshank.
"The Angelus" .. .. .. Papin.
"A-hunting we will go" .. .. Bantock.
"To primroses" .. .. .. Hiles.
"The march of the regiment" .. Bantock.
"Where the bee sucks" .. Arranged by Bantock.

There are money-prizes offered in every class, without qualification as to the amount being spent in music, &c. The largest money-prize is £15, which is offered in the chief choral section. The hon. secretaries are Miss Alice B. Griffith and Miss Eithne Aliaga Kelly, and the offices are at 37, Molesworth Street, Dublin.

SUMMARY OF DATES OF COMING COMPETITIONS.

Sheffield Sunday School Union.—February 1, 4, 6, 8, 11, 13. Mr. J. Eames, 256, Barnsley Road, Sheffield.

Warrington.—February 5, 6. Mr. R. W. Cook, 25, Froghall Lane.

Carlisle.—February 16, 17, 18. Mr. T. Walrond, 5, Hartington Place.

Londonderry.—February 16, 17, 18, 19. Mrs. Alexandrina Stewart, Crawford Square, Derry.

Preston.—February 18, 19, 20. Mr. D. Dawson and Mr. W. W. Miller, Festival Offices, 85, Fishergate.

Leicester.—February 26, 27. Mr. H. S. Smith, Y.M.C.A., Leicester.

London (Kensington).—March 2, 3, 4. Miss C. E. Denison, 58, St. Mark's Road, North Kensington, W.; and Miss Rawson and Miss I. Colville.

London (South London).—March 13 to 20. Mr. J. Lester Jones, 49, Terrace Road, Upton Manor, E.

Manchester.—Ninth annual festival of Manchester District Board of the Tonic Sol-fa College, March 20. Juvenile choral, solo and duet competition. Mr. J. Currie, Alderglen, Worsley.

Gunnersbury.—March 17, 18. Mr. A. Montgomery, 9, Dorset Road, South Ealing, W.

Stratford (for Essex and London, E. & N.E.).—March 20, 22, 24, 25, 26, 27 and April 3. Mr. J. Graham, 110, Station Road, Chingford, E.

Eskdale (Whitby).—March 23, 24. The Misses Yeoman, Woodlands, Sleights, R.S.O.

Douglas (The Manx Festival).—March 23, 24, 25. Mrs. Laughton, Peel, Isle of Man.

Hexham (The Tynedale Musical Competition).—March 26, 27. Miss Allgood, Nunwich, Humshaugh-on-Tyne.

Stamford Hill, London, N.—March 29, 30. Mr. H. Horsey, 100, Amhurst Park, N.

Coleraine (Ireland).—April 2. Mrs. Huston, Eliza Villa.

Morpeth (Wansbeck, Northumberland).—April 2, 3. Mrs. Orde, Nunnykirk.

Belfast.—April 3. Mr. F. J. Moffett, 37, Cromwell Road.

London Working Girls' Clubs.—April 3. The Hon. Maud Stanley, Smith Square, Westminster, S.W.

Mountain Ash (S. Wales).—Easter Monday, April 12. Mr. T. Hughes, Mountain Ash.

Stour Choral Union, Moreton-in-Marsh.—April 13, 14 (Children's Day in June). Miss Ruth Dickins, Cherington, Shipston-on-Stour.

Hunstanton (N.W. Norfolk).—April 19. Mr. Ernest Watson, Hunstanton, Norfolk.

Bourne (Lincolnshire).—April 20, 21. Miss Bell, Bourne.

York.—April 21, 28. The Yorkshire Competitions. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

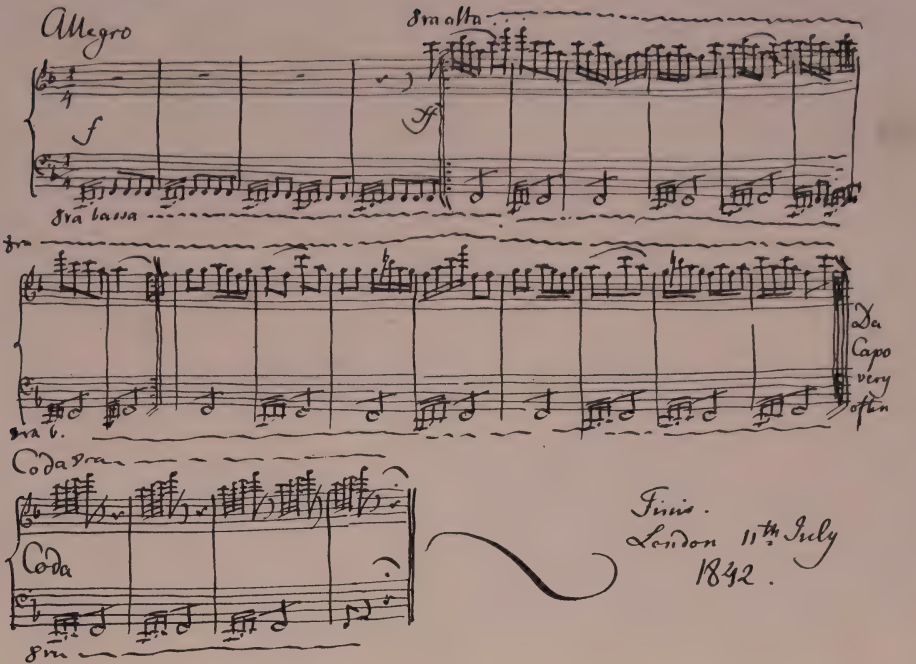
Northampton.—April 22, 23. Hon. Norah Dawnay, Dingley, Market Harborough.

Liverpool (Children's Festival).—April 24. Mr. R. T. Edwards, 78, St. Domingo Vale, Liverpool.

Retford (North Notts).—April 27, 28, 29. Miss Elinor Denison, Eaton Hall, Retford.

Leith Hill (Dorking).—April 28. Miss M. Vaughan Williams, Leith Hill Place, Dorking.

(The dates of later Festivals will be given in our next issue.)



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HIGHER EXAMINATIONS, 1908.

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DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Ivy L. Archer, Millicent B. Anderson, Percy Anderson, Anne C. Blagburn, Jane Blagburn, Agnes A. Bamber, Rene Bestard, Rachel Bendall, Ruby Butcher, Eveline F. Cooke, †Alfred W. Crawford, Florence Cheetham, Frederick Coupe, Nellie Chamberlain, Maysie Collins, Gladys A. Cadwallader, Elsie A. Dunkley, Christina D. Douglas, Evelyn Eyre, Nellie A. Farrell, Olive Fitzmaurice, Vida E. Fuller, Florence J. Greenway, Ivy P. Gough, Myee Gallagher, Ivy M. Garr, Arthur L. Haslam, Lyla Henry, Jessie Horslin, Gladys Hickey, Bessie A. Hooke, George E. Johnson, Eleanor Jacob, Frederick H. Kay, Eva M. Kirkland, Magdalene Kerns, Agnes G. Kirkwood, Martha C. Kane, Ellen M. Lloyd, Margaret J. Lessels, Noah Lees, Hazel Lyons, Evelyn Meacock, Rose Mason, Blanche Moody, Coral Middleton, Maggie McGuire, Marlie Nicholson, Beatrice Nixon, Alice Niven, Emily M. Noakes, Dennis W. Nutter, Mabel Newton, Elizabeth J. O'Dowd, Martha W. Park, *Alice W. Potts, Louie Power, Isabella A. Ross, Annie Rickards, Dorothy Richardson, Arthur Robinson, Bertha Rigby, Bessie Rees, Nellie Rathbone, Mary A. Ryan, Nellie G. Spink, Thomas Shackleton, Edith Sheppard, Essie M. Sutherland, Lillian Schneider, Lilla Simpson, Dorothy Thorne, James Thompson, Mary Virgona, Emily M. White, Josephine E. Weekes, Harriett Williamson, Edith M. E. Winn, Helen A. Worsley, May Worton, Mabel E. Whitcombe, Florence G. Whittaker, John J. Williams, William H. Walker, Henry C. West, Laura Walsh, Winifred Willis, Albert Williamson, Evelyn M. Woolcock, Pearl Webb, Vida A. Webster, Beatrice Wood.

VIOLIN PLAYING.—Hazel Lyons, Nellie M. C. Mackay, George S. Edwards, Frederick E. Mitchell, Elsie M. Verrall.

SINGING.—Ethel M. Manning, Alice Ormesher.

† Gold Medalist. * Silver Medalist.

ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Elsie H. Atkinson, Florence E. Austin, Simonne A. Anciaux, Daisy Aylett, Annie B. Austin, Florence Anderson, William Anderson, Bessie Allison, Mary Anastasia, Lilian Anderson, Mini Anderson, Enid Ashworth, Kathleen Bowden, Eliza H. Booth, Mary E. Bryant, Nellie Bostock, Nora V. Backhouse, Annie M. Boyce, Frances A. Burnett, Ida B. Bromley, Florrie E. Baker, Martha J. Bradley, Margaret A. Barber, Bessie M. Bell, Bridget Boyle, Harold Butler, Eva Boyer, Lilian Bacon, Kathleen M. Bell, Mabel Barnes, Grace Butler, Alice Barnett, Gertrude E. Beswick, Lilian A. Bourne, Lilian M. Blackwood, Florence Baker, Harriet P. Bayley, Florence Burnell, Mabel H. Blyton, Blanche E. Bertram, Ruby K. Bentley, Susie Bass, Linda Bell, May Barnes, Beatrice Blore, Florence Burley, Kathleen Brady, Claire Bradly, Ruby Bailey, Ruby Baker, Heather Bell, Elsie Bottomley, Ellen K. Bucknall, Ethel Clune, Chloris I. Crombie, Edith V. Clark, Isbel V. Cowie, Maud W. Cross, Edith Clarke, Mary J. Clarke, Lilian Clarke, Emma A. Clayton, Hilda M. Cooper, Sarah M. Coleman, Elsa Carl, Ada M. Cooper, Grace Cooper, Florence E. Clowes, Ethel Clayton, Amy F. Churnside, Jane Carr, Eva H. Colgate, Ida L. Calvert, Elizabeth C. Cookson, Gladys M. Collins, Annie G. Chamier, Addie Cross, Olive Chapman, Ida L. Cork, Lizzie Chambers, Mary Cuthbert, Gladys Cleary, Millie Cleland, Nellie Cullen, Veronica F. Cox, Essie G. Chanton, Jessie A. Day, David Davies, Mary B. Dunne, Maggie Davies, Gladys M. Davies, Elizabeth M. Davies, Frank Dawson, Gertrude S. Dunstone, Nora Downes, Bessie Dickson, Ivy Dixon, May Devenish, Isabel Douglas, Lily M. Degenhardt, Iris M. Day, Margaret Evans, Philip W. Entwistle, Ethel M. Eden, Edith Edelstein, Marion Evans, Muriel E. Estens, Daniel L. Francis, Emily J. L. Frith, Harry Finnigan, Charles Farmer, Daphne Farrell, Vera Felton, Dorothy Fitzpatrick, Clara L. A. Fry, Katie Fraser, Una S. Fuller, Margaret E. A. Glover, Mabel C. Gameson, Hilda M. Gardiner, Martha A. 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VIOLA PLAYING.—Benjamin F. Ormond.

VIOLIN PLAYING.—Edgar E. Brunker, Sapphire Brukary, Constance W. Clark, David Dyer, Ethel M. England, Florence Gillham, Louisa M. Harber, Samuel W. Hill, Reginald B. Johnson, Violet E. Keighley, Magdalene Madsen, Olive O'Neill, Dana O'Brien, Florence Phillips, Bertha Rouse, Thomas Ritchie, James Smith, Selena H. Sacke, Cajetan B. Silgardo, Maud Thorburn, Lulu Wolstenholme, Leonard Young.

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ORGAN PLAYING.—John R. Gornall, jun., Jesse W. Lamb, Ernest D. Leach, John E. Moore, Isaac G. Saye.

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PIANOFORTE PLAYING.—Helena J. Cooper, Stella Gillard, Mabel Shaw, Marie K. Uhrig, Ruby Walhouse.

VIOLIN PLAYING.—Albert E. Thomas.

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There were 841 Candidates for Diplomas, of which number 546 passed, 287 failed, and 8 were absent.

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Recent performances have included Mascagni's Opera "Cavalleria Rusticana" at the Royal Albert Hall Theatre, and Concerts at the College by students; also Lectures by Mr. Fritz Cassirer on Wagner's "Ring of the Niblung," and by Mr. Alfred Kastner on the Harp.

Further RECITALS upon the College Organ are being arranged.

Seven Scholarships and Ten Exhibitions were awarded during the year 1908 in open competition.

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The A.R.C.O. Examination begins on July 19.

The Book from which the Literary Test will be taken, and the list of selected pieces, are the same as for the last Examination.

The next Choir-Training Examination will be held on Tuesday, May 4. *This Examination is now open to Associates of the College, as well as to Fellows.* Entries must be sent to the Registrar not later than Thursday, April 1.

List of College Publications, Lectures, &c., may be had on application.
H. A. HARDING, Hon. Sec.
Kensington Gore, S.W.

The Musical Times.

MARCH 1, 1909.

MR. COLERIDGE-TAYLOR.

'How's your backbone?' This vertebrate question was addressed by Charles Darwin—the centenary of whose birth was celebrated last month—to his college friend the late John Maurice Herbert. Was the interrogation of a scientific nature? No; it was prompted by a musical experience. How so? The two undergraduates were listening to the rendering of a beautiful anthem in King's College Chapel, Cambridge. At one particular point in the anthem, Darwin was thrilled by a strain of solemn music, and he wondered if his sensations were shared by his companion. The trained musician is perhaps less sensitive to such thrills than one who, like Darwin, was 'unmusical.' In listening to music his critical faculties are apt to repress the vibrations of the heart-strings of his emotions, with the result that he may derive less pure enjoyment from listening to music than the less technically equipped amateur. There are, however, moments in the life of a musician when he experiences in no small degree the Darwinian 'backbone' thrill. And what if it be accompanied by 'a lump in the throat'? The present writer vividly recalls one such experience when listening to the first performance of 'Hiawatha's Wedding-feast,' Longfellow's poem, as set to music by the gifted composer who forms the subject of this biographical sketch.

Samuel Coleridge-Taylor was born at 15, Theobalds Road, Holborn, on August 15, 1875. His father was a native of Sierra Leone, on the West coast of Africa, and a doctor by profession; his mother was an Englishwoman. 'Neither of my parents was particularly musical,' he says, 'but my father interested himself in the instrument named colangee, known on the West coast of Africa. When I was about a year old my mother removed to Croydon, and there I have since lived for thirty-two years. My first teacher in music was my maternal grandfather, Mr. Benjamin Holman, who gave me some lessons on the violin when I was quite a child. I afterwards became a violin pupil of Mr. Joseph Beckwith, who might be able to tell you something about my early days.' In response to our request, Mr. Beckwith has kindly supplied the following information concerning his now distinguished pupil. He writes:

I first saw Coleridge-Taylor playing at marbles, holding a very small-sized violin in one hand and his marbles in the other. He was then about six years old. I was giving a lesson at the time at a house in the Waddon New Road, Croydon, and on looking out of the window I saw the boy. I was so struck with his appearance—a well-dressed, curly-headed, little dark boy—that I invited him into the house and placed a copy of some simple violin duets before him, some of which he read perfectly in time and tune. His grandfather had been giving him lessons. I was so taken with the boy that I gave him lessons on the violin and in music generally. He was under my tuition for about seven years. During that time he was in great demand for At Homes, Soirées, &c., when he used, very prettily, to play the little solos I taught him. At one of my pupils' concerts he was so small that I had to stand him on some boxes that he might be seen by the audience above the ferns. At that time he also had a beautiful soprano voice, and always took the solos in the anthems at, I think, St. Mary's Church, Addiscombe. Mr. Coleridge-Taylor has never forgotten me, and we are now very great friends. He taught my son—A. R. C. Beckwith, and an ex-Scholar of the Royal College of Music—harmony for two years, and he has made him Leader of the Handel Society Orchestra, of which Coleridge-Taylor is the conductor.

In relating his life-story, Mr. Coleridge-Taylor naturally speaks in terms of great gratitude in

COLERIDGE-TAYLOR AS A BOY.
(From a photograph kindly lent by Mr. Joseph Beckwith.)

regard to his guardian-friend and benefactor, Colonel Herbert A. Walters, V.D. (late commanding the 4th Battalion 'The Queen's' Regiment). In response to our request, Colonel Walters has contributed the following interesting account of the boyhood of his young friend, whose welfare he has so much at heart. Colonel Walters says:

Perhaps I may claim to have 'discovered' Coleridge-Taylor when he was about nine years old. He was then at the British School, Croydon, where the boys were well taught, and received excellent elementary musical instruction in the tonic sol-fa system. In the course of conversation one day with Mr. Drage, the headmaster, he mentioned the fact that he had a little boy of colour in the school, who seemed to be very quick at music. I said I should like to see him, and shortly afterwards arranged to do so. I was much struck

with the boy's intelligence and bright, though shy manner. Shortly afterwards, I took him into the choir of St. George's Presbyterian Church, Croydon, of which I was the honorary choirmaster. From that time I took young Taylor under my special care, and used to have him up to my house in order to teach him some simple theory of music, voice production and solo singing. He was a most delightful pupil, quick, eager and with a wonderful ear. I then practically became his guardian, and looked after him until he came of age. He developed a beautiful voice, and became solo boy of the choir.

When I left the Presbyterian Church to attend the parish church of St. Mary Magdalene, Addiscombe—of which Mr. J. H. Wallis was and is still the organist and choirmaster—I was asked to take up the training of the boys' voices. Some of my boys from St. George's—Coleridge-Taylor, of course, among them—wanted to come with me. This was soon arranged, and it is in connection with St. Mary's, Addiscombe, that Coleridge-Taylor will best be remembered by Croydon people as a chorister, for long after his voice broke he continued in the choir as an alto singer. He was very popular with the other boys, and used to take all the solos in the anthems until his upper notes began to get shaky. Both at St. George's and at St. Mary's he used to sing at the annual choir concerts, and occasionally went with me to take the solos at special services at other churches.

I must mention that for some years he had been taking lessons on the violin from a local teacher, Mr. Joseph Beckwith, under whose careful tuition he made excellent progress. He had taken to the violin quite early, and by the time he was twelve or thirteen played brilliantly. His violin solos were always a great feature at our choir concerts and local entertainments.

After he left school I decided, with his mother's consent, upon a musical career for him, feeling quite sure in my own mind that he would make his mark. After a long and encouraging talk with my dear old friend Sir George Grove, he was entered as a student at the Royal College of Music in September, 1890, taking the violin as 'first study.' Although he found himself among a crowd of clever young musicians from all parts of the country, he soon attracted attention, and in 1893 succeeded in winning an open scholarship for composition.

I must go back a little, however, to say that in the summer of 1892 I received a letter from Sir George asking me to lunch with him at the College, as he wanted to have a chat with me about my ward's future. He then told me he felt sure that the boy's true bent was composition, that he showed signs of distinct ability and originality in that direction, and Sir George finally advised me to let him take up composition as leading study. Coleridge-Taylor had at this time written one or two short and simple anthems and part-songs, all very charming in style and smooth in the part-writing. Dr. (now Sir George) Martin was so pleased with one of the anthems I showed him that he immediately had it sung at St. Paul's Cathedral.

On October 4, 1892, Sir George Grove wrote me: 'I have arranged with Dr. Stanford to take Taylor with composition as his "first study." Both Dr. Gladstone and Dr. Stanford were much pleased with the anthems, which, I think, show a great deal of feeling and aptness for that style of work. I have talked the matter over with Mr. Holmes, and he thinks it will be really best for him to drop the violin and take pianoforte for second study, and to work rather harder at it than he does at present.'

I need say little of the rest of Coleridge-Taylor's College career, except that I shall always feel deeply grateful for the great kindness shown to my protégé by Sir George Grove and Sir Charles Stanford. It is unnecessary to say anything of the splendid teaching he received from Sir Charles (composition), Sir Frederick Bridge (counterpoint), Mr. Algernon Ashton (pianoforte), Mr. Henry Holmes (violin), Dr. W. G. Alcock (organ), and other professors. I have all his College reports. On that for Easter term, 1893, Sir George Grove wrote: 'Now you are a scholar I shall look for a great advance. You are now before the world.' And at the foot of his last report (1897) Sir Hubert Parry wrote: 'We shall be very sorry to lose Mr. Coleridge-Taylor. His career at the College has been honourable and distinguished in a high degree.'

Amongst his very earliest attempts at composition were a set of hymn tunes—two of which are really little gems in their way, and worthy of inclusion in new collections—and a *Te Deum* which he sent me as a present in 1890. Although the *Te Deum* naturally contained several mistakes in harmony, the setting is admirably conceived and might, with some little 'editing,' become immensely popular if published.

To the above interesting account contributed by Colonel Walters, must be added the fact that he most generously paid the entire expenses—fees at the Royal College of Music and incidentals—attending the musical education of his protégé.

It was during his choristership at St. George's Presbyterian Church, Croydon, that Master Coleridge-Taylor made his first appearance before a London audience, and in the capacity of a solo-vocalist! This was at a Presbyterian meeting held in Exeter Hall on June 18, 1888, when he sang Gounod's 'There is a green hill far away' in such a manner as to make a wonderful impression upon the audience. As already stated in Colonel Walters's notes, Coleridge-Taylor, as a boy aged fifteen, became, in September, 1890, a student at the Royal College of Music, taking the violin as his principal study. In 1893 he obtained, by open competition, a composition scholarship, which covered the usual tenure of three years; at the end of that time it was renewed for another year, thus he remained a student at the Royal College for seven years.

Previous to obtaining the scholarship he had composed some anthems. In this respect he followed the example of Sullivan, who began his creative career as a composer of church music. It was in January, 1892, when in his seventeenth year, that Coleridge-Taylor obtained the dignity of print when his anthem 'In Thee, O Lord' was issued by Messrs. Novello. In that year four other anthems were issued by the same publishers:

The Lord is my strength (Easter).
Lift up your heads (short festival anthem).
O ye that love the Lord.
Break forth into joy (Christmas).

The last named was dedicated to Colonel Walters 'with respect and affection, by his former pupil.' In the year that he obtained his scholarship—on October 9, 1893—he gave a concert of chamber music at Croydon, when the programme included his Pianoforte quintet in G minor. His progress as a composition student at the Royal College of Music was very rapid, as the columns of *The Musical Times* bear ample testimony. Here

are some of the works, with dates of performance, given at the students' concerts, taken from the columns of this journal:

Nonet in F minor for pianoforte, strings and wind. July 5, 1894.

Zara's ear-rings (from Lockhart's Spanish Ballads), for soprano and orchestra. February 6, 1895.

Five Fantasiestücke for string quartet. March 13, 1895.

Quintet for clarinet and strings. July 10, 1895.

Two pieces (Lament and Merrymaking) for violin and pianoforte, published as Op. 9. January 22, 1896.

Symphony in A minor. March 6, 1896.

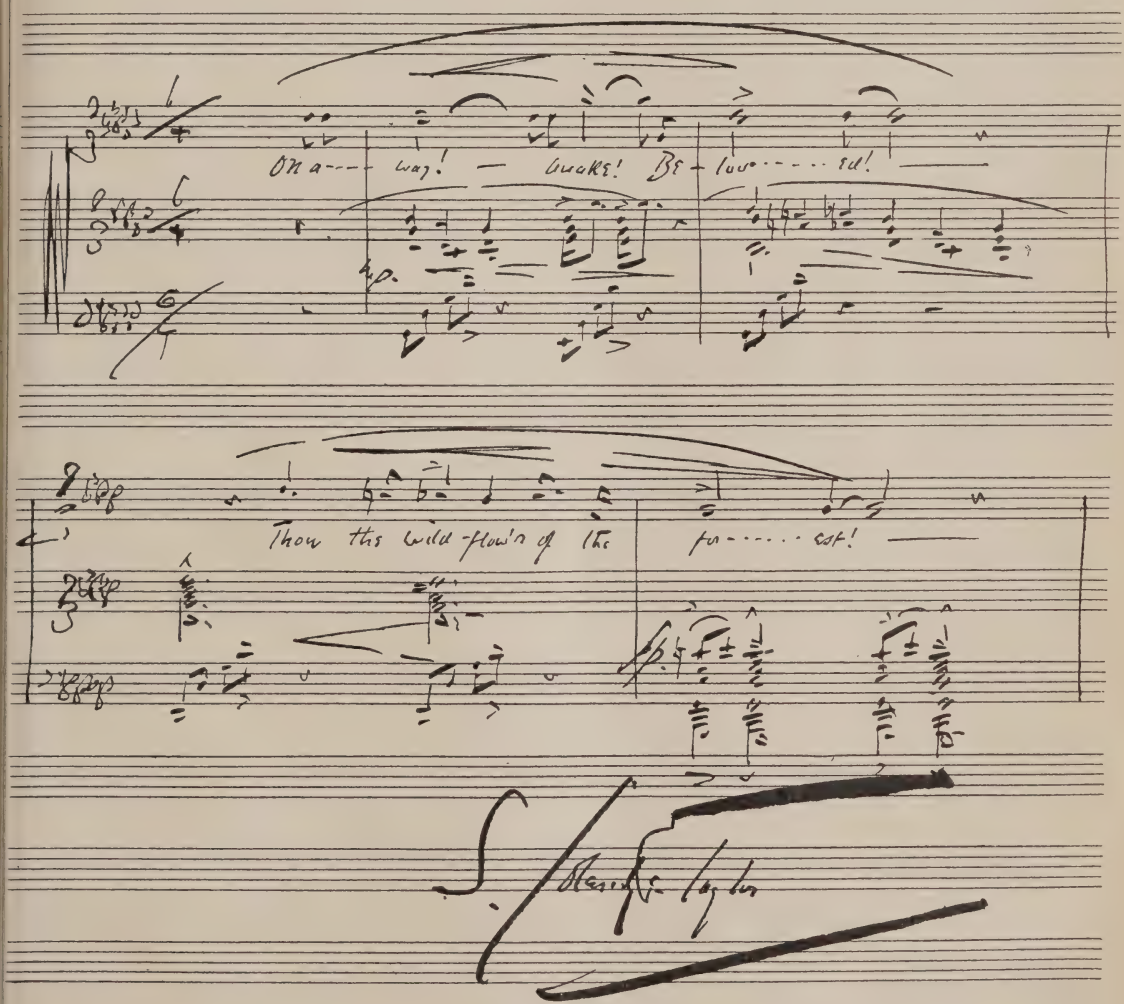
String quartet in D minor. June 25, 1896.

Legend, from Concertstück for violin and orchestra. February 13, 1897.

In a notice of the first of these performances, *The Musical Times* said (August, 1894):

Of two concerts of chamber music given during the past month by the pupils of this Institution, the first, on the 5th ult., was particularly distinguished by the production of a Nonet in F minor for pianoforte, strings, and wind, by S. Coleridge-Taylor, a pupil and scholar. It is quite unnecessary to find fault with Mr. Taylor's ambition, both because experience will soon correct that failing and because there is such striking merit in his work as furnishes an excellent excuse. The whole Nonet is most interesting, its themes are fresh and vigorous, and their treatment proves that the writer has learned to compose with freedom and to treat with skill. The *Scherzo* is unquestionably the most striking movement, and few would guess it to be the work of one still a student. We shall look for further work from Mr. Taylor with great interest.

Joachim was so pleased with the Clarinet quintet that he led a performance of it at Berlin in 1897. Twice (in 1895 and 1896) during the period of his scholarship Coleridge-Taylor won the Lesley Alexander prize of £10 for composition. On June 5, 1897, the year that he left the College, he



FACSIMILE OF THE OPENING BARS OF 'ONAWAY, AWAKE!' (THE TENOR SOLO IN 'HIAWATHA'S WEDDING-FEAST') IN THE AUTOGRAPH OF THE COMPOSER. WRITTEN SPECIALLY FOR THIS BIOGRAPHICAL SKETCH.

gave a concert at the Salle Erard, the programme consisting entirely of his own compositions. In this connection *The Musical Times* may again be quoted:

> Admirers of 'national' music should have flocked to the Salle Erard on the 5th ult., when that remarkable young composer, Mr. S. Coleridge-Taylor, who, as our readers know, is of partly African descent, gave a concert. The programme consisted of nine new songs, some pieces for violin and pianoforte ('Hiawathan sketches'), and five Fantasiestücke for string quartet, all of his own composition, interspersed with recitations by the gifted young negro poet, Mr. Paul Dunbar. We cannot find space to do more than generally express our astonishment at a composer barely out of his teens who produces work after work showing remarkable originality in almost every bar. Mr. Taylor, while still a student, reflects neither his teacher's nor anybody else's music, such a case being, perhaps, without precedent in the history of our art. That the element of beauty, as we understand it, seems as yet somewhat dormant in his music need not be insisted upon; for the young composer will doubtless develop in that as in other respects.

After leaving the Royal College of Music, Mr. Coleridge-Taylor accepted the post of violin teacher at the Croydon Conservatoire of Music. But his true vocation was composition. The first time, as a composer, that he made his appeal to the public was his appearance at the Gloucester Musical Festival of 1898. At the Wednesday evening concert—September 14—his Orchestral ballade in A minor (Op. 33) was produced under his own direction, and at its conclusion the young composer - conductor received a well - merited ovation. Grove introduced Coleridge-Taylor to Manns, who, always ready to further the interests of native composers, promptly included the Ballade in the programme of a Crystal Palace concert—that of November 4, 1898—when the brilliant work was again conducted by the composer.

On Friday evening, November 11, 1898, an eagerly expectant audience assembled in the Concert Hall of the Royal College of Music, attracted thither by the first performance of 'Hiawatha's Wedding-feast,' a work dedicated to Sir George Grove 'as a slight token of sincerest affection, respect, and admiration.'

In reply to the request for some information concerning the composition of his masterpiece, Mr. Coleridge-Taylor tells us that Longfellow's poem appealed to his fancy as a boy, not by reason of its musical potentialities, but on account of its 'funny names.' Previous to setting the words to music, the poem had inspired his 'Hiawathan sketches' (Op. 16) for violin and pianoforte. 'The writing of the music of the cantata,' he says, 'came to me quite naturally, and I did not feel handicapped by the supposed monotony of the poem. I derived great help and much encouragement from my friend Mr. A. J. Jaeger, whose criticisms and suggestions were of the greatest value to me. Sir Arthur Sullivan was present at the performance. He was then in a very poor state of health, and had previously said to me "I am always an ill man, but if I have to be carried I shall come to the concert," and he did. The students sang and played the work splendidly, and Sir Charles Stanford, to whom I owe so much, took great pains in securing a good performance.'

The success of 'Hiawatha's Wedding-feast' was not only immediate and incontestable, but the work has retained its popularity in an almost unprecedented degree. It has even been performed at Constantinople! The 'Wedding-feast' was followed by 'The Death of Minnehaha' (produced at the North Staffordshire Festival, Hanley, October 26, 1899), and the Trilogy was completed by 'The departure of Minnehaha,' the entire work being performed by the Royal Choral Society at the Royal Albert Hall on March 22, 1900. Since then the 'Song of Hiawatha,' either in its complete or sectional form, has made its way to the ends of the earth, delighting choralists and audiences whenever and wherever it is performed. To enlarge upon the creative activities of our composer is unnecessary: the long list of compositions given at the end of this article testifies alike to his industry and versatility. Special mention must be made of the music—overture, entr'actes, and incidental—which he has specially composed for the four plays written by Mr. Stephen Phillips, viz., Herod, 1900; Ulysses, 1903; Nero, 1906; and Faust, 1908. 'All these,' he says, 'have been produced at His Majesty's Theatre with Beerbohm Tree, and I am immensely indebted to him for the innumerable suggestions as to the stage possibilities he has given me. I scarcely know any man I admire more. The orchestra, under Adolf Schmid, is like a little symphony orchestra. I am now hard at work,' he adds, 'scoring my opera *Thelma*, founded on a Norwegian subject, which I hope will be produced during this year.'

Leaving for the moment the creative side of the life-work of Coleridge-Taylor, reference may be made to his active participation in music. For seven years—1900 to 1907—he conducted the Rochester Choral Society. In 1904 and 1906 he paid visits to America, where he and his music were well received. After the festival held in Convention Hall, Washington, he was fêted and presented with a massive silver loving-cup, upon the three panels of which are the following inscriptions:

A TOKEN OF LOVE AND ESTEEM
to Samuel Coleridge-Taylor, of London,
England, in appreciation of his
achievements in the realms of music.
Presented by the S. Coleridge-Taylor
Choral Society of Washington,
D.C., to their distinguished
guest on the occasion of his
first visit to America to
conduct 'Hiawatha'
and 'Songs of Slavery.' November 16,
17 and 18, 1904.
'It is well for us, O brother,
That you come so far to see us.'

At the close of the reception, the choir sang, to the tune of the British National Anthem, the following Ode, specially written by Mr. Arthur Gray, secretary of the Society:

O thou illustrious one,
Whose genius as the sun
Illumes our race;
'Twas love that brought thee here
To fill our heart with cheer,
And may our love sincere
Repay thy grace!

Thy music, wondrous sweet,
With beauties rare replete,
Charms every heart;
Though praises we have won,
Our work has but begun;
We'll study on and on,
Each one his part.

As meeting brought its cheer,
So parting brings its tear,
Its grief and pain;
And when the ocean wide
Shall bear thee on its tide,
May winds propitious guide
Thee home again!

Though earthly joys must end,
And friend must part with friend,
Yet Love abides.
Our hearts where mem'ries dwell
Would fain their story tell,
But, speechless, beat farewell,
A fond farewell!

Mr. Coleridge-Taylor was the first person of colour to give a concert in Mendelssohn Hall, New York; and the New England Conservatory, Boston, placed their Hall at his disposal. He spent an afternoon in Longfellow's study, and he is the possessor of the unique Peace Pipe Bag, and the owner of a piece of Zuni Indian Pottery. During his first visit to America President Roosevelt gave him a signed photograph of himself. An interesting American 'appreciation' of Mr. Coleridge-Taylor is from the pen of Dr. Booker T. Washington, who, in his preface to the 'Twenty-four Negro melodies, transcribed for the pianoforte' (Op. 60), says:

Mr. Coleridge-Taylor has written much, has achieved much. His work, moreover, possesses not only charm and power but distinction, the individual note. The genuineness, depth and intensity of his feeling, coupled with his masterly technique, spontaneity, and ability to think in his own way, explain the force of the appeal his compositions make. Another element in the persuasiveness of his music lies in its naturalness, the directness of its appeal, the use of simple and expressive melodic themes, a happy freedom from the artificial. These traits, employed in the freedom of modern musical speech, coupled with emotional power and supported by ample technical resources, beget an utterance quick to evoke response.

As conductor of the Handel Society during the past four years the subject of this sketch has done excellent work, and the performances have been much improved. He takes a very warm and practical interest in the String-Players Club, at Croydon, which he himself founded in 1906. Asked as to the origin and activities of this organization, he says: 'I was giving orchestral concerts which resulted in heavy financial losses, so the idea struck me to form a Club consisting exclusively of players on stringed instruments, who would give concerts. This has been a great success, artistically as well as from the money point of view. Our present strength is forty-one players, distributed thus: 1st violins, 12; 2nd violins, 13; violas, 5; violoncellos, 7; and double-basses, 4. There is no subscription, but each member has to guarantee the sale of five shillings' worth of tickets for each concert. Each applicant for membership has to undergo a stringent (no pun is intended) examination before being admitted to the Club. The prices of admission to the concerts, which are held in the Public Hall, Croydon, are 1*s.* and 6*d.* At the first concert only 150 persons attended; but now we are crowded out by audiences who listen to the music with rapt attention, and follow the performances to the very last note with keen enjoyment and intelligent appreciation. We have a répertoire of some forty pieces, ancient and modern, some as long as symphonies and all of them written for string orchestra, as I do not allow arrangements. Relief to the programmes is afforded by a solo vocalist or pianist. The members of the String-Players Club are intensely keen: they are efficient players, possess good instruments, and spare no pains, by private practice and combined rehearsals, to make the concerts successful in every way.'

In recent years the services of Mr. Coleridge-Taylor have been in request as an adjudicator at musical competition festivals. In this connection it is interesting to hear his views on the educational value of these rapidly-extending music-makings: 'Apart from their purely musical interest, there can be no doubt that competition musical festivals greatly help to improve technical excellence in singing. I do not think that we could hear the very difficult eight-part music of Cornelius, for instance, sung better than at these competitions. Moreover, their value in helping audiences to form a correct estimate as to the merits of both the actual music and the rendering of it, can scarcely be overestimated.'

As to his composing methods, he says that while he writes very rapidly, transmitting his thoughts to paper as fast as they well up within him, he re-writes and revises what he has written even twenty times before he is satisfied. 'I have found my violin-playing most valuable,' he says, 'in scoring for the orchestra. The only lesson I ever had in orchestration was a curious though severe one. I had composed, at the Royal College of Music, a Ballade which Sir Charles Stanford told me to orchestrate, and he would rehearse it with the College orchestra so that I might hear how it sounded. This I did, and copied out the parts myself. When the piece was played it sounded *awful*, but I could not have had a better lesson in how not to do it. I have every reason to be satisfied and grateful for the reception accorded to my compositions, both at home and abroad, and

friends—like the late Sir George Grove, Colonel Walters, and Sir Charles Stanford—have been very kind and helpful to me. And I must not forget to mention that my wife—*née* Jessie F. Walmisley, whom I married on December 30, 1899—is not only the honorary-secretary of the String-Players Club, but is of great assistance to me in all my work.' Mrs. Coleridge-Taylor is a daughter of Colonel Walmisley, himself a cousin of the late Thomas Attwood Walmisley.

Asked to mention one of the most interesting things in his experience, Mr. Coleridge-Taylor says he thinks it was an incident in his sojourn under the hospitable roof of the late Mr. G. H. Johnstone, of Birmingham, when Dr. Richter played the Wedding March from 'Lohengrin' on the pianola!

Catalogue of Mr. Coleridge-Taylor's Compositions.

Opus.

1. Quintett. Pianoforte and strings, in G minor (MS.).
2. Suite de Pièces. Violin and organ (or pianoforte).
3. Nonet in F minor. Pianoforte, wind and strings (M.S).
4. Ballade in D minor. Orchestra.
5. Fantasiestücke. String quartet.
6. Six children's songs.
7. Zara's ear-rings. Rhapsody for voice and orchestra (MS.). Imperial Institute.
8. Symphony in A minor (MS.). Royal College of Music Concert, St. James's Hall, March 6, 1896.
9. Two romantic pieces. Violin and pianoforte.
10. Quintet. Clarinet and strings, in F sharp minor.
11. Dream lovers. Operetta for four voices and orchestra.
12. Southern love-songs. Six.
13. Quartet in D minor. Strings (MS.).
14. Concertstück. Violin and orchestra.
15. Land of the sun. Part-song.
16. Hiawathan sketches. Violin and pianoforte.
17. African romances. Seven songs.
18. Morning and Evening Service in F.
19. Two Moorish tone-pictures. Pianoforte.
20. Gipsy Suite. Violin and pianoforte.
21. Two part-songs. Female voices.
22. Four characteristic waltzes. Orchestra (or pianoforte).
23. Valse caprice. Violin and pianoforte.
24. In Memoriam. Three rhapsodies for a low voice.
25.
26. The Gitanos. Cantata-operetta for female voices.
27.
28.
29. Three songs for soprano or tenor.
30. Scenes from the Song of Hiawatha:
    - No. 1. Hiawatha's Wedding-feast. Royal College of Music, November 11, 1898.
    - No. 2. The Death of Minnehaha. North Staffordshire Musical Festival, Hanley, October 26, 1899.
    - No. 3. Overture. Norwich Musical Festival, October 6, 1899.
    - No. 4. Hiawatha's Departure. Royal Choral Society's Concert, Royal Albert Hall, March 22, 1900. First performance of the complete Trilogy.
31. Three Humoresques. Pianoforte.
32.
33. Ballade in A minor. Gloucester Musical Festival, September 14, 1898.
34.
35. African Suite. Orchestra (or Pianoforte.)
36. Hemo dance. Orchestra.
37. Six songs.
38. Three silhouettes. Pianoforte.
39. Romance for violin and orchestra.
40. Solemn Prelude. Orchestra. Worcester Musical Festival, September 13, 1899.
41. Scenes from an Every-day Romance. Suite for orchestra. Philharmonic Society's concert, Queen's Hall, May 24, 1900.
42. The Soul's expression. Songs with orchestral accompaniment. Hereford Musical Festival, September 13, 1900.
43. The Blind Girl of Castél-Cuillé. Cantata for soprano and baritone soli, chorus, and orchestra. Leeds Musical Festival, October 9, 1901.
44. Nourmahal's Song and Dance. Pianoforte.
45. Six American lyrics.
46. Two Oriental waltzes.
47. Incidental music to the play Herod.
48. Meg Blane. Cantata for mezzo-soprano solo, chorus, and orchestra. Sheffield Musical Festival, October 3, 1902.
49. Incidental music to the play Ulysses.
50. Three song-poems.
51. Ethiopia Saluting the Colours. Concert-march for orchestra. Albani Commemoration Concert, Albert Hall.
52. Four Novelletten. String orchestra.
53. The Atonement. A sacred cantata for soli, chorus, and orchestra. Hereford Musical Festival, September 9, 1903.
54. Five choral ballads. Chorus and orchestra. Norwich Musical Festival, 1905.
55. Moorish dance. Pianoforte.
56. Cameos. Three pieces for pianoforte.
57. Six Sorrow Songs for contralto voice. St. James's Hall.
58. Four African dances. Violin and pianoforte.
59. Romance. Violin and pianoforte.
60. Twenty-four Negro melodies. Transcribed for pianoforte.
61.
62. Incidental music to the play Nero.
63. Symphonic variations on an African air. Orchestra. Philharmonic Society's concert, Queen's Hall, June 14, 1906.
64. Scènes de ballet. Pianoforte. Crystal Palace.
65. Endymion's Dream. Rhapsody. Soprano and tenor soli, female chorus and orchestra (MS.).
66. Forest scenes. Pianoforte.
67. { All my stars forsake me. / Dead on the Sierras. / The feast of Almachara. } Part-songs.
68. Bon-bon Suite. Baritone solo, chorus, and orchestra. First complete performance, Brighton Musical Festival, January 14, 1909.
69. Sea drift. Rhapsody. Unaccompanied chorus.
70. Music to the play Faust.
71. Valse suite. Pianoforte.
72. Thelma. Grand opera in three acts (MS.).

Without Opus Number.

Kubla Khan. Contralto solo, chorus and orchestra.
Anthems (6).
Songs (about 20).
Part-songs, &c.

THE EVOLUTION OF CLEF SIGNATURES.

(Second Article.)*

How did the sign which indicates the C clef assume its present shape? In the first place it must be mentioned that in the present day the sign has more than one variant, according to the German or the English custom, and even both of these have undergone changes in modern times. The usual English shape in type-printed music is thus or , whereas the German form is thus with a more pronounced lower lip. In both instances the line of the stave, of course, passes through the centre of the sign. It requires a considerable stretch of imagination to discover in these signs any resemblance to the original letter C, which indicated the particular line of the stave for the note, middle C; but nevertheless the gradual growth of these signs can be traced step by step. The reader must please accept a little of the early history of the notation of music to thoroughly understand the details I wish to place before him. It is quite unnecessary to say that the notation of European music originated in the Church, and that the whole cultivated art of music was surrounded by an ecclesiastical atmosphere for a very long period. We have every reason to believe that the songs of the people were as tuneful, and equally great in compass and variety as they were in later ages, but as the text of the song itself was seldom deemed worthy of transmission to paper, it it quite unlikely that in early days the more difficult feat of putting secular music into a recognized notation was ever attempted. 'Sumer is i cumen in' is an almost solitary example. Tradition passed onward both words and music, and on the whole more satisfactorily than the imperfect notation of monkish days. The Church, however, had a more serious interest in notation than the professional gleeman or minstrel, for the musical portion of the Church service could not exist in the happy-go-lucky manner as could ale-house songs. The Church had to conform to decrees from Rome, from whence no doubt teachers were sent from monastery to monastery in order to give instruction in methods of singing and chanting, and teach the latest manner of writing musical notation; for certainly something more tangible than singing by ear was a necessity. This necessity gave rise to a system of signs called 'neumes,' which, consisting of dots and pen marks, established an inadequate code, rather more in the nature of hints than definite indications of intervals and time. From neumes may be traced our present-day crotchets, quavers, etc. These neumes were placed over the words to be vocalised, and their position, higher or lower as the case might be, indicated the pitch of the note, while variety in the shape of the note stood for time speed.

It was a happy thought of some scribe to draw above the words of the chant a line, upon which, or under or over it, could be placed the neumes. This was the birth of staff notation. This line began to be recognised as that which indicated the pitch of the note middle C. Once the idea of a line became accepted as a part of musical notation, it is quite easy to imagine that other lines, indicating a fifth above or below the note C, would naturally suggest themselves. It is said that at first the C line was coloured yellow, and the other two lines, F and G, coloured red.

In due course the intermediate stave lines were added, and even many more until, in order to avoid confusion, the great stave was divided, and at a later date the middle C line was omitted. In the 13th century a stave of five and six lines was almost universal, though it is stated that a neume notation without lines was still employed in Germany. At the above-mentioned period the stave lines were of one colour, red or black according to the scheme of the book in which the music was written. Upon the C line a capital C was placed and, so far as my own observation goes, the F signature came into use at a very much later date, and the G sign even much later still, for certainly it is not greatly in evidence before the early part of the 16th century. When the Virginal came into fashion, music for that instrument was generally noted on two six-line staves, bass and treble, and the middle C line is repeated in each set.

Consideration may now be given to present-day distortion of the original C and F signs. In their first period they were always as neatly and as plainly written as might be. English hand-writing however has witnessed many changes, one of these being that the original graceful curve of the C became of a rigid, Gothic character and assumed so square a form that all semblance vanished. In order to avoid conflict with the C sign, which indicated common (or quadruple) time, the clef C was turned backward, and careless transcription and ignorance of its meaning gradually brought the C signature into the form in which we now know it. The same evolution also took place in the F signature, and those who care to trace these transformations may do so by examining manuscripts of different periods at the Bodleian or British Museum libraries.

Dealing with the C signature first, it will be observed that it is fairly plainly written in such 13th century music as has survived. A good example is to be seen in 'Sumer is i cumen in' (*circa* 1240-50), available in facsimile in many works. The notes are written on a six-line stave, the B flat is marked at the beginning of each stave, and the whole is by no means difficult to translate.

From the subjoined examples it will be observed that after the upper and lower curves of the C had been thickened, they were split up, and four single lines were attached to an upright stroke standing for the two thick strokes. In order not to interfere with the C sign indicating common time, this clef sign was frequently turned backwards. The four

* The first article appeared in *The Musical Times* of July, 1908, p. 443.

short horizontal strokes now touched the upright line, which, running from top to bottom of this page, closed the end of the stave (see Fig. 6). Thus was evolved the form used in type-printed music during the 17th and 18th centuries (see example, Fig. 7). From these it is easy to see how the present-day forms have taken their shape.

The F clef has passed through similar transformations. In Figs. 8, 9, and 10, the written F is getting into a somewhat wild scribble. Fig. 13 is an example of the modern form used in music printed from plates, easily identified as a resultant from the earlier engraved styles. Another variety in type-printed music of the 17th and 18th centuries was curiously like the letter S (see Fig. 12). In connection with my first article on the evolution of the G clef signature, I have just observed an interesting example in which Mendelssohn was old-fashioned enough to use the early form, the small *g* with the *s* above. (*See* the facsimile supplement to *The Musical Times*, January, 1902.)

Frank Kidson.

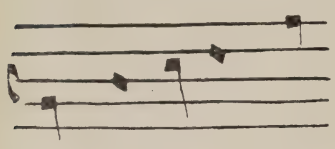


FIG. 1.

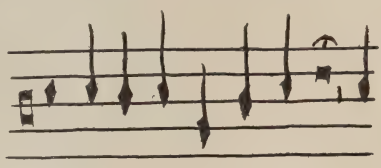


FIG. 2.

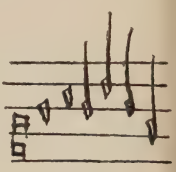


FIG. 3.

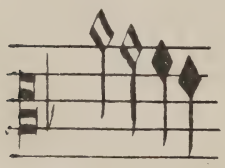


FIG. 4.

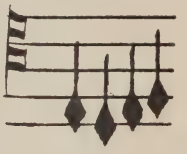



FIG. 5.

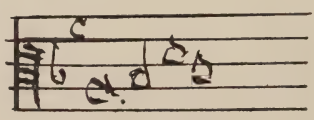


FIG. 6.

FIG. 7.

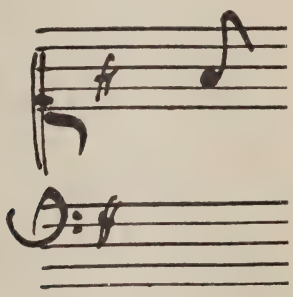


FIG. 8.

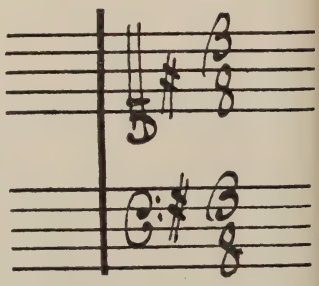


FIG. 9.

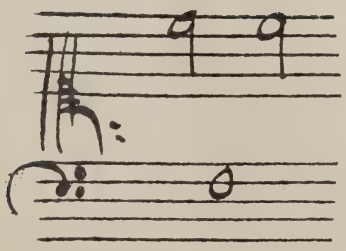


FIG. 10.

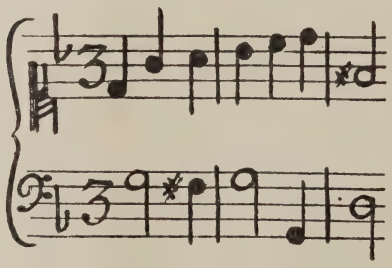


FIG. 11.

FIG. 12.

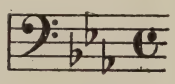


FIG. 13.

Facsimiles.

Figures 1 to 6. From manuscripts dating from the 13th to the 15th century.
Figure 7. The ordinary type C signature at the early part of the 18th century.
Figure 8. From an Italian MS. dated 1706.
Figures 9 and 10. From Italian MSS., *circa* 1720-30.
Figure 11. From Rolli's 'Canzonetti,' 1727. Engraved.
Figure 12. The usual type form of the bass clef signature in the early part of the 18th century.
Figure 13. The modern German form used in plate printed music.

Occasional Notes.

Sir Alexander Mackenzie delivered two very interesting and instructive lectures on Mendelssohn at the Royal Institution on February 6 and 13. On the second occasion he paid the following just tribute to the composer, the centenary of whose birth was celebrated last month, in the following words: 'Mendelssohn's influence, which was little short of magnetic upon English music and musicians, has often been discussed and, rightly or wrongly, has often been deplored in later years. So extreme a case of all-dominating influence is, in the very nature of things, not likely to occur again, certainly not for so prolonged a period. Whatever else may have taken their place, the aggressively imitative results of the Mendelssohn cult have some time ago disappeared; but in a singing and oratorio-loving country such as ours his mark cannot easily be rubbed out. The composer wrote most devoutly, in the spirit of his day. There is certainly no mysticism nor obscurity in 'Elijah,' but great dramatic power combined with much simple faith. Probably in those directly-appealing qualities lie the secrets of its staying power; and I fail to see that its continued hold upon the people obstructs the progress of other more recent works, which one honestly hopes will stand the test of time with equal success.'

'From first to last,' Sir Alexander went on to say, 'Mendelssohn was under the spell of unbounded enthusiasm for his art. Admit all his limitations, and there remains an extraordinary heritage of splendid accomplishment, full of indisputable originality, colour, and atmosphere, together with an invention which was nothing less than a revelation in his day, and might very well serve again as a model of disciplined symmetry, artistic restraint, and delicate feeling and fancy at some future period. I venture to think that Mendelssohn has been subjected to the severest and most searching trial that could be applied to the enduring qualities of any composer's art; for it is hardly possible to name another with whose creations the world has been on such familiar and intimate terms. None have been beaten so thin by constant use. Who could fairly say that their genuine admiration for Mendelssohn's great masterpieces has been lessened, or their pleasure diminished, by frequent hearing? Not I, for one.'

Music forms the text of the peroration to the Majority Report of the Poor Law Commission. Here are the words:

'Land of Hope and Glory' is a popular and patriotic lyric sung each year with rapture by thousands of voices. The enthusiasm is partly evoked by the beauty of the idea itself, but more by the belief that Great Britain does, above other countries, merit this eulogium, and that the conditions in existence here are such that the fulfilment of hope and the achievement of glory are more open to the individual than in other and less favoured lands.

That music should find its way into one of the most important Government Blue Books ever issued, is a most gratifying and encouraging sign of the times. Now that the power of music has been officially recognized in so remarkable a manner, it is to be hoped that public bodies may be more induced to show their practical sympathy towards an art that is so rich in its potentialities for brightening and refining the lives of the people.

Mendelssohn's 'Spring Song' (No. 30 of the 'Songs without words') is not only one of his best-known compositions, but he wrote it during one of his visits to England. As stated in our last issue (p. 88), the house on Denmark Hill, Camberwell, where on June 1, 1842, he noted down the 'Song,' has been demolished, but its delightful grounds now form a part of Ruskin Park. It was a happy thought of the Misses Deneke, desirous of commemorating the composition of the 'Spring Song,' to offer to place a sundial on the spot where he wrote this dainty pianoforte piece. They put themselves into communication with the London County Council; the offer was accepted, and the memorial is now in position. The sundial is of terra-cotta surmounted by a brass plate which bears this inscription:

> Here stood the house
> where Mendelssohn wrote the
> Spring Song. 1842.

Could there be a more appropriate memorial of Mendelssohn's sunny nature than a sundial?

The Birmingham Musical Festival will be held on October 5, 6, 7 and 8. Although the details of the programme are still unsettled, the novelties at present arranged are two: Part III. of Professor Granville Bantock's 'Omar Khayyàm—of which Part I. was produced at the last festival (1906) and Part II. at the Cardiff festival of 1907—and 'A song at midnight' for chorus and orchestra, composed by Mr. Rutland Boughton. The following choral works will also be included in the scheme: Elijah, Dream of Gerontius, Stabat Mater (Dvorák), Mass in C, No. 4 (Cherubini), and Judas Maccabæus, the last-named oratorio superseding the Messiah. Dr. Richter retains his accustomed place as conductor of the festival, and, as on the last two occasions, Mr. R. H. Wilson will discharge the important duties of chorus-master.

Professor Dr. Albert Kopfermann, librarian of the Royal Library, Berlin, has adopted an exceptional and most appropriate method of celebrating the Mendelssohn centenary by editing and publishing two hitherto unknown humourous part-songs for male voices, composed by the master. These are respectively entitled 'Musikantenprügelei' (Musicians' quarrel—literally, pummelling) and 'Der weise Diogenes' (The wise Diogenes). As the first is dated 'Rotterdam, April 23, 1833,' Mendelssohn doubtless composed this *jeu d'esprit* while waiting for the steamer to convey him to London, as he arrived here on the 26th of that month. The second, a canon, is dated 'February 11, 1833.' The words of the two pieces are probably by Mendelssohn himself; if so, they show the composer at his best as a humorist. They are arranged as two-part choruses for tenors and basses, who are diametrically opposed to each other, with the result that the pieces produce many comic yet, musically, most effective situations. It is to be hoped that these interesting Mendelssohn novelties, published by C. F. W. Siegel's Musikhandlung, Leipzig, will become available for English male-voice choirs.

Professor Arthur Nikisch will conduct, for the first time in England, Elgar's new Symphony at the Philharmonic Society's concert on May 13. This event, the first performance of the work by the Society, will be anticipated with special interest.

Messrs. J. M. Dent & Co. will very shortly issue a critical edition with explanatory notes of 'Beethoven's Letters,' translated into English by Mr. J. S. Shedlock, who also contributes the preface. The explanatory notes have been supplied by Dr. Alf. Chr. Kalischer, and the book will contain a photogravure frontispiece, many interesting portraits, facsimiles of music hitherto unpublished, &c. Of special interest to admirers of Beethoven—and who can estimate their number?—is the fact that the forthcoming publication will be the first complete English edition of Beethoven's Letters. Moreover, it will contain over 1,100 letters and notes, whereas two former collections, published in 1865-1867 respectively, contained only 733 of these characteristic communications of the mighty master. In addition to notes by the German editor, others have been contributed by Mr. Shedlock, who has long been acknowledged as a great authority on Beethoven in this country.

Dr. Ludwig Wüllner, perhaps the greatest living interpreter of German Lieder, has persistently been informed by the Press that he has no voice. He is therefore boldly advertising himself throughout his American tour as a 'singer without a voice.' His success, remarkable even for this uniformly successful artist, may to a certain extent be due to this clever and effective use of adverse criticism. Anyhow, it disarms the critics and those music-lovers who might otherwise expect to be regaled with a display of the vocal art at its best.

The genial and versatile writer of the 'Music and Art' column in the *Yorkshire Post* has discovered an edible connection between Wagner and Yorkshire, a county which, in a Wagnerian sense, must now be regarded as the land of Ham. But we will let him relate his discovery in his own words.

I have long been seeking for some sign of a connection between Wagner and Yorkshire, and have at last found one—in a most unexpected quarter. In 1877, when he was not entirely unknown in Yorkshire—for had not the 'Tannhäuser' March been heard at a Leeds Festival three years before?—he was in London for the Festival held in the Albert Hall, and on his return to Bayreuth he wrote to his host, the late Mr. Dannreuther, complaining that he missed the sense of comfort and well-being which he had derived from partaking of the 'Yorkshire Ham' which he had enjoyed at Dannreuther's breakfast-table, that, as he was engaged in composition, this consolation was indispensable, and therefore he must commission his friend to despatch him some. Later in the same letter he says, 'I have quite enough to do with my new little opera, to which I day by day—in the absence of the Yorkshire ham—can add only a bar or two. The prelude, however, is completed. If you will only visit us, I will play it to you. It sounds very nice!' The 'little opera' ('Singspiel') as he playfully styles it, was 'Parsifal.' Dannreuther seems to have fulfilled his commission, but the first 'Yorkman' (so in the text, but no doubt a misinterpretation of Wagner's writing 'York ham') was spoilt by the cook's ignorance of the foreign delicacy. But, presuming that subsequent efforts were more successful, we may, perhaps, congratulate ourselves that Yorkshire contributed something to the composition of Wagner's latest work, and if the connection between 'Parsifal' and Pig should seem rather far-fetched—well, so was the ham when it reached Bayreuth.

Had the above discovery appeared in a journal north of the Tweed, we should have classed it as a specimen of pawky humour.

A Tonika-Do-Bund (Tonic Sol-fa League), the first of its kind in Germany, was founded at Hannover on January 17. The event will most likely exercise considerable influence upon the development of choral-singing in schools and elsewhere, for the tonic sol-fa method has lately made many converts in the Fatherland, both among musicians and amateurs. It is now taught in many high schools. In addition to Hannover, Berlin, Brunswick, Cassel, Hildesheim, Rostock, Stettin and other towns contain apostles eager to teach the new, so far as Germany is concerned, musical gospel. The objects of the recently-formed League are the exchange of views and experiences of members, the acquisition of Tonika-Do literature, the instituting of courses of instruction, examinations, and so on. Fräulein Agnes Hundoegger is the first president of the League.

As a contribution to the history of the Grenadier Guards Band (the First Regiment of Foot Guards), the following extract will be read with interest. It is taken from the *London Evening Post* of Tuesday, April 11, to Thursday, April 13, 1749, and is reprinted, without comment, *verbatim et literatim*:

We are inform'd that on Sunday laſt the English Band of Muſick, belonging to the Firſt Regiment of Foot Guards, commanded by his Royal Highneſs the Duke of Cumberland, receiv'd their Diſmiſſion, to make Room for a Band of *Germans*, who mounted Guard on Monday laſt.

In connection with the celebration of the Mendelssohn centenary, a new monument has been erected over the composer's grave in the Dreifaltigkeits Cemetery, Berlin. It takes the form of a tall cross in white marble, bearing in letters of gold the name of the master, in addition to the dates of his birth and death. On February 3 it was almost hidden under a profusion of wreaths sent from all parts of Germany and other German-speaking countries, and even from places so distant as New York and Boston.

Brighton is a place where one naturally expects to be brightened up, therefore it is not surprising that even the journalistic enterprise of the place contributes towards that lightheartedness which the Queen of watering-places exercises upon the mental apparatus of its visitors. Proof thereof is furnished by an extract from the *Brighton Herald* of February 6, which reads thus:

THE HARMONIC AND MENDELSSOHN.

People have been asking why the Sacred Harmonic Society did not join in the celebration of the Mendelssohn Centenary at their concert on Thursday, but instead performed 'Israel in Egypt.' Perhaps the inquirers had forgotten that in his 'Elijah' Mendelssohn enjoins us to 'Hear ye, Israel.' This is just what the audience did. So Mendelssohn was not forgotten.

In a notice of the 'Israel in Egypt' performance facetiously referred to above, the musical critic of the *Brighton Standard and Fashionable Visitors' List* waxed eloquent. He said:

The only difference between the energy of Art and the energy of Nature is the amenability of the former to human control. Mr. Robert Taylor, as usual, set the flood in motion on Thursday night. He shaped its capacious channels and guided the flow of its broad, distended current. He let it roar and rage and swirl and batter to its heart's content—at the proper time.

Should any mountains require moving, or little seas drying up, no doubt Mr. Robert Taylor will be glad to receive orders, as he may be relied upon to carry out all such trifling operations with promptness and dispatch.

Next month we hope to give an illustrated article on Carlisle Cathedral.

LADY ORGANISTS, AND ONE IN PARTICULAR—MISS ELLEN DAY.

The organ is an instrument more closely connected with the sterner than with the gentler sex. From a physical point of view there is just cause for the association, but from the religious aspect there would seem to be just cause for a musically-gifted woman to hold the office of church organist. There must be countless instances of ladies who are devoutly and efficiently discharging the duties of organist in churches and chapels up and down the country, indeed, there are no fewer than thirteen lady organists of as many Protestant cathedrals in Ireland. Many a clergyman finds in his wife, or daughter, or schoolmistress a valued lay-helper as the 'chief-musician' of his village church, and even in towns the lady organist is not unknown as an efficient colleague to vicar or minister.

There were lady-organists, even solo performers, in Handel's day or within a few months of his death. At the opening of the Great Music Room, Dean Street, Soho, on January 18, 1760, 'Judas Maccabæus' was performed, and 'Between the first and second Act a Concerto on the Organ by Miss Frederick,' so the newspaper advertisements state. This lady, Miss Cassandra Frederick, was then a girl of some sixteen summers, as on April 10, 1749, she appeared at the Haymarket Theatre as a prodigy harpsichord player, 'aged 5½ years, a scholar of Paradies.' On March 11, 1760, at the Dean Street Room, at a performance of the 'Messiah, composed by the late George Frederic Handel Esq.' (as the advertisements record), Miss Frederick played between the 1st and 2nd Acts an organ concerto, newly composed by Signor Paradies,' her master. This work was probably that published by Welcker, of Gerrard Street, Soho, entitled

> A Favorite | Concerto | for the | Organ | or | Harpsichord | with instrumental parts | composed by | Domenico Paradies.
>
> N.B. This is the only Concerto ever Compos'd by him.

The 'N.B.' information may have been true at the time, but there are concertos, in manuscript, by Paradies at the Fitzwilliam Museum, Cambridge. That, however, by the way. At the concert above referred to 'Extraordinary Tickets' were to be obtained 'at the Office in Thrift-street.' Miss Frederick — on one occasion announced as 'Signora Frederick'—was also a singer. At a concert given in March, 1760, by the violoncellist Siprutini, the advertisements somewhat enigmatically state 'The vocal part by Miss Frederick and a gentleman.' Another lady organist at this time was a Miss Davis, who appeared at the Dean Street Room on February 15, 1760, in the threefold capacity of solo organist, vocalist, and flautist!

It is not difficult to recall the names of some distinguished lady organists of the past. First, in regard to technical attainment, is Miss Elizabeth Stirling (Mrs. F. A. Bridge), who, seventy years ago, was one of the first in this country to play some of the great fugues of Bach. The Mounsey sisters are not unknown to fame: the elder (Mrs. Bartholomew) was for nearly fifty-four years (playing at the age of seventy-five) organist of St. Vedast, Foster Lane, at the back of the General Post Office; while her sister, Miss Elizabeth Mounsey, held the organistship of St. Peter's, Cornhill, for forty-eight years and had the honour of being hostess to Mendelssohn on the two occasions that he played on the organ in that old City church. To the longevity record can be added Mrs. Partridge (died October 7, 1890), who was organist of Brixham Parish Church for fifty years and six months. In the forties of the last century a lady bearing the ecclesiastical name of Cope was organist of St. Saviour's Church, Southwark (now the cathedral), and about the same time Miss Kate Loder (Lady Thompson) officiated in a similar capacity at St. Peter's, Vere Street. The last report of the Royal College of Organists shows that there are a considerable number of ladies—Fellows, Associates, and Members—on the roll of that institution.

To the oft-asked question, Is organ playing incompatible with a good touch on the pianoforte? an answer is furnished in the long and distinguished career of the venerable lady who forms the chief theme of this article. Miss Ellen Day was born in London on March 3, 1828. She received her first lessons in music from her father, William Day, a violinist of repute, and for many years leader of the orchestra at Drury Lane Theatre. She afterwards studied under Henry Westrop, Eduard Schulz, and Mrs. Balfe. She made her first appearance in public as an eight-year old prodigy just seventy-three years ago! The occasion was one of the Lenten Concerts given at Drury Lane Theatre, and the date, March 18, 1836. The playbill, preserved at the British Museum, of this music-making shows that a gargantuan feast of music was provided on that particular fast-day (Friday) in Lent. In addition to a selection from

MISS ELLEN DAY.

(Photographed specially for this article by Messrs. Emberson & Sons, Wilton Road, S.W.)

Handel's 'Solomon' and a portion of Neukomm's 'Mount Sinai' (for the first time in London), Beethoven's 'Battle' and Haydn's 'Farewell' symphonies were performed. Bochsa conducted; Mori led the orchestra, of which Lindley and Dragonetti and the élite of the orchestral world formed a part; and the vocalists included Mrs. Bishop, Messrs. Balfe, Braham, and Hobbs, the last-named being the father-in-law of Dr. W. H. Cummings. The playbill states that 'The performance will take place in a splendid and spacious orchestra erected on the stage, which will be fitted up as the interior of York Minster on the occasion of the late celebrated musical festival.'

MONS. JULLIEN, IN 1842.

The little lady pianist was announced thus: 'At the end of the second part Miss Day will perform Czerny's Grand Fantasia on the Piano Forte (her first appearance).' When Miss Day, in her cosy dining-room, hands us the age-stained and much worn copy of the piece that she actually studied for her début seventy-three years ago, we remark, 'But this is Hünten's Alexis air, not by Czerny!' 'Yes,' she laughingly replies, 'but as Czerny was better known than Hünten, his name was substituted for that of the actual composer. My master, Mr. Westrop, somewhat elaborated the piece for the occasion, and furnished an orchestral accompaniment to it, and here is the actual score. I may add that I was so small that I stood to play my piece, and I walked to the extreme ends of the keyboard when the passages were beyond the reach of my little arms.' So successful was the child's first appearance that she was engaged to play a week later, at the last of the series of Lenten concerts, the playbill for March 25, 1836, stating that:

> At the end of the second part, the interesting and highly-gifted Miss Day, whose extraordinary performance last Friday was listened to with astonishment and delight, will repeat Czerny's Fantasia on the piano-forte.

In those days prodigies were not boomed by concert agents as they are now, and therefore Miss Day had to make her name unaided by the puff preliminary. She soon, however, attracted the attention of the critics, judging from the following notice of her second performance:

> She was enthusiastically applauded, and is, for her years, the most extraordinary performer we ever heard. Her touch combines firmness and delicacy, and her execution rapidity and precision. Her strength is equal in both hands, and the neatness and crispness of her whole performance elicited the warmest plaudits from the band, as well as the audience. (*Morning Post*, March 26, 1836.)

Two years later another wonder-child astonished musical London in the person of Teresa Milanollo, the violinist, aged eight years. She and Miss Day, aged nine years, gave a concert at the Hanover Square Rooms on June 9, 1838. On that occasion 'Mr. Strauss (of Vienna) kindly consented to assist the concert with his celebrated Band.' The two juvenile performers, Ellen and Teresa, united in 'a grand concertante duet,' by Benedict and De Beriot, 'Recollections of Sonnambula' and the nine-year-old pianist played a 'grand Concert-Stück' by Blahetka, 'performed at the Philharmonic Concert by the Authoress.' In a notice of the concert the *Musical World* said:

> Miss Day, as far as her little hands will permit, is quite up to anything which the difficulties of modern pianoforte music can demand of her . . . The little Day, who stood at the instrument, went through the whole with marvellous spirit; and her steady performance and truth of expression reflect the highest credit on her master.

On September 25 of the same year she took part in a concert given by a Mr. T. Baker, at the Public Rooms, Windsor, being announced as:

> Miss Day, the unrivalled infant prodigy, aged nine years, whose extraordinary performances has (*sic*) elicited the most enthusiastic applause in the musical world this season, will play on the pianoforte a Fantasia by Thalberg.

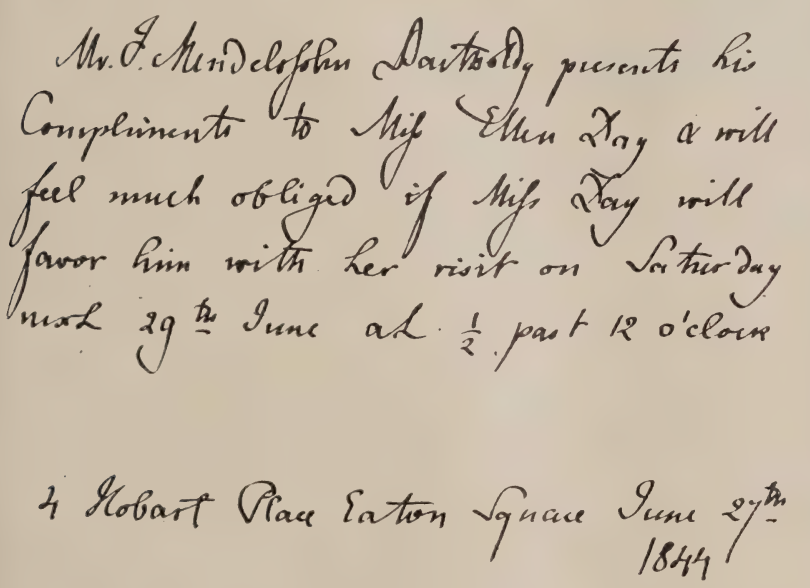
Two days later the child-pianist was 'commanded' to play before the youthful Queen Victoria, then aged eighteen, and who had occupied the Throne for three months. So unexpected, and at such short notice was the summons, that Caley, the Windsor dress-maker, had to make a proper court frock for Miss Ellen in one day. The *Berkshire Chronicle and*

Bucks and Windsor Herald recorded this important event in the child's career:

Miss Day had the honour of performing on the pianoforte before her Majesty at the Castle on Thursday. The pieces chosen were Hummel's Rondo in A, and a Fantasie of Doehler's. With such brilliancy and taste did this gifted child (only ten years of age) execute these different pieces as to give infinite delight to the whole of the Royal party. Her Majesty was graciously pleased to express her admiration, and to confirm it by a very liberal present.

This was copied by *The Times* and other London newspapers, and Lady Portman, Lady-in-waiting to Queen Victoria, wrote to Mr. Day that 'The Queen expressed much gratification at the talent displayed by his daughter when she had the Honor of performing on the Piano Forte before Her Majesty.'

In the spring of 1840 Miss Day gave a series of four concerts at the Hanover Square Rooms, and, with her brother John—to whom reference will subsequently be made—she appeared at Jullien's concerts in London and the provinces during the forties. She recalls Jullien's peculiarities and get-up—his gorgeous shirt front, his curls, &c. (See the illustration on the opposite page.) At the end of 1843 Miss Day and her brother went to Brussels, where they appeared with great success. Master Day remained behind in the Belgian capital in order to study under De Beriot. Shortly after her return to London, the gifted pianist received the following little note, which we give in facsimile:


Mr. F. Mendelssohn Bartholdy presents his Compliments to Miss Ellen Day & will feel much obliged if Miss Day will favor him with her visit on Saturday next 29th June at ½ past 12 o'clock

4 Hobart Place Eaton Square June 27th 1844

At the time appointed she found her way to 4, Hobart Place, opposite St. Peter's Church, Eaton Square, the only house, by-the-way, now standing at which Mendelssohn stayed during his visits to London. She played to the kind-hearted composer his G minor Concerto and Weber's A flat Sonata. In the latter piece he detected a wrong note, and showed his youthful visitor where it had occurred; he referred to her lightness of wrist, and said that if ever she came to Leipzig he would help her in any way he could. She had previously played to Liszt during one of his visits to this country, when he lodged at Erard's business premises in Great Marlborough Street. Later on, in 1848, the year before his death, she played to Chopin. He then had rooms in 4, St. James's Place, overlooking the Green Park, for which he paid 'four and a-half guineas a week, inclusive of bed, coals, &c.' Miss Day recalls that 'Chopin came into the room looking like a mere shadow and walking in a limp way. I played to him, as I did to Mendelssohn, a movement from Weber's A flat Sonata, and then he played to me his own lovely Nocturne in E flat.' There are very few lady organists who can say that they have played in private to Chopin, Liszt and Mendelssohn!

At the first concert which Miss Day and her brother jointly gave — Hanover Square Rooms, June 16, 1846—Maurer's Quartet for four violins was played by Sivori, Sainton, Willy, and Master Day, and Miss Day and Vincent Wallace played a pianoforte duet composed by Wallace. From this time forth both these young artists were held in great esteem for their interpretive gifts and pleasant personality. Not only as a solo pianist did Miss Day obtain distinction, but in performances of concerted music—the chamber concerts given by the late Mr. Dando, at Crosby Hall, for instance—did she show her ripe musicianship. Even now, when completing her eighty-first year, she plays with unerring skill, a lovely touch, and an amazing vigour which many a girl student might envy. In listening to Miss Day's brilliant rendering of Chopin's Ballade in G minor, it is almost impossible to realize that she made her first appearance seventy-three years ago. Of her it may truly be said that her hand has not lost its cunning.

Miss Day's long career of forty-five years as an organist can be briefly told. The only organ lessons she ever received were a few from James Coward, organist of the Crystal Palace. In 1864 she became organist of St. Matthew's Church, Westminster, and since the year 1882 she has held a similar appointment at Christ Church, Victoria Street, Westminster. Every Sunday finds Miss Ellen Day at her post, although she has by eleven years outspanned the threescore years and ten age-limit of the Psalmist. The cry 'too old at forty' should not be taken too seriously with such an example of longevity as Miss Day affords. Her wonderful vitality is in harmony with her great gifts, and her genial disposition is in keeping with her bright outlook upon life. In the full possession of all her faculties, and held in high esteem, the chief musician of Christ Church, Westminster, is a fine type of a lady organist, one in whom skilled musicianship and devout feeling are most happily blended. May the hand of Time deal gently with her as the years pass on.

No account of Miss Day would be complete without further reference to her brother, John Day (1830-1895). After having pursued his studies under De Beriot at Brussels, he made his first important appearance at the Philharmonic concert of June 23, 1845, when he played the *Adagio* and *Rondo* from De Beriot's Violin concerto in B minor. In the same year he made a great success as the solo violinist at the Norwich Musical Festival, and was in great request at all important musical events. In 1847 he joined Queen Victoria's private band, of which, at his death, he was the senior member.

As an organist Mr. Day held appointments at New Upton Church, Slough (1853), old Upton Church, and, from 1859 to 1869, All Saints' Church, Fulham.

For the greater part of his life his chief hobby was the making of violins after the models of the great artificers, these models being considered by competent

MR. JOHN DAY.

(*Photograph by Messrs. Emberson & Sons, Wilton Road, S.W.*)

judges almost equal to the originals. The above portrait of Mr. Day shows him stroking a pet pigeon, of which he was very fond.

Church and Organ Music.

THE ORGAN IN WESTMINSTER ABBEY.

The organ in the stately fane of Westminster is of historic if not national interest, by reason of the sacred edifice through the fretted aisles and vaulted roof of which the tones of the instrument reverberate with such impressive effect. Therefore it is with pleasure we record that the instrument has recently been greatly improved, whereby it has become worthy of its surroundings.

A series of re-opening recitals were given between February 15 and 20, by the following six distinguished organists: Sir Frederick Bridge, organist of the Abbey; Sir Walter Parratt, organist of St. George's Chapel, Windsor; Dr. W. G. Alcock, organist of the Chapels Royal and assistant-organist of Westminster Abbey; Mr. T. Tertius Noble, organist of York Minster; Dr. A. L. Peace, organist of St. George's Hall, Liverpool; and Dr. Basil Harwood, organist of Christ Church Cathedral, Oxford.

The following historical and other information was printed in each of the recital programmes, and is reprinted *verbatim et literatim*:

A small portion of the present organ dates back to 1694. In this year Father Smith undertook to add four stops to the organ then in the Abbey. The agreement is signed by the Precentor and the Organist, Henry Purcell.

Two of these stops are happily still in use—the stopped diapason (now in the solo organ) and the nason flute in the choir organ.

The organ in Purcell's time stood on the north side of the choir. In 1730 an organ was erected on the screen by Schrider and Jordan, and no doubt the organ then existing in the Abbey was incorporated in this instrument. At any rate, Father Smith's stops were included.

The new organ was presented by His Majesty King George II. after the Coronation, and the following Chapter orders referring to it are of some interest:

6th April, 1728.	Ordered that the new organ given by His Majestie to this Church be erected over the entrance to the Choir.
25th May, 1728.	Ordered that Mr. Schrider's articles for a new organ be now sealed.
21st Oct., 1730.	Ordered that the old organ loft be taken down and that the Treasurer dispose thereof.
7th Nov., 1730.	Ordered that the Treasurer pay Mr. Schrider in full for the new organ, a report being this day made to the Chapter that the same is finished according to the agreement.

The organ was opened on August 1, 1730, by Mr. Robinson, the Abbey organist, the anthem being Purcell's 'O give thanks.'

Various additions were made from time to time, until in 1846-47 the organ was greatly enlarged by Messrs. Hill & Son, and the greater part of the instrument was moved from the centre of the screen and placed on the north and south side.

In 1868 a 'solo' manual was added, two new stops, an open diapason and tuba, being inserted.

In 1871 four new stops were added—given by the Rt. Hon. G. Cavendish-Bentinck, an 'Old Westminster.'

In 1884 the organ was rebuilt and the north and south portions raised considerably. The splendid cases were not then erected, but in 1896 the north side—the outcome of the Purcell Commemoration—was added as a memorial to this great Abbey organist. The case on the south side was added at the expense of the Dean and Chapter some years later. The casing in the south aisle was given as a memorial to Mr. A. D. Clarke, the donor of the celestial organ, by his sister-in-law, Miss Beare.

In 1895 the celestial organ was added. This organ is in the triforium of the south transept, immediately above Handel's monument. It is connected with the manuals (on the screen) by an electric cable, and contains sixteen speaking stops and necessary couplers.

The organ has now been completely renovated, new tubular action and a new console being part of the work.

Most of the stops have been re-voiced, and the whole organ brought up to date by Messrs. Hill & Son. A large open diapason has also been added to the great organ.

The instrument now consists of seventy-seven stops, these being distributed over five manuals and pedal board. There are the necessary couplers, pistons, &c., and the wind is supplied by a gas engine.

The foregoing information was to some extent supplemented by the illustrated articles on Westminster Abbey which appeared in *The Musical Times* of April, May and June, 1907. We venture to point out that the 'Mr. Robinson' who opened the organ in 1730 was the composer of the well-known double chant in E flat bearing his name. Dr. Ben Cooke, his successor in the organistship of the Abbey, credited Robinson with the composition of Bach's great Prelude and Fugue in C! When pedal pipes—thirteen in number, GG to gamut G, and of unison pitch—were first added to the instrument, probably in 1771, Dr. Cooke composed his well-known Service in G in connection with that important event, probably in order to 'show off' the new and novel acquisition.

Subjoined are the programmes of the first three recitals:

Sir Frederick Bridge. February 15.

Concerto in D (second set) .. .. *Handel.*
Largo from Symphony ('From the New World') .. *Dvorák.*
(The opening melody will be played upon the stopped diapason added to the organ by Father Smith in 1694.)
Toccata and Fugue in C Major .. .. *J. S. Bach.*
Prelude to 'Parsifal' .. .. *Wagner.*
Two sketches .. .. *Schumann.*
(In the second sketch the celestial organ will be used.)
Solemn March .. .. *Purcell.*
(Composed for the funeral of Queen Mary, 1694.)
Ave Maria by Arcadelt (16th century) .. *Arranged by Liszt.*
(The little gongs in the celestial organ will be used in this number.)
Meditation. Introduction and Fugue .. .. *Sir F. Bridge.*

Sir Walter Parratt. February 16.

ENGLISH.

Chaconne .. .. *Purcell.*
Fantasia .. .. *C. H. H. Parry.*

AUSTRIAN.

Choralvorspiel, 'Nun danket alle Gott' .. *Herzogenberg.*

ITALIAN.

Fugue .. .. *Frescobaldi.*

FRENCH.

Communion sur 'Ecce panis angelorem' .. .. *Guilmant.*

DANISH.

Stimmungsbild, 'Paulus. No. 2, Paa Vejen til Damaskus' *Otto Malling.*

SPANISH.

'Offertorio para Organo' .. .. .. *D. Hilarion Eslava.*

RUSSIAN.

Fantasie .. .. *Th. Bubeck.*

GERMAN.

Choralvorspiel 'Jauchtz, Erd, und Himmel, juble' *Max Reger.*
Praeludium in A minor .. .. *J. S. Bach.*

Dr. W. G. Alcock. February 17.

Prelude and Fugue in A minor .. .. *J. S. Bach.*
Good Friday Music from 'Parsifal' .. .. .. *Wagner.*
Il Sposalizio .. .. *Liszt.*
Introduction and Fugue from the Organ Sonata on the 94th Psalm .. .. *Reubke.*
Improvisation.
Requiem Æternam .. .. *Basil Harwood.*
Finale from the Sonata in F minor .. .. .. *Rheinberger.*

The remaining three programmes of these interesting re-opening recitals we hope to give next month.

'THERE'S A FRIEND FOR LITTLE CHILDREN.'

Countless hymns have been written for the use of children. In many instances the poetry is as poor as the sentiment is silly. It is not an easy thing to write a children's hymn that will express great thoughts in simple language. That it can be done the lyrics of Mrs. Alexander and others bear testimony. One golden example is the hymn 'There's a Friend for little children,' which has just attained its jubilee. The author of these beautiful verses, Mr. Albert Midlane, was born on January 23, 1825, at Newport, Isle of Wight, where he has lived his long life of eighty-four years. He began versifying at the age of six! As a child, instead of listening to the sermon, he used to look through the index of the hymn-book for the names of the authors, little thinking that he should ever write hymns himself. Hymn-writing has been his life-long hobby. In the intervals of his business—that of an ironmonger at Newport—he has written some six hundred hymns.

None of Mr. Midlane's hymns have achieved such world-wide fame as 'There's a Friend for little children,' which is one of the most popular children's hymns in the English language. It was written on February 7, 1859, and first obtained the dignity of print in December, 1859, when it appeared in an obscure little monthly magazine called 'Good news for the little ones.' Now no hymnal, whatever its denomination, would be considered complete without this hymn. In its original form it is headed 'Above the bright blue sky,' together with verses 9 and 10 from I. Corinthians ii.—'Eye hath not seen,' &c. The verses of the hymn then differed from the order in which we now know them. The initial lines were (1) There's a rest, (2) home, (3) Friend, (4) crown, (5) song, and (6) robe, these words being emphasised by the use of italics. Most people will be in accord with the Rev. Dr. Julian, editor of the 'Dictionary of Hymnology,' in his opinion that 'The re-arrangement produces a better sequence in the order of the stanzas, and gives greater unity to the hymn.'

The tune 'In Memoriam,' by Sir John Stainer, to which Mr. Midlane's hymn is so often sung, has an interesting history. The story, evidently derived from first-hand information, is thus told in 'The Music of the Church Hymnary' by Messrs. William Cowan and James Love: 'The committee engaged on the music of "Hymns Ancient and Modern" (enlarged edition, 1875) were meeting at the Langham Hotel, London, and when the hymn came up for consideration it was found that though they had several tunes before them, none were considered satisfactory. It was suggested that a new tune might be written by one of the committee, and the Rev. Sir Henry Baker [the chairman] proposed that Sir John Stainer should retire to his (Sir Henry's) bedroom, and try what he could do. Sir John complied with the suggestion, and in a very short time returned with the present tune, which was at once adopted.' The tune, which first appeared in 'Hymns Ancient and Modern' (1875), was named 'In Memoriam' in connection with the death of Sir John's little son, Frederick Henry Stainer, who died on December 30, 1874. The composer was wise in writing his melodious and, to him, pathetic strain as a unison tune and within the compass of an octave, with E flat as the highest note. The tune should not be sung too quickly, or both music and words will be spoilt, and the concluding two lines of the last verse naturally suggest a much slower speed in order to give full significance to the prayer which forms the peroration of this supremely beautiful hymn. The tune is an ideal one for children, and the singing of it has given untold joy to numberless boys and girls in church, school and home.

ST. JOHN'S COLLEGE, CAMBRIDGE.

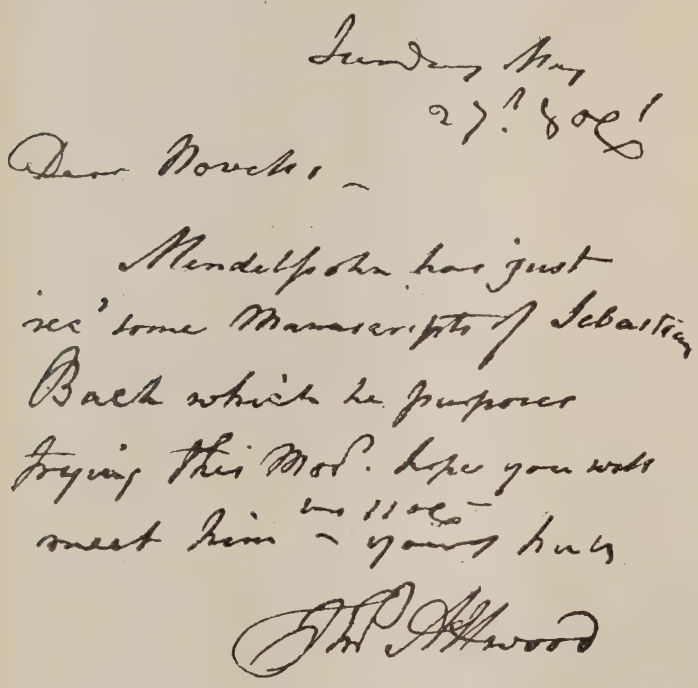
The following interesting selection of music was performed in the Chapel of the College on Sunday evening, February 21, under the direction of the organist, Mr. Cyril B. Rootham, with Mr. Ronald Hurry at the organ:

Double Chorus (8 parts) 'Now shall the grace' (Nun ist das Heil) .. .. *J. S. Bach.*
Concerto in D minor for two solo violins and string orchestra .. .. *J. S. Bach.*
Soloists—Mr. Haydn Inwards and Mr. F. Ricard.
'Vesperae de Confessore,' for solo voices, chorus, orchestra and organ .. .. *Mozart.*
Soloists—The Chapel Choir.

The 'Vesperae de Confessore' is the second of two Sunday Vespers written by Mozart. Composed in the year 1780, when Mozart was twenty-four years of age, it is scored for solo voices, chorus, organ, first and second violins, basses, trumpets and drums. Each of the six movements is complete in itself, and ends with the Doxology. The treatment of the *Gloria Patri* in each case is distinctive, though it is closely linked with the rest of the movement by being set to the music that forms the principal subject of each Psalm. The variety of appropriate and expressive musical renderings of which these words are capable in the hands of so versatile a composer as Mozart, is surprising. The first of the Vespers was performed in St. John's Chapel in 1906.

MENDELSSOHN AND BACH'S LITTLE E MINOR PRELUDE AND FUGUE.

As an echo of the Mendelssohn Centenary of last month, attention may be recalled to an incident connected with Mendelssohn's organ performances during his second visit to London, in 1832, and its interesting sequel. The little note in which Thomas Attwood invited Vincent Novello to hear the distinguished visitor play some Bach pieces on the organ in St. Paul's Cathedral we give in facsimile, a form which will serve the additional purpose of correcting two misprints in the copy which appeared in our last month's issue, p. 96:



Sunday May 27th 1832

Dear Novello, —

Mendelssohn has just rec'd some Manuscripts of Sebastian Bach which he proposes trying this Morn.: hope you will meet him — Yours truly

T. Attwood

One of the Bach pieces played by Mendelssohn on that occasion was the little E minor Prelude and Fugue. Novello was so struck with its beauty—and no wonder—that he asked Mendelssohn to furnish him with a transcript of the work. In a letter written (in English) from his lodgings in Great Portland Street, and dated May 6, 1832, Mendelssohn replied to Novello's request as follows:

> As soon as I have a free moment I will try to write for you the fugue in E [minor], but I cannot promise whether I shall succeed, as I fear I do not recollect exactly the distribution of parts in some passages. However, I will try it, and if I do not recollect it, get you a copy from Germany, where it must now be published in a collection of organ pieces.
>
> Believe me, my dear Sir,
> Yours very truly,
> Felix Mendelssohn Bartholdy.*

As a matter of fact the little E minor Prelude and Fugue had not been published at that time, either in Germany or anywhere else. As soon as Vincent Novello received the transcript from his young friend, he published the work in his 'Select Organ Pieces,' No. 42, with the following interesting note attached thereto:

> For this extremely rare specimen of Sebastian Bach's extraordinary musical genius, the Editor is indebted to the obliging politeness of his kind friend Mendelssohn Bartholdy, who frequently played it to him, *from memory*, at the time when there was no copy of the manuscript to be obtained in England. During his visit to Germany this year (1833), Mr. Mendelssohn was so kind as to procure a copy, and very obligingly allowed a transcript of it to be made for the Editor of this work, who had so often expressed his admiration of the composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other gratifying proofs of his liberal and friendly sentiments towards him.

At the beginning of the Prelude, Novello states 'From a MS. never before published,' and at the end of the Fugue he adds a little note of appreciation which reads: 'For originality of subject, masterly treatment of it, refined taste, and pathetic expression, this exquisite Fugue has probably never been exceeded, even by Sebastian Bach himself.—V. N.'

Thus it will be seen that one of Bach's most precious gems among the jewels of his organ music was first published in England. The text in Novello's edition differs slightly from other printed versions. The extent of these variants organists will find pleasure in discovering for themselves.

It is seldom that organists of churches are remembered in the testamentary depositions of the clergymen under whom they discharge their ecclesiastical duties. Such a rare instance is furnished by the will of the Rev. Arthur Gilbert Girdlestone, late vicar of All Saints' Church, Brixton Hill, who has bequeathed the sum of £10 each to his organist, verger, blower, and pew-opener.

THE OXFORD HYMN BOOK.

Compiled by the Dean of Christ Church, Dr. Strong, and the Lady Margaret Professor of Divinity, Dr. Sanday, with the co-operation of Miss Mary Church and the Rev. James M. Thompson, Fellow and Dean of Magdalen College, 'The Oxford Hymn Book' (the Clarendon Press) is, by inference, primarily intended for use at Christ Church Cathedral, Oxford, and at College chapels in the same University city. It contains only 350 hymns, of which nineteen are in the Latin tongue. Typographically the book has a quaint and old-world interest in that the music fount is based upon that of Peter de Walpergen, cut in Oxford about 1683. Attention is called in the preface to the 'heads of the Walpergen notes,' which 'are of two different shapes—spade-head or pointed, here used for the alto and bass; and club-shape without point, here used for the soprano and tenor. The tails of the notes also vary in position: those for the spade-heads being in the centre, and those for the club-heads being at the side.' If this distinction between 'spade-heads' and 'club-heads' will conduce to a more accurate rendering of the tunes, well and good. But a hymnal is for practical use, and although the book is beautifully printed it is open to question whether the enforced reduced size of the Walpergen music-fount will be

* This letter is preserved in the British Museum, Add. MS. 11,730, f. 127. Although Mendelssohn has dated it 'May 6,' the post-mark date is 'May 5, 1832.'

found satisfactory, *e.g.*, No. 161, especially when it is borne in mind that organ desks are placed at some considerable distance from the player.

The editing of the music has been undertaken by Dr. Basil Harwood, organist of Christ Church Cathedral, who has efficiently discharged his duties within the 'academic' lines of the compilation. Dr. Harwood has also contributed some good tunes to the book, and the Dean of Christ Church gives proof of his creative musicianship in five tunes. Large use has been made of 'the fine tunes and harmonizations of S. S. Wesley,' taken from the 'European Psalmist,' and some of the harmonizations of Dr. E. J. Hopkins have been adopted. It is a pity that the old mistake of the double suspension in line six of Mendelssohn's tune associated with 'Hark! the herald angels sing' should be repeated; and it seems strange that a hymn of praise like Lyte's 'Praise the Lord, His glories show' (No. 277) should be assigned to a minor tune. Of the eight hymns for children, Gauntlett's tune 'Irby' is given in four-part harmony instead of in its original unison form.

Reference may be made to one or two features of historical interest, especially as so much attention is now given to that aspect of hymn-tunes. It causes some surprise to find that the source of 'St. Theodulph' ('All glory, laud, and honour') is given as 'adapted from "Sellenger's Round," 1580,' by William Byrd. There is a contradiction in regard to the origin of 'St. Anne.' In one place (No. 132) it is given as 'Mr. Denby in Barber's Psalm Tunes (1687), founded on Henry Lawes' 136th Psalm in Sandys' Paraphrase (1636)'; later in the book (No. 273)—where the key, melody, and harmony are different!—the authorship of the tune is assigned to '? William Croft (1678-1727). The original melody and Bass from "A Supplement to the New Version," 6th Edition (1708).' In both instances, however, the tune in the *index* is assigned to '? Dr. Croft,' without any reference to that unknown person, 'Mr. Denby.' The 'Mr. Denby' myth, as the *composer* of 'St. Anne,' was destroyed by the late Major Crawford many years ago. Like 'St. Anne,' the tune 'Bedford' has been favoured with a double appearance, in one instance in its original triple rhythm and the other in the 'tinkered' (quadruple) version of William Gardiner, the Leicester stocking-maker. The date, 1699, assigned to Matthew Wilkins's 'Book of Psalmody' is too early.

Lastly, 'The Oxford Hymn Book' does not contain a single tune by Stainer.

PRESENTATION TO DR. KENDRICK PYNE.

At the Consistory Court, Manchester Cathedral, on February 9, a meeting was held in order to pay a tribute to Dr. James Kendrick Pyne in connection with his retirement from the organistship. The tribute took the tangible form of a handsome case of silver plate, a cheque, and an illuminated address. The opening sentence of the address sounded the keynote of the occasion in these words:

> To James Kendrick Pyne, Esq., Mus.D., F.S.A.
>
> Your retirement from the post of Organist of Manchester Cathedral, which you have occupied with great distinction for the long period of thirty-two years, is an event of so much importance in the history of that ancient foundation that it calls for some suitable recognition.

The Dean (Bishop Welldon), in making the presentation on behalf of the subscribers, addressing Dr. Pyne, said: 'I am anxious that those who are present at this meeting and, if possible, those outside it, should understand the exact nature of the presentation now to be made. It is in no sense an expression, an adequate expression, of the feeling which the city of Manchester entertains towards you; it is rather the gift of a few personal friends who are attached to you, who for a longer or shorter time, many for a long time, have appreciated your services in the cathedral. To me you have always been so kind in my short life in Manchester that I cannot offer you this tribute of respect without something of intimate feeling. The office which you have held in the Cathedral is one of which it is difficult to over-estimate the importance. On the music of the services held here a great part of their reverence depends, and I think I may claim that you have borne a large part in sustaining the services at their present high level.'

Dr. Pyne, in replying to the kind remarks of the Dean, and in thanking the subscribers for their handsome tokens of regard, made a characteristic speech. He began by saying that since his duties commenced thirty-two years ago, he had seen out every member of the College. He recalled the mania for the restoration of the cathedral, which was very trying. For years the building was almost unfit to conduct services in, and it resembled a builder's repository. It was impossible then to say with the sweet singer 'How lovely are Thy dwellings,' but rather, with Jacob, 'How dreadful is this place.' The climax came when at the end of the restoration a huge partition was placed between the nave and the choir. The organist could not hear a single sound of the singing. Nevertheless all went well until one unfortunate morning. He had begun the *Te Deum* with some considerable pomp, when a chorister shrieked in his ear, 'For gracious sake, sir, stop; the Dean's in the middle of the First Lesson.'

Dr. Pyne went on to say that the restorations were of a lengthy and dilatory nature and not pursued with much activity, so much so, indeed, that Dean Oakley facetiously remarked 'the restorations were conducted by the architect, two men, a boy, and a halfpenny dip.' In spite of all those drawbacks—the dim religious light and the dust-laden atmosphere—the gentlemen of the choir and the boys behaved like Trojans, and sang lustily and with a good courage. The public had little conception of the labour and expense involved in keeping up the services. The performances of the choir amounted to something like 730 a year, not counting rehearsals, and they sang very, very difficult music. There were no mellifluous echoes in Manchester Cathedral to augment the quantity of sound or to increase the purity or beauty of it, as in many churches. 'Everything is heard exactly as it is,' he said. 'Often have I wished that my choir could be heard under such improved conditions as, say, at St. Paul's Cathedral, where the most ordinary vocalists sound like seraphs.' As illustrative of the great musical influence of Manchester Cathedral, Dr. Pyne mentioned that from the organ loft many pupils had proceeded to distinguished positions in England, America, Canada, New Zealand and other places. 'The little boys are occasionally trying,' he added, 'but somehow I have missed them very much since I have left them.' Dr. Pyne will continue to retain his other appointments in Manchester—the Corporation organistship, with its weekly recitals in the Town Hall; Dean of the Faculty of Music and Lecturer on Music at Victoria University; and professor of the organ at the Manchester Royal College of Music.

SPECIAL SERVICES.

The Feast of the Conversion of St. Paul (Evensong) was worthily celebrated at St. Paul's Cathedral by the customary performance of a large portion of Mendelssohn's 'St. Paul,' to the accompaniment of a full orchestra. Steggall's fine festival setting, in C, of the *Magnificat* and *Nunc dimittis* was also sung. In the regrettable absence, through illness, of Sir George Martin, Mr. Charles Macpherson, the sub-organist, proved an efficient conductor, and Mr. Charles G. Marchant officiated at the organ.

Dvorák's 'Stabat Mater,' in its English version ('At the foot of the Cross'), was sung at the oratorio service on Sunday afternoon, February 7, at Brixton Church, under the direction of Mr. Douglas Redman, organist and choirmaster. The accompaniments were played by a full professional orchestra (led by Mr. F. Weist-Hill), and Mr. Welton Hickin was at the organ.

Mendelssohn's 42nd Psalm and 'Hymn of Praise' were sung by the Shalford Choral Society in the Parish Church, Godalming, assisted by a small orchestra, on February 3. Mr. Boxall was the leader of the orchestra, Mr. Harris presided at the organ, and Miss Beatrice Clarke conducted.

At St. Paul's Chapel, Trinity Parish, New York—a building erected in 1766, the Mendelssohn centenary was celebrated at a special service on February 2, when 'Lauda Sion' (Praise Jehovah) was sung with orchestral and organ accompaniment. Mr. Edmund Jaques, organist of the chapel, conducted, and Mr. Moritz Schwarz, assistant-organist of Trinity Church, was at the organ. The congregration numbered 1,296 persons. On March 2, at a similar mid-day service, which lasts from noon to 1 o'clock, the church cantata, 'The darkest hour,' by Mr. Harold Moore, is to receive its first performance in America.

At West Croydon Congregational Church on February 17, the thirteenth choral festival of the Surrey Congregational Union was held. Selections were sung from Mendelssohn's 'Elijah,' by the combined choir of over two hundred voices. Mr. Leonard H. Snow conducted, and Mr. J. E. Leah, organist of Guildford Congregational Church, rendered excellent service at the organ. An eloquent address on the true inwardness of music as an aid to devotion, given by the Rev. Thomas Stephens, of New Malden, was much appreciated alike by choir and congregation. The fine church was crowded to its utmost capacity.

Mendelssohn Centenary Services.

At Winchester Cathedral the anthems sung included 'Rejoice, O ye people,' 'Why rage fiercely the heathen?' and 'Judge me, O God' (all eight parts) were sung, and the whole of the six Sonatas and three Preludes and Fugues for the organ were played by Dr. Prendergast, the cathedral organist, and his assistant, Mr. H. R. Eady.

The whole of the music on Sunday evening, January 31, at Red Hall Church, Audenshaw, was by Mendelssohn, the selection including Psalms 95 and 43, and the second and third movements of the 'Hymn of Praise' symphony.

'Elijah' was performed, on February 3, at the Woodford Union Church, under the direction of the organist and choirmaster, Mr. Sydney Trick, with Mr. T. H. Goodwin at the organ. The choir numbered 150 voices.

At the monthly musical service on Sunday evening, January 31, at Cliff Town Church, Westcliff-on-Sea, Mr. J. R. Griffiths, the organist and choirmaster, played movements from the second and fifth Organ sonatas, and the choir sang 'Hear my prayer.'

A proposal has been set on foot to place a memorial of Dr. S. S. Wesley in Winchester Cathedral, of which he was organist from 1849 to 1865. 'It was during that period,' according to the circular announcing the project, 'and for the performance of his famous Winchester choir, that many of those anthems and services were written which have placed him in the very front rank of composers of church music.' Subscriptions, limited to one guinea, may be sent to Archdeacon Fearon, Mr. R. G. K. Wrench and Mr. Fred. Bowker (treasurer), all of Winchester.

Royal Academy of Music.

The following pieces were played at the Students' organ recital given at the institution on February 1:

Introduction and Passacaglia in D minor .. *Max Reger.*
Mr. C. H. Stuart Duncan.

Slow Movement from Sonata in G .. .. .. *Elgar.*
Fugue in D .. .. *Bach.*
Miss Kathleen Robinson.

Introduction and Variations .. .. .. *Battison Haynes.*
Mr. Arthur B. Wilkinson.
(Sir John Goss Scholar).

Bagatellen, Organ and Strings .. .. *Dvořák.*
Organ.—Mr. Henry Gilleece Dutton.
1st Violin.—Miss Elsa Owen.
2nd Violin.—Mr. Raymond Jeremy.
Violoncello.—Mr. John Mundy.

Grand Chœur .. .. *Guilmant.*
Miss Florence Rolfe-Fisher.

Cathedral Church of St. Paul, Malta.

On the Eve of the Feast of the Conversion of St. Paul—Sunday, January 24—the 'Conversion' section of Mendelssohn's 'St. Paul' was sung under the direction of Mr. W. S. Robinson, organist of the cathedral. On Wednesday, February 3, a special service was held 'In loving memory of Felix Mendelssohn Bartholdy,' when selections from 'St. Paul' and 'Elijah' were sung, and the 'Hymn of Praise' symphony and the War March of the Priests ('Athalie') were played. The Rev. J. Blackbourne conducted on the latter occasion. Both services were highly appreciated by the large congregations who attended them.

Choir Benevolent Fund.

The fifty-seventh annual report of the Choir Benevolent Fund furnishes proof of the highly prosperous financial position of this excellent organization. The quinquennial valuation made during the past year shows that, after providing for all possible claims, there is a surplus of over seven hundred pounds, notwithstanding the fact that a reserve of £1,500 has been made to enable the Society to grant pensions. Moreover, the Committee of Management are now in a position to increase the payments made at the death of members. This and the general prosperity of the Society is a matter upon which the members and the indefatigable secretary, Mr. W. A. Frost, are to be warmly congratulated. The only matter for regret is that there are still many members of cathedral and collegiate choirs who fail to realize the valuable benefits provided, at a cost within the means of all, by this admirable Fund.

Dr. Walter G. Alcock on February 16 displayed the resources of a three-manual organ which Messrs. J. W. Walker & Sons have built for the American Episcopal Cathedral, Manilla, Philippine Islands. The instrument, the gift of Mrs. Sears, of Mass., U.S.A., has been specially constructed for the trying climate of Manilla, which is very humid. The recital took place at the factory of Messrs. Walker.

An attractive booklet has been issued in connection with the reconstruction of the organ, by Messrs. William Hill & Son, in St. Mary's Church, The Boltons. In addition to the annotated programmes of the re-opening recitals, the publication contains views of the organ and photographs of the late vicar, the Rev. W. T. du Boulay, and the organist, Mr. R. Meyrick Roberts.

A novelty in hymnals, to be called 'The Fellowship Hymn Book,' is shortly to be issued. It is intended for the use of the Pleasant Sunday Afternoon Brotherhoods, Adult Schools, and similar meetings for men. The collection will include a considerable number of new hymns of a virile type, and expressive of the love of home. The tune-book is scarcely less original, as, in addition to the inclusion of a considerable number of tunes specially written by well-known musicians, a number of folk-song melodies will find a place in the selection. Mr. Edwin Dalton, of Aldersgate Street, and Messrs. Headley Brothers, of Bishopsgate Street, are the joint publishers of 'The Fellowship Hymn Book.'

Memorabilia, 1908, is an interesting pamphlet which gives 'A short account of the work and doings of All Saints' Church Choir, Monkwearmouth, Advent, 1907, to Advent, 1908.' In sending us the pamphlet, Mr. Ernest W. Moore, the organist and choirmaster of the church, says: 'It is compiled in order to sustain the interest of choir members, young and old.' He adds, 'Choir work should not be self glory, but a help and a stimulus to make choristers live noble lives—a stepping-stone to the formation of men of character.' Such ideals are worthy of all emulation.

ORGAN RECITALS.

Dr. Harford Lloyd, Ely Cathedral—Cavatina and Scherzo, *C. H. Lloyd.*
Mr. C. H. Moody, Ripon Cathedral (the 50th recital)—Grand Chœur in B flat, *Dubois.*
Mr. Hanforth, Parish Church, Sheffield—Concert overture in C, *Best.*
Mr. Clarence Lott, St. Sepulchre, E.C.—Offertoire in F minor, *Pearce.*
Mr. Alfred Hollins, Clapton Park Congregational Church—Cantilène, *Wolstenholme.*
Mr. R. W. Handley, Ancient Chapel of Foxteth, Liverpool—In Paradisum, *Dubois.*
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Evening Song, *Bairstow.*
Mr. Paul Rochard, Parish Church, Hinckley—Toccata in D minor, *Debat Ponsan.*
Mr. S. Wallbank, Parish Church, Keighley—Theme in G, with obbligato for the flute stop, *Dienel.*
Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Postlude, in the style of J. S. Bach, *Hesse.*
Mr. R. Barrett-Watson, Holy Trinity, Sunningdale—Symphony in E minor, *Holloway.*
Mr. George H. Rees, Caledonian Road Wesleyan Church—Intermezzo in D flat, *Hollins.*
Mr. T. C. Clynick, All Saints', Holberton—Andantino in D flat, *Lemare.*
Mr. James Tomlinson, Public Hall, Preston—Pastorale and Scherzo symphonique, *Guilmant.*
Mr. Alfred H. Dudley, Rock Ferry Congregational Church—Grand Chœur in G, *Salomé.*
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Fantasie Pastorale, *Renaud.*
Mr. Ellis Standring, St. Chrysostom's, Chorlton-on-Medlock—Toccata in A flat, *Hesse.*
Mr F. W. Holloway, Trinity Presbyterian Church, Harrow (opening of new organ built by Messrs. Morgan & Smith, Ltd., Brighton)—Concerto No. 1, in G, *Handel.*
Mr. R. W. Brown, Primitive Methodist School, Daisy Hill, Bolton—Spring song, *Hollins.*
Mr. G. Fryatt Mountford, Baptist Church, Tuscaloosa, Alabama—Andante in A, *Smart.*

Mendelssohn Centenary organ recitals were given by Mr. H. J. Taylor, Town Hall, Dover; Dr. Orlando A. Mansfield, Belgrave Church, Torquay; Mr. Westlake Morgan, St. Bride's Church, Fleet Street; Mr. W. Henry Maxfield, St. John the Evangelist's Church, Altrincham; Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford; and Mr. G. Bernard Gilbert, at the Town Hall, Stratford.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS

Mr. Arthur J. Hooper, Parish Church, St. James', Kennington.
Mr. Owen S. Jarrett, Parish Church, Honiton, Devon.
Mr. N. F. Byng Johnson, St. Mark's Church, Swindon.
Mr. John Meux, Parish Church, Greenwich.
Mr. W. H. Robertshaw, St. James's Church, Brighouse.

Mr. R. E. Miles, Vicar-Choral of St. Paul's Cathedral.

The final competition for Free Open Scholarships in the Royal College of Music, took place on February 11, when the following candidates were elected: *Pianoforte*, Joseph A. Taffs and Josephine Motto (both of London); *Singing*, Nora Moon (Morley), Catherine Ryan (Kilrush), George Macklin (Carnarvon), Joseph K. Ireland (Burton Salmon); *Organ*, Edward H. S. Walker (Sydenham), Albert Midgley (Perth); *Violin*, Frank H. Cullerne (Hereford); *Violoncello*, John K. Snowden (London), Ellen M. Bartlett (Exeter); *Clarinet*, Mendelssohn P. Draper (Penarth); *Hautboy*, Francis Murphy (London); *Horn*, Frank P. Probin (Birmingham); *Composition*, Edward G. Toye (London). The Pauer Memorial Exhibition (£7 10s) for the student of at least one year's standing in the College who attains the highest position among the *proxime* for the pianoforte, was awarded to Rosaline E. Moses (Cape Town).

Reviews.

Ode to a nightingale. For baritone solo, chorus and orchestra. Words by Keats. Music by Dr. Ernest Walker.
Milton, thou should'st be living. For baritone solo, chorus, orchestra of strings, and organ. Words by Wordsworth. Music by Gerald Bullivant.
[Novello & Co., Ltd.]

In Keats's beautiful Ode, Dr. Walker has found a congenial medium for intimate expression, and his setting contains much that is delicate, picturesque and highly characteristic of the composer's thoughtful style. The contemplative mood of the poem is reproduced in the music, which is continuous, repetitions of the words being avoided with almost Wagnerian rigour. The interest is varied by alternation and combination of solo and chorus. Some very effective passages occur in the choral writing, which is smooth and flowing, while it is modern in texture. The work will well serve to interest and display the skill of experienced choirs. The ending where the choir sings the words 'Fled is that music:—Do I wake or sleep?' unaccompanied, is novel and striking. Only a singer of responsive temperament will do justice to the baritone solo portions, which comprise nearly half the work.

Mr. Bullivant's short setting of Wordsworth's sonnet should find favour through its broad and genial melodious character. The spirit of the composition as a whole is more in accordance with the words:

'So didst thou travel on life's common way
In cheerful godliness"

occurring near the end, than with the despondent tone of the opening lines. We could pay no higher compliment to the instrumental introduction than to say that it recalls the style of Parry's 'Blest pair of Sirens,' although there is of course no suggestion of plagiarism. The solo portion is not exacting, and the choral parts are well within the scope of any choir with sufficient resources to give effect to the grandiose style of the work.

[The above reviews supersede those which, owing to a typographical accident, appeared incorrectly in our last issue, p. 102.]

Memorials of two sisters: Susanna and Catherine Winkworth. Edited by their niece, Margaret J. Shaen. With two portraits.
[Longmans, Green & Co.]

More than thirty years have passed since the death of the younger of the gifted sisters forming the subject-matter of this deeply interesting and well-compiled volume. No undue haste, therefore, can be charged against those who could furnish the material for the biography of Catherine, the better known of the pair, and the translator *par excellence* of German hymns into the English language. Would any English hymnal be considered complete without an infusion of those sacred poems of the Fatherland in Miss Catherine Winkworth's translations? But although she is best known by these admirable renderings into our vernacular, the volume is rich in a life—all too short though it was: she died at the age of fifty-one—full of interest and charged with high ideals and permeated with a desire to do good in every way. Her letters are charming. There is one, written in 1857, in which she gives a graphic description of Beethoven's Choral symphony, played under Hallé at Manchester. She says, it begins with 'striving after joy. There are lovely little bits like innocent childish happiness, long crescendos beginning in struggle and ending in exultation, then bits of intense longing and passionate despair—all mingled together in a most fitful, chaotic manner, like many lives; but it ends sadly.' Her descriptions of the remaining movements are equally poetic and discriminating. Much information is given of the co-operation with her of Sterndale Bennett and Otto Goldschmidt in preparing the music of the 'Chorale Book for England.' Indeed, there is much valuable matter in these readable pages that might be quoted. One extract must be given because of its importance from a translation

point of view: 'A hymn that sounds popular and homelike in its own language must sound so in ours if it is to be really available for devotional purposes, and it seems to me allowable for this object to make such alterations in the metre as lie in the different nature of the language.' These are wise words, even of wider application than to hymns, and should be laid to heart by translators who too often sacrifice sense to literalness. The correspondence of the Misses Winkworth reflects their attractive personality, and Miss Shaen has linked the letters to the life-story of her aunts in a manner which merits the warmest commendation.

SONGS.

Songs from the highway (Book I.). By Ernest Austin.
[Novello & Co., Ltd.]

Mr. Austin is well known as an apostle of modernism. In his case the tendency manifests itself in the form of indefinite tonality and rhythm. 'Love's tragedy,' for instance, which is the second of his six 'Songs from the highway,' is practically unbarred, and the accentuation is left to the discrimination of the singer, with whom it is to be hoped the accompanist will be in sympathy. The opening lines of this song, 'Plunged in grief, with straining heart and flooded eyes, moans the young girl by the body of her lover,' and the title, 'O sad day,' of another, will suffice to show that Mr. Austin pays some court to the prevailing taste for gloom in music. In these, as well as in two other songs of a less lachrymose character, the composer is his own author, in which capacity he takes more naturally to prose than to verse. 'In April,' of which the words are by Emanuel Giebel, is noteworthy in that the vocal part is in one key throughout. It is a bright song with an interesting accompaniment. That Mr. Austin's new volume does not lack variety is self evident.

PIANOFORTE MUSIC.

Allegro (Op. 64, No. 1). By Cyril Scott.
Prelude. By Ethel Barns.
Impromptu. By Cecil Hazlehurst.
The gate of memory. By Emerson Whithorne.
[Elkin & Co.]

Among modern harmonic effects those of Mr. Cyril Scott have the virtue of a flavour of their own, though people of academical leanings may find them an acquired taste. In his 'Allegro' Mr. Scott shows an anxiety to extend the conventional limits of the key, and in other respects provides his admirers with something to think over.

In her short 'Prelude,' Miss Barns secures an imposing effect; the hands that execute the piece should have a good command of the keyboard, and the power to play full chords readily.

Mr. Hazlehurst's 'Impromptu' is of moderate technical difficulty, and contains two engaging and widely contrasted melodies that make their appearance in many keys.

Mr. Whithorne's piece of pianoforte programme-music is a record of his impression of Rossetti's picture from which the title is borrowed. Its appropriateness as a musical delineation need not enter into the consideration of its abstract merits. The interest is chiefly harmonic, and the executive demands are moderate.

Brahms. By H. C. Colles. The Music of the Masters series.
[John Lane.]

Mr. Colles has the rare gift of writing lucidly on technical subjects. In perusing the pages of this handy little volume, one is struck by the breadth of view of the author in analysing the works of Brahms. It is obvious that he is an admirer of the master, else he would not have given such whole-hearted study to his works as is proved by this book; yet Mr. Colles does not assume a partisan attitude, but sets forth the result of his Brahmsian studies in a manner which calls for unqualified praise. An example of his attractive style is furnished in the following extract referring to the third movement of the first Symphony: 'The *Allegretto* has for principal theme a light-hearted little tune played by the wind over a *pizzicato* bass. This fragment will recall to those who have heard it its freshness, like to a mild spring day. There are tributary themes which add new incident and ever-changing interest; all is living and moving, yet nothing strenuous or earnest, though in the central episode (worked in with the music of the first part in the coda), there is a touch of mystery like a cloud passing across the face of the sun.' A stray sharp appears to have found its way into the music-type example on p. 84.

CHORAL MUSIC.

The Fakenham Ghost. Cantata for soprano solo, chorus and orchestra. Poem by Robert Bloomfield. Music by Bertram Luard-Selby.
[Novello & Co., Ltd.]

It was with this little cantata that Mr. Luard-Selby won the prize in the recent competition of the Association of Musical Festivals. Bright music allied to humorous words will never cease to appeal to choralists and their audiences, therefore this latest addition to the category should become a favourite piece, especially as it has more purely artistic virtues than humorous descriptive choral works are wont to possess. The ghost is a stray ass's foal that, for company, follows a benighted ancient dame on her trudge over the moor. The eight lines that solve the mystery of the apparition and its pattering footsteps are cast in the form of a short and easy solo that might very well be sung by all the sopranos of a choir. The music never fails to suit the words, and melodic and rhythmic invention sustain the interest throughout. Extreme chromatic changes are avoided, and choralists will find little difficulty in tackling their parts.

The Organist's Christian Year. Edited by Charles William Pearce.
[The Vincent Music Publishing Company, Ltd.]

This well got-up volume is as attractive from its handsome appearance as by its Kebleic title. It claims to provide 'a series of useful voluntaries (original and selected) appropriate for use on each Sunday.' The preface states that 'An attempt has been made to meet the requirements of "all sorts and conditions" of organists, by selecting pieces *mostly* [the italics are Dr. Pearce's] of an easy character, so that this book can be taken up and played from without much (if any) previous preparation.' Apart from the danger of putting a premium upon laziness, we doubt if the rank and file of organists could efficiently perform most of these pieces without 'previous preparation' and even some considerable practice. The pedal part is very much in evidence throughout, and Dr. Pearce has a penchant for double pedals, a stretching of the legs which may be overdone. Some of the selections are peculiarly happy, such as an ingenious postlude, by the editor, on the tune 'Helmsley,' for a Sunday in Advent, and an arrangement of 'I know that my Redeemer liveth' as a Communion voluntary on Easter Day; but the appropriation of Handel's operatic overture 'Giustino' (not 'Guistino,' as printed) to Septuagesima Sunday is not quite so obvious—at least, to a reviewer who is, perhaps, less ecclesiastically minded than Dr. Pearce.

Ode on Time (Op. 27). Poem by Milton. Set to music for baritone solo, chorus and orchestra, by Dr. H. Walford Davies.
[Novello & Co., Ltd.]

Everything that comes from the composer of 'Everyman' has claims upon the attention of musicians. In attempting the formidable task of composing music powerful enough to be associated with Milton's impressive poem, Dr. Davies has once again justified confidence in his powers of insight and expression. The poem is big and serious, although it has its note of joy, and deals as it were with great issues. It forms, therefore, a fit text for the austere and brooding style of the composer.

The work is a short one, occupying about ten minutes in performance. The baritone solo is sometimes detached from

and sometimes immersed in the chorus. It is stated that the solo may be sung by a small semi-chorus of baritones. The choral portions, while not presenting great difficulties, call for experienced singers. The dynamical changes are often very striking. A great climax at the words :

> 'Truth, and Peace, and Love, shall ever shine
> About the supreme throne
> Of Him to whose happy-making sight alone
> When once our heavenly-guided soul shall climb—'

is one of the fine points of the work, and the majestic close :

> '. . . we shall for ever sit
> Triumphing over Death and Chance and thee, O Time.'

is a splendid, jubilant peroration that seems to call for the sonority of thousands of executants.

SONGS BY BRAHMS.

Five Songs (Op. 19). For soprano or tenor.
Nine Songs (Op. 32). Two volumes.
English versions by W. G. Rothery.

[Novello & Co., Ltd.]

It is greatly to be hoped that the provision of the singable and poetic English versions by Mr. W. G. Rothery will increase the vogue of Brahms's songs, which are less often heard than they should be.

The first group (Op. 19) contains 'The kiss' (*Der Kuss*), 'Parting' (*Scheiden und Meiden*), 'Parted' (*In der Ferne*), 'The blacksmith' (*Der Schmied*), and 'An Æolian harp' (*An eine Aeolsharfe*). The first four named are very simple and diatonic, and generally within the powers of amateurs. The touching words of 'An eine Aeolsharfe' are by Möricke, and have impelled the composer to one of his best efforts. The setting will test the mettle of experienced singers. The accompaniment is a thing of beauty in itself. We commend the song to the attention of competition committees on the look out for a beautiful and searching test.

The nine songs forming Op. 32 comprise, in the first volume : In the night (*In der Nacht*), I promised thee (*Nicht mehr zu dir zu gehen*), Amid the gloomy woods (*Ich schleich' umher betrübt und stumm*), O where? (*Wo ist er nun?*) ; and in the second volume : Vain is thy power (*Wehe, so willst du*), You say my heart deceived me (*Du sprichst, das ich mich taüschte*), Smiles about thy lips are straying (*Bitteres zu sagen denkst du*), No more we twain go forth a-maying (*So stehn wir, ich und meine Weide*), Thou art my queen (*Wie bist du, meine Königin*). This group may be described as fairly simple and melodious for art songs, and they afford ample scope for interpretation. Their compass is within the powers of average voices ; only once or twice do they go beyond the treble stave. One of the most elaborate and expressive is 'In the night,' while one of the simplest, 'Amid the gloomy woods,' illustrates the composer's fondness for the flat sixth of the key.

BOOKS RECEIVED.

Reminiscences of my life. By Charles Santley. With 15 illustrations. Pp. xvi. + 319 ; 16*s.* net. (Sir Isaac Pitman & Sons, Ltd.)

Johannes Brahms : the Herzogenberg correspondence. Edited by Max Kalbeck, translated by Hannah Bryant. With portrait. Pp. xx. + 425 ; 10*s.* 6*d.* net. (John Murray.)

Personal recollections of Wagner. By Angelo Neumann. Translated from the fourth German edition by Edith Livermore. Pp. v. + 329 ; 10*s.* 6*d.* net. (Archibald Constable & Co., Ltd.)

Analysis of the evolution of Musical Form. By Margaret H. Glyn. Pp. xxvii. + 331 ; 10*s.* 6*d.* net. (Longmans, Green & Co.)

Aspects of modern opera : estimates and enquiries. By Lawrence Gilman. Pp. 216 ; 4*s.* 6*d.* net. (John Lane.)

August Manns and the Saturday Concerts. By H. Saxe Wyndham. Pp. xvi. + 244 ; 3*s.* 6*d.* (The Walter Scott Publishing Company, Ltd.)

Three impressions of Bayreuth. By Rose Koenig. Pp. 71 ; 1*s.* net. (William Reeves.)

Physical development in relation to perfect voice production. By H. Travers Adams. Pp. 80 ; 2*s.* net. (William Reeves.)

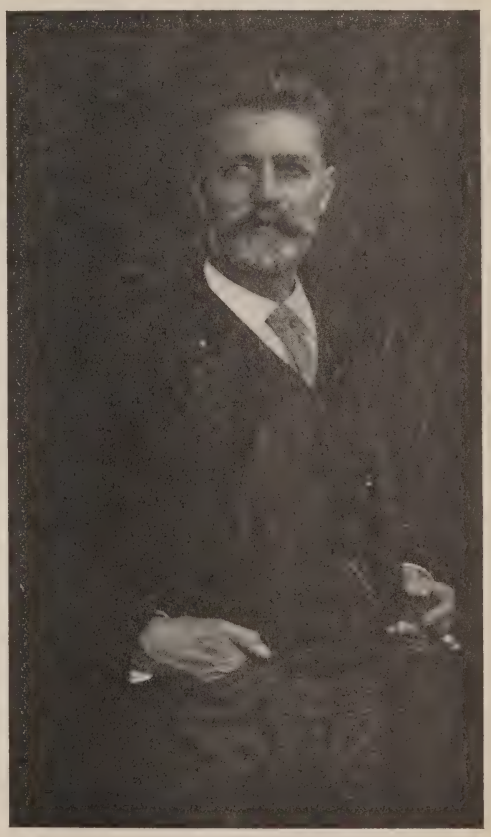
How to compose. By Edwin Evans, Senr. Pp. xvi. + 102 ; 1*s.* 6*d.* net. (William Reeves.)

The Rudiments of Gregorian Music. By Francis Burgess. Pp. 24 ; 6*d.* (William Reeves.)

Obituary.

PROFESSOR HAUSMANN.

Chamber music has sustained a great loss by the sudden death of PROFESSOR ROBERT HAUSMANN, at Vienna, on January 19. Born at Rottleberode, in the Harz, on August 13, 1852, he successively studied the violoncello under Theodore and Wilhelm Müller, the latter master at



PROFESSOR ROBERT HAUSMANN.

the Berlin Hochschule at its foundation in 1869. At the urgent request of Joachim, Piatti took the young man as a pupil, and after he had held the appointment of violoncellist in the private quartet of Graf Hochberg, he became second professor of the violoncello at the Hochschule. Professor Hausmann was well known and highly esteemed in England as the violoncellist of the Joachim Quartet, which he joined in 1879. His playing was characterized by great power, yet always tempered with artistic restraint, and as a classical interpreter of chamber music, no less than by his influence as a teacher, Robert Hausmann was an artist of the highest rank. To his ripe musicianship were united a most attractive personality, and his geniality of manner, no less than his courteous bearing, won for him the respect and esteem of many music-loving friends in England.

EDOUARD FÉTIS.

M. Edouard Fétis, son of the famous Fétis of the 'Biographie universelle des musiciens,' died at Brussels on January 31 at the age of ninety-seven. He was librarian of the Bibliothèque Royale, and to a certain extent carried on his father's work by publishing a number of books, such as 'Les Musiciens Belges,' and sundry volumes on the artistic treasures of the Belgian museums. He became music and art critic for the *Indépendance Belge* in 1836, and held that post till his death, his last musical criticism having dealt with the production of M. Dukas's opera 'Ariane et Barbe-Bleu' at the Théâtre de la Monnaie on January 2. This wonderful old man, the world's doyen of musical critics, died, not of senile decay, but as the result of a street accident, and in the full possession of all his faculties, within three years of becoming a centenarian!

MR. J. L. MOLLOY.

Mr. James Lymon Molloy died on February 4 at Woolleys, Hambleden, Bucks, in his seventy-second year. The eldest son of Kedo Molloy, of Cornolore, King's County, Ireland, he was born there on August 19, 1837. He was called to the English bar in 1864, and music was his recreation. Between 1873 and 1903 he composed over one hundred songs, of which not a few attained extraordinary popularity—'Darby and Joan,' 'Love's old sweet song,' 'Thady O'Flinn,' 'The clang of the wooden shoon,' and 'The Vagabond.' Three operettas testified to his melodic gift: 'The student's frolic' (libretto by Arthur Sketchley), 'My aunt's secret,' and 'Very catching.' Mr. Molloy, who was a man of genial disposition, wrote an interesting book entitled 'Our Autumn holiday on French rivers.'

MADAME KLEEBERG.

Madame Clotilde Kleeberg, the well-known and generally appreciated pianist, died at Brussels on February 7. Born of German parents, in Paris, on June 27, 1866, she became a pupil of Madame Réty, and later of Madame Massart, at the Conservatoire, where, in 1877, she gained a 'first medal,' and in the following year the 'first prize' for pianoforte-playing. After having for some time studied under Madame Clara Schumann at Frankfort, she started at the early age of twelve on her career as virtuoso, and met with great success in France, Belgium, England, Germany and Russia. She made her first appearance in England at Mr. Manns's benefit concert, Crystal Palace, June 9, 1883, when her beautiful touch and refined style were greatly admired.

MR. G. H. JOHNSTONE.

Birmingham could boast of no more warm-hearted or truer lover of music than George Hope Johnstone, whose death, at the age of sixty-eight, we much regret to record. Prominently identified with the public, social and philanthropic life of Birmingham for nearly forty years, Mr. Johnstone gave many of the best hours of his busy life to music and the furtherance of the art in Birmingham. Music was his great delight. At the age of ten he entered the choir of the Swedenborgian Church, Birmingham, and remained a chorister there for half-a-century. Owing to his interest in the church music, the choir became one of the best in the Midlands, and not a few distinguished vocalists and players, as personal friends of Mr. Johnstone, occasionally found their way into the singing-pew or organ loft. He had a fine music-room in his home at Headingley, Handsworth (where he died on February 13), and his further interest in art showed itself in a fine collection of paintings.

Mr. Johnstone's public musical work, always cheerfully and willingly rendered so long as his health permitted, was of an important and most useful nature. His zeal and interest in music afforded full play for his energies as chairman of the Institute of Music and President of the Amateur Orchestral Society. Moreover, he was connected with the Birmingham Musical Festivals for thirty years, and since 1882 he had been a prominent member of the Orchestral Committee. He was one of the founders of the Birmingham Clef Club, a social organization which has fulfilled its object of providing a rendezvous for musical and intellectual intercourse.

At the funeral service held in Wretham Road Free Church, Handsworth, Sir Frederick Bridge and Mr. C. W. Perkins, together with Mr. G. H. Manton, the organist of the church, presided at the organ. The remains were afterwards cremated at the Crematorium, Perry Barr. Mr. Johnstone was one of that fine type of Englishmen who, successful in business, devote themselves heart and soul to the moral and intellectual welfare of those among whom their lot is cast.

MR. JOSHUA MARSHALL.

The death is recorded with regret of Mr. Joshua Marshall, founder of the well-known firm of Messrs. Joshua Marshall & Co., Limited, music sellers and pianoforte dealers of Huddersfield and elsewhere. Born at Southowram, near Halifax, on September 14, 1841, Mr. Marshall showed great aptitude for music at an early age, and as a boy of sixteen he was appointed organist of St. Patrick's Church, Huddersfield. He had a remarkably keen ear, and became an excellent pianist and accompanist. For many years his musical activities outside the management of his business embraced the conductorship of the Huddersfield Choral, Glee and Madrigal, and Orpheus Societies. During the organistship of the late Mr. Henry Parratt at the Parish Church, Huddersfield, Mr. Marshall discharged the duties of choirmaster and occasionally officiated as deputy organist. At one period of his career he was organist at Brunswick Street Free Wesleyan Church, and from 1882 to 1886 he was borough organist. As a composer he was favourably known by his beautiful setting of Longfellow's 'Stars of the summer night.' In addition to several hymn-tunes and a local patriotic song, 'Our Town, our Trade,' he composed a Litany (MS.), in use at Huddersfield Parish Church, and he made an arrangement of the quaint 'Holmfirth Anthem.' Mr. Marshall was held in great esteem by all who knew him, for he was one who combined in his personality musical gifts and a genial disposition. His death took place at his residence, 22, Portland Street, Huddersfield, on February 13.

MR. SILAS.

Frequenters of the British Museum Reading Room will miss one of its 'characters'—the little man with remarkable features and wearing a red fez. Édouard Silas was his name, and he died on February 8, at 7, Comeragh Road, West Kensington. He was born at Amsterdam, August 22, 1837, and made his first public appearance there at the age of ten, after having studied under Neher, of the Court Orchestra at Mannheim. He then became a pianoforte pupil of Lacombe, in 1839, and of Kalkbrenner, at Paris, in 1842. Upon entering the Conservatoire he studied under Benoist (organ) and Halévy (composition), and in 1849 obtained the first-prize for organ playing. Since the year 1850 he made England his home. His first appearance here as a pianist was in the spring of 1850, at a concert of the Liverpool Philharmonic Society, and on May 21 following he played for the first time in London at one of John Ella's Musical Union matinées. The merits and demerits of his performances at that time were the subject of a little newspaper war in the *Musical World* of 1850. For many years Mr. Silas was organist of the Roman Catholic Chapel, Kingston-on-Thames, and in 1866 he secured the prize of the Belgian competition for sacred music by his Mass for four voices and organ.

A somewhat prolific and certainly a gifted composer, there can be placed to his credit an oratorio, 'Joash' (Norwich Musical Festival, 1863); a Symphony in A (Musical Society of London, April 22, 1863, and Crystal Palace, February 20, 1864); Pianoforte concerto in D minor; a Fantasie and an Elégie, both for pianoforte and orchestra (Crystal Palace; 1865 and 1873); three Mythological pieces for orchestra (Philharmonic concert, 1888); an English opera, 'Nitrocris', overture and incidental music to 'Franchette'; a musical comedietta, 'Love's dilemma'; a Cantata; a Symphony in C, in addition to a large number of pianoforte and organ pieces, &c. He was also the author of an unpublished

treatise on Musical Notation, and an Essay on a new method of Harmony. His organ music deserves greater attention than it receives, as for instance an Andante in D, with its stately middle section in B flat, and an Allegro moderato in F.

For many years he had a harmony class at the Guildhall School of Music and at the London Academy of Music. Mr. Silas had a pretty wit, and his store of stories seemed endless. An instance of the former occurred when he was walking with Sir George Martin through some of the narrow courts near St. Paul's, when he said, 'What a number of chromatic passages there are about here.'

MR. FREDERIC WEBER.

A familiar figure in London musical circles has been removed by the death of Mr. Frederic Weber, which, we regret to record, took place at his residence, 23, Highbury Grange, on February 16. Born in Würtemberg, on November 5, 1819, Mr. Weber came to England in 1841, and eight years later he was appointed resident organist of the German Chapel Royal, St. James's Palace, an office he held with distinction for fifty-two years, until his retirement in 1901. He was the author of a 'Popular history of music from the earliest times,' 'The pianist's practical guide,' and 'Comprehensive counterpoint.' His last work, a treatise entitled 'Numeral notation, or An easy method of mastering harmony and counterpoint,' he had completed only a few weeks before his death in his ninetieth year. In later years his energy was mainly concentrated upon the realization of a wish that was ever present in his mind, viz., to increase the interest of the people in music and the history of the art, to help amateurs towards a more intellectual understanding of the music they played and heard. Mr. Weber was the recipient of the Jubilee medal, the Danish Order of Merit, together with the Prussian Orders of the Crown and of the Red Eagle, both of the fourth class.

Mr. John Evans, first musical adviser to the London School Board, from 1872 to 1892, died, we regret to record, at Clevedon, on February 9, aged eighty-seven years.

STRAUSS'S 'ELEKTRA.'

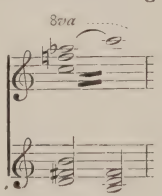
Produced at Royal Opera House, Dresden.

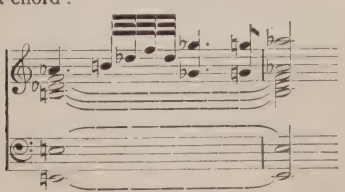
Of the many suggested definitions of genius, probably none have pointed to the fact that one of its qualifications is, of necessity, a complete egotism. The man who would aspire to the title must exert his creative powers for himself alone, and, quite incidentally, for those who chance to think with him, entirely disregarding popularity, success, or pecuniary gain. On this account the offering of a prize for a work of art—be it music, poetry or plastic art—has but the faintest chance of bringing to light a masterpiece. Competition, whatever its merits in commerce, is not healthy in art, where the best work is done solely to satisfy the creator thereof.

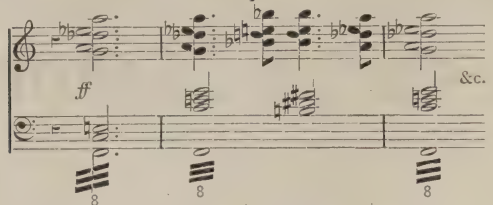
It is particularly noticeable with Richard Strauss that his favourite line of work lies in the region of the perverse and unnatural. If this were obvious in 'Salome' it is equally so in 'Elektra.' True, the motives in the latter opera are more wholesome, according to English standards, than in the former. But the gloom and horror which pervade von Hofmannsthal's play are evidently the features which attracted the composer, and these features are what make one ask, Can such a work ever become popular? Will the man who goes to the theatre to be amused ever tolerate a drama possessing the solitary motive of revenge, a drama containing no love interest, no light relief, nothing but an hour-and-three-quarters of black hate? In a word, will 'Elektra' survive after its novelty has abated? Naturally, to answer for the general public is impossible, but for that comparatively small section of humanity who has an appreciation of what is true in art, an unqualified affirmative can be returned.

There have been given, up to the present time, three performances of 'Elektra,' at all of which the writer has been privileged to be present. This may, perhaps, qualify him to write with more assurance than those who have had to judge the work after the first representation. On each occasion the impression received has been the same: an overwhelming sense of the *bigness* of the latter part of the opera. The curtain descends leaving one, for a moment, stunned by the awful tragedy of Elektra's life. Taken separately, the earlier scenes contain much that is beautiful—two or three of the rare lyrical moments occur in the first half—and all is expressive; but they are detached scenes, wonderfully written and well contrasted. After the entrance of Orestes there is no break; it is one long *crescendo* of emotion until the fall of the curtain. It is noteworthy that the shape of the opera has been assisted by the judicious cuts and alterations that have been made in the text, but one wishes Strauss could have spared us a little more of the scene between Orestes and Elektra. Many very beautiful passages have been sacrificed in order that his climax might not be too protracted, and that the triumphant peroration at the close might assume due proportion.

It is impossible to write about Strauss without referring to the subject of his orchestration; but in reality many of his effects are so indescribable that words seem lacking to express the colours which he conjures up with his mammoth orchestra. It has been objected by theorists that the mere increase in numbers of orchestral instruments, the simple doubling of wood-wind or brass, can result in no new tone-colour; but if these objectors could hear the 'Agamemnon' theme which opens 'Elektra,' a simple chord of D minor scored for, *inter alia*, 7 trumpets and 8 horns, possibly their opinion might undergo some modification. The array of 8 clarinets (2 in B flat, 2 in A, 2 in F—basset-horns, bass, and high E flat), the largest number yet employed in an operatic score, fully justifies its existence by the use the composer makes of these beautiful instruments; but the value of the hekelphone, another of Strauss's innovations, is more doubtful. This is a species of tenor oboe with a tone not unlike a bassoon, and its superiority to that instrument is not yet proved. The percussion department looks, on paper, most formidable; but it is used with commendable restraint. The only innovation is described in the score as 'eine Rute'—a rod. Its use is noticeable in the opening scene, where sharp blows, as of a cane striking the edge of a table, generally occurring on unaccented parts of the bar, lend a suggestion of roughness and brutality to the orchestration. Another interesting feature is the employment of the 5th to 8th horn-players for 2 B flat and 2 F tubas, during certain scenes, a device which was originated by Wagner but is not always carried out in performance. These instruments, in Strauss's hands, are responsible for some of his most original effects. In one place he uses them, muted, in combination with a piccolo, and succeeds in producing a result less like music than anything he has done before. It is an undoubted fact that his extreme discords are only rendered endurable to the ear by the manner in which they are presented. Thus, one of his harmonic devices is to present chords of two totally different keys simultaneously. The effect, for example, of this played upon the pianoforte is simply excruciating, but with the B minor chord sustained by wood-wind and the F minor *tremolo* on a harp, the effect is nothing worse than startling:

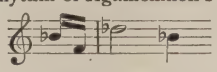


Again, the theme that accompanies Elektra's isolation from human intercourse sounds, indeed, wild and distraught on stringed instruments, but not as painful as one would expect from such a chord:

But at Elektra's recognition of Orestes, it is only the extreme intensity and complexity of her emotions that permit one to endure full brass with six trumpets on such chords as these :

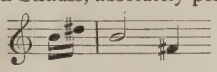


It is only just to say that such dissonances are strictly reserved for situations where the emotional stress renders it necessary, and there are many beautiful harmonic effects—yes, and melodic also—in the quieter parts.

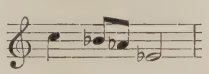
It is in his gift of characterization that Strauss's genius is so remarkably shown. It matters not what material he is utilizing, he can mould it into the very soul of the character he is pourtraying, he can make it typify the subtlest emotion. As an example : no two works could show more complete contrast of character than 'Salome' and 'Elektra,' yet if we dissect and compare their component parts we shall find, as is only to be expected, many similar phrases occurring in both. Thus the rhythm of Agamemnon's theme :



a favourite one with Strauss, absolutely pervades 'Salome' :



yet the two in no way suggest one another. Further, in Orestes' scene occurs the phrase identical with one of Salome's blandishments :



yet their identity never strikes the listener, so different in mood are the two works. Nor can one fail to admire the way Strauss makes the greatest possible use of the womanliness of Chrysothemis to obtain contrast. Her character affords the one opportunity for softness and gentleness, and the exhilaration of her first scene with her sister, although (or perhaps, because) it verges on the commonplace, is like a spot of sunlight breaking through the murky atmosphere of the rest of the drama.

It is with some relief that we fail to discover in 'Elektra' any trace of those methods usually associated with the French impressionists—methods which consist chiefly of melodic phrases constructed on the tonal scale and harmonic progressions founded on the same basis. This style has become such a trick at the hands of Debussy and his imitators that what little novelty it once possessed is quite worn out. That Strauss has on occasion trended thither is well known—most of 'Herod's' music is on a tonal scale—but happily, despite its chromatic dissonances, 'Elektra' has throughout a perfectly diatonic basis for its harmony, and it is undoubtedly to this fact that it owes its strength and nobility.

The first performance on January 25 was a veritable triumph for all concerned. Not a hitch of any sort was observable to mar the presentation of this remarkable work. Herr Schuch led his orchestra through the maze of complexities with an assurance that made one gasp. He possesses the ideal conductor's temperament : a perfect ear and a fine feeling for climax, backed up by long years of experience. Of the singers, the honours undoubtedly fall to Frau Krull, whose performance in the exacting part of Elektra is deserving of the highest praise. From her first entrance to the fall of the curtain she is continuously the centre of interest, and her powerful realization of the character keeps her at a high tension throughout. Frau Schumann-Heink, the Klytemnestra at the first performance, though not ideal, was distinctly superior to Frau Chavanne who has played it since. Fraulein Siems, as Chrysothemis, displayed the possession of a voice of rare qualities, and the smaller parts were likewise adequately sustained.

Paul Corder.

THE NEW ENGLISH OPERA 'THE ANGELUS.'

FIRST PERFORMANCE.

The first production of a new opera by an English composer during the grand opera season at Covent Garden was such an uncommon event, that there is no cause for wonder that it roused great interest in critical circles if not amongst the opera-going public, most of whom must, unfortunately, be classed as unbelievers in native art. The origin of the new work and an account of its composer were given in *The Musical Times* in February, 1908. It is, therefore, only necessary now to recall the main facts. A few years ago, Messrs. Ricordi offered a prize of £500 for an original opera by a British-born composer. Fifty-two libretti were received, twenty-nine were set to music, and in the end the prize was awarded to 'The Angelus,' a romantic opera composed by Dr. E. W. Naylor, of Emmanuel College, Cambridge, to the libretto of Mr. Wilfrid Thornely, of Trinity Hall, Cambridge. After considerable delay and some public discussion, the new work was brought to a hearing at Covent Garden on January 27. It may be said at once that on the part of the Covent Garden management no pains were spared to secure an adequate performance of the opera. Band, principals, chorus, and all concerned, including the conductor, Mr. Percy Pitt, laboured *con amore*. The work, therefore, had every possible chance of success. That the audience was not large was no doubt chiefly owing to the fact that the night was unusually dismal and foggy.

The story of the opera turns upon the discovery by an old monk (Tunstall) of the whereabouts of a herb from which an elixir of life can be distilled. He has an unholy desire to avail himself of his discovery, but is warned by the Angel of Death and by departed spirits of the awful consequences that will ensue. He abandons his intention, and imparts his dread secret to a young novice, Francis, who eagerly undertakes the pilgrimage to the distant land where the precious herb is to be found. In a tragic scene Death then claims Tunstall. On his journey Francis arrives at a village green on a festival day. Beatrice, the queen of the revels, has the privilege of choosing a consort for the day. Francis, of course, is the chosen one, and the acquaintance thus begun ripens into passionate love. After vows have been exchanged, Francis continues his journey and promises to return with the elixir that will make them both immortal. He arrives at a temple guarded by nymphs, and eventually seizes the herb. Meantime, Beatrice, fearing that her lover has deserted her, is broken-hearted and on the point of death. Francis then arrives and hurriedly brews the elixir, and just as he is about to convey the precious draught to the lips of Beatrice the Angel of Death once more appears and claims her. Francis, in an agony of despair, now seeks to destroy his own life, but Death forces him to drink the elixir that dooms him to the earthly immortality he sought and would now escape.

It will be seen from this brief sketch of the story that there are some strong situations in the drama it unfolds. Its actual text, however, cannot be freely commended. The dialogue is sometimes strangely matter-of-fact, and intrusive moralising again and again hinders the action and leads up to anti-climaxes. The cast was as follows :

Abbot Tunstall	Mr. Robert Radford
Francis	Mr. Francis Maclennan
Beatrice	Miss Florence Easton
Lutteral	Mr. Claude Flemming
Catherine	Miss Edith Clegg
Death	Mme. Edna Thornton
Sylvia	Mme. Gleeson-White
A Nymph	Miss Alice Prowse
1st Monk	Mr. Charles Knowles
2nd Monk	Mr. Albert Garcia
1st Villager	Mr. Campbell-Carr

An opinion as to the value of Dr. Naylor's music depends upon the sympathies and standpoint of a critic. Judged by the standards set up by the great operas—which are the survivals of the fittest—it must be admitted that the new opera displays some weak conception, and that the treatment not infrequently verges on the commonplace. But, on the other hand, it may be claimed fairly that as the conditions of the competition were that a lyric opera should be submitted, the result should not be pitted against masterpieces of other schools. Whatever faults or shortcomings are urged against 'The Angelus,' it is obvious to a judicial

MR. S. COLERIDGE-TAYLOR.

critic that it contains some excellent music, and that in places—notably in the first love duet between Francis and Beatrice, the scene at the temple with the nymphs, and the thrilling situation where Beatrice dies—it is clear that Dr. Naylor possesses considerable dramatic power which, if developed by experience and not crushed by harsh criticism, may some day enable him to achieve much greater things than 'The Angelus.' English opera is at present a fragile growth, and needs more nurture and sympathy than chilling blasts.

As we have already stated, the work was admirably performed, and it must also be recorded that the audience, fit though few, was ready to recognize with something approaching enthusiasm the best features of the work.

MR. MACLEAN'S 'THE ANNUNCIATION.'

The concert given by the London Symphony Orchestra on February 15 brought forward a new choral work of important dimensions, namely, 'The Annunciation': Bible scenes set to music for soprano, mezzo-soprano, tenor and bass soli, chorus and orchestra, composed by Mr. Alexander Morvaren Maclean. The new oratorio—as we presume it must be classed—was performed under the most advantageous circumstances, inasmuch as Dr. Coward's famous Sheffield Musical Union formed the chorus, and the soloists were Miss Agnes Nicholls, Miss Edna Thornton, Mr. Gervase Elwes and Mr. Robert Burnett and, moreover, the composer was the conductor.

Mr. Maclean is not unknown to fame. Three operas from his pen—'The King's prize' (produced by the London Academy of Music at the Royalty Theatre in 1904); 'Petruccio' (produced at Covent Garden by the Moody-Manners Company in 1895); and 'Die Liebesgeige' (produced at Mayence in 1906)—can certainly be placed to his credit. Whether Mr. Maclean has at once succeeded in finding an appropriate idiom for oratorio or sacred drama is somewhat doubtful. It would seem rather that his operatic training has too strongly dominated his style. The subject of the 'Annunciation' demands lofty treatment and artistic restraint. It is easy to give Mr. Maclean credit for much originality and power to vivify by strong colours and sudden contrasts, but there are probably many who will find the colours too glaring for such a solemn subject. He is able to work up orchestral and choral forces to powerful climaxes which, however are sometimes not obviously congruous. Some of the choral passages, especially as sung by the Sheffield singers, were highly dramatic and exciting as music, and there were often charming touches of varied orchestration that left one wistful for more. Mr. Maclean's use of the *leit motif* is ingenious, and throughout the work considerable technical skill is displayed. The chant form employed in several places for the chorus had a peculiar and striking effect. On the whole the work was interesting, because of its novelty; but on a second hearing that which by some was considered as shortcomings might appear in a better light. Mr. Maclean proved himself to be an exceptionally good conductor, and it is no wonder that, as we are informed, his achievements in this respect called forth the commendation of Dr. Richter, the master-conductor.

A fine performance of Beethoven's Choral symphony, conducted by Dr. Richter, occupied the remainder of the concert. The soloists already named took part, and the chorus sang their best.

DVORÁK'S 'STABAT MATER' AT THE ROYAL ALBERT HALL.

The performance of Dvorák's choral masterpiece given on February 28 by the Royal Choral Society, under the direction of Sir Frederick Bridge, fitly draws attention to a work that has not been heard in recent years so often as its great merits deserve. Dvorák is well-known as the composer of a buoyant 'New World' Symphony and other instrumental works of a popular character in which the spirit of his nationality is reflected so fluently and truly, while the more solid side of his genius is apt to be passed over. His true ideals and gifts as a musician of the highest culture are nowhere better exemplified than in his 'Stabat Mater.' At its first performance in England (in 1883) this beautiful work won an instant success. The revelation of new possibilities in sacred music, the proof that pure lyrical beauty and deep devotional sentiment were compatible, and the earnestness of purpose that characterises every page of the work, became a theme for wonder and admiration.

While by no means revolutionary in his methods, Dvorák wrote sincerely in the style and forms that suited his individuality. He divided the Latin hymn into ten numbers, each reflecting a single mood or portraying a single situation. The music reproduces the underlying mood of each number, but is otherwise absolute and disregards the changes of feeling that occur line by line. The interest is upheld throughout by felicitous thematic invention, masterly choral writing, picturesque orchestration and striking—though never uncouth—harmonies that sound original even after the developments of twenty years. The first three numbers, 'Stabat mater dolorosa,' 'Quis est homo' and 'Eia, mater' are divided between chorus and solo quartet. The sorrowful mood and minor key of these sections and the ensuing bass solo, 'Fac ut ardeat,' give way in the chorus 'Tui nati vulnerati' to a graceful, flowing melodic style in a major key. Open simplicity and directness of appeal distinguish the tenor solo and chorus 'Fac me vere,' succeeded by a tender mood in the chorus 'Virgo, virginum præclara' and the duet 'Fac ut portem.' A quaint and almost old-fashioned alto solo, 'Inflammatus et accensus,' leads to the final quartet and chorus 'Quando corpus morietur,' in which material from the first number is employed to build up a striking *fugato*. An elaborate and vigorous *Amen* rises to a fine climax and dies down finally to a *pianissimo*. Viewed as a whole, the work commences in a sorrowful vein, to which uncertainty, hope and confidence succeed. The mood of the music is always congruous, its workmanship unerring, and its strength of character evident on every page.

The Royal Choral Society were roused by Dvorák's great work to one of their best efforts. Their singing exhibited unusual interest, and there was obvious endeavour to realise the composer's meaning. Considering the great size of the choir, the light and shade of their performance was highly creditable. The soloists were Miss Alys Bateman, Madame Clara Butt, Mr. Lloyd Chandos and Mr. Kennerley Rumford.

The concert also included the first performance by the Society of Sir Frederick Bridge's masterly setting of 'Rock of Ages,' in which Mr. Kennerley Rumford sang the baritone solo.

PHILHARMONIC SOCIETY.

The relations between the Philharmonic Society and Mendelssohn were very pleasant, not to say intimate, during the seventeen years which covered the composer's ten visits to England. He made his first public appearance in this country at the Society's concert of May 25, 1829, and gave that magnificent performance of Beethoven's G major Concerto and partly conducted the concert of April 26, 1847, almost within six months of his premature and lamented death. During the intervening years he conducted six entire concerts and played at several others, and it would be rash to guess how many times his name has appeared in the Society's programmes since he first visited these shores. Moreover, for the Philharmonic Society, Mendelssohn composed his Italian symphony, the Hebrides and the Trumpet overtures, and he specially orchestrated the *Scherzo* from his Octet, which replaced the *Minuet* and *Trio* of the C minor Symphony which introduced him to an English audience eighty years ago. What more befitting the centenary of the composer's birth than that the programme of the concert on February 2 should mainly be drawn from the works of Felix Mendelssohn Bartholdy?

The performance opened with the 'Midsummer night's dream' overture, that fairylike composition which is as delightful in its poetic charm as it is wonderful for the composition of a boy of seventeen. To have omitted the Scotch symphony would have laid the Directors open to reproach; but the enjoyment we have hitherto derived from repeated performances of the work during nearly forty years was marred by the excessive speed at which the *Scherzo* was taken by the conductor on this occasion. If the movement

had been played by the excellent orchestra *without* a conductor, how much more the intentions of the composer might have been realised. M. Raoul Pugno scarcely maintained his reputation by his interpretations of the G minor Concerto and three short unaccompanied pieces—Nos. 3 and 34 of the 'Songs without words' and the dainty Capriccio in E minor (Op. 16), the last named suggested by a creeping plant which Mendelssohn saw in Wales during his visit to Coed-du in 1829.

The novelty of this concert—given at Queen's Hall and conducted by M. Camille Chevillard (of Paris)—was an Orchestral Ballad, No. 3, entitled 'Grey Galloway,' by Mr. J. B. McEwen. According to the official analyst the piece is 'a musical reflection of ideas engendered by the physical characteristics and historical associations of the district lying in the extreme south-west corner of Scotland.' As in most modern works by the younger school of British composers, the Ballad shows skill in orchestral colouring, and it is not without a backbone of that virility and ruggedness characteristic of the scenery and associations of Grey Galloway. The composer was called to the platform at the conclusion of his Ballad and warmly applauded. It should be recorded that the programme-book contained a supplement portrait of Mendelssohn, after C. Jäger; an 'appreciation' of the composer by Mr. F. Gilbert Webb; and a 'Summary of works by Mendelssohn performed by the Philharmonic Society,' compiled by Mr. Myles B. Foster, one of the directors.

The chief interest of the concert on February 18 centred in the re-appearance in England of Signor Luigi Mancinelli. As conductor of the evening's music he received a very hearty welcome, and his effective 'Cleopatra' overture found a place in the programme. Other attractive features of this music-making were Mr. Arthur Hervey's genial tone-poem 'Summer,' successfully produced at the Cardiff festival of 1907, conducted by the composer, and the eminently satisfactory performances of Mr. Godowsky in Chopin's Pianoforte concerto in F minor and in two pieces by Brahms. The symphony was the ever-welcome C minor of Beethoven, finely played under Signor Mancinelli's baton, while Goldmark's Prelude to Act II. of 'Die Königin von Saba' opened an enjoyable concert.

QUEEN'S HALL ORCHESTRA.

The following interesting programme attracted and delighted a large audience at Queen's Hall on January 30:

Fantastic poem—The Pierrot of the minute (Conducted by the Composer.)	*Granville Bantock.*
Variations on a theme of Haydn	*Brahms.*
Symphony No. 41, in C (Jupiter)	*Mozart.*
Pianoforte concerto (Emperor)	*Beethoven.*
Capriccio Espagnole	*Rimsky-Korsakov.*

Mr. Granville Bantock's work, which was performed for the first time at the Worcester Festival in 1908, grows greatly in estimation on closer acquaintance. The phantasy was inspired by the late Ernest Dowson's fascinating poem describing the loves of a Pierrot and a moon-maiden, and the music quite marvellously reflects its delicacy and whimsicality. Mr. Bantock pours out ideas with a prodigality almost tantalizing: charming themes and blends of orchestral colour flitting to and fro like phantoms. No doubt Mr. Wood will find it worth while to add this piece to the repertory of his orchestra, and permit us to hear it again and again. Madame Carreño gave a splendid performance of the concerto. She displayed all those qualities which have placed her in the front rank of the world's pianists. Mozart's Symphony was played to perfection: the pace at which the last movement was taken was exceptional, but nevertheless details were perfectly clear. Mr. Henry J. Wood conducted all the programme, except the opening piece.

MENDELSSOHN CENTENARY CONCERT.

On this commemorative occasion—February 3, at Queen's Hall—the opening and closing numbers of the programme (by Mendelssohn) were separated by Elgar's new Symphony, when the last-named work was performed for the first time under the baton of Mr. Henry J. Wood. His reading of the Symphony was more virtuosic than those of Dr. Richter and the composer, and the *Adagio* movement was literally 'linked sweetness long drawn out'; still it was interesting. The band played admirably in the Symphony and in the 'Midsummer night's dream' overture which opened the afternoon's music.

The concert concluded with the 'Hymn of Praise,' the choral portion of which was sustained by the Sheffield Amateur Musical Society. This organization, the oldest of the kind in Sheffield, has never before performed away from its native heath, and expectation ran high as to the choral capabilities of its members. Unfortunately most of the 'Hymn of Praise' was taken so rapidly that it would be unfair to judge these well-trained choralists by this their first visit to London. 'All that are out of breath' would seem to have been the most appropriate words for the motor-car speed at which some of the choruses were sung—a speed whereby it was almost impossible to articulate the words with any approach to distinctness. But in the unaccompanied chorale, 'Let all men praise the Lord,' these Sheffield singers gave evidence of what they can do in regard to beauty of tone and refined choral-singing. We look forward to hearing them in their own city, under the direction of their chorus-master and the assistant-conductor of the Society, Mr. J. A. Rodgers, a much esteemed musician of Sheffield and the musical critic of the *Sheffield Daily Telegraph*. The soloists were Mrs. Henry J. Wood, Miss Edith Miller and Mr. Gervase Elwes. A novel and attractive feature of the programme-book consisted of views of the house in Great Portland Street in which Mendelssohn lodged during four of his visits to London, and of the Argyll Rooms, Regent Street, where in 1829 he made his first appearance in this country.

The concert given on February 13 calls for special notice, inasmuch as M. Jean Sibelius, the Finnish composer, conducted two of his most important tone-poems, 'En Saga' and 'Finlandia.' The first-named is a long work, and displays the composer in a serious mood. The thematic material is not striking, but the colour and unexpectedness of the orchestration and the eerie treatment fascinate the attention and send the mind romancing. The strings are much divided, and the *timpani* are not employed—a reticence not usual with modern composers. We are not told what story the poem translates into music, but anyone with a poetic temperament can weave one for himself. 'Finlandia' we are more familiar with, and it is only necessary to state that its unquestionable beauties were finely brought out under the composer's direction.

A ready welcome was extended to a Suite by Rameau, from his music to 'Castor and Pollux.' It consisted of five movements, and presented much charm by way of melody and, what we venture to call, natural harmony. Other items in the programme were the original version of the Introduction to Act 3 of 'Tannhäuser' and Dvorák's Concerto in B minor for violoncello, which was very attractively played by Hugo Becker. Mr. Henry J. Wood conducted all except the Sibelius pieces.

THE LONDON TRIO AND BRITISH PHANTASIES.

Since the demise of the Monday and Saturday Popular Concerts, London amateurs of chamber music have to rely upon local organizations for the public performance of concerted music, and amongst them the London Trio is one of those most firmly established in artistic favour. Madame Amina Goodwin, Signor Simonetti and Mr. Whitehouse have now played together for many years, and as all of them are excellent artists a perfect ensemble is the result. But not content with the adequate performance of the great masterpieces written for the pianoforte and two stringed instruments, they have this season had the enterprise to undertake the performance of the three so-called Phantasie trios, prize compositions in the 'Cobbett' competition of the Worshipful Society of Musicians.

At their latest concert, given at Æolian Hall on January 26, the London Trio performed the Phantasie composed by Mr. John Ireland, a pupil of Sir Charles V. Stanford, to whom it is dedicated. The work is characterized by extreme brilliancy and strenuousness, and is rich in musicianship. Although in one continuous movement, it has four well-defined sections corresponding with those of an extended sonata movement, marked as follows: (1) In

tempo moderato (statement of principal and subsidiary themes); (2) *Meno mosso quasi andantino* (middle section); (3) *Tempo primo* (recapitulation); (4) *Vivace e giocoso-vivacissimo* (*Coda*). At the conclusion of the performance the composer was twice recalled, and considering that the programme included Brahms's monumental Trio in B (new edition), it was a triumph for British chamber music.

At the concert given by the London Trio at Æolian Hall on November 24—inadvertently omitted to be noticed in these columns—there was produced a prize Phantasie by Mr. James Friskin. Laid out in five sections, the Phantasie opens with (1) a passage in E minor for the violoncello, conceived in a vein of melancholy to which the violin responds in similar mood. This initial figure dominates a work which, even in the (2) *Allegro molto* in B minor which follows, retains a dirge-like character, tinged by the Highland sentiment which is a characteristic of Mr. Friskin's compositions. The next section (3), an *Adagio* in E major, is of considerable beauty, followed by a resumption of the (4) *Allegro molto* in A minor. Later on the strings are muted, and, after some modulations, the work concludes with a remarkable *Coda* (5), the last bars of which consist of a chord in E minor sustained by the violin for several bars until the violoncello arrives with a *pizzicato* chord and brings down the curtain upon this little drama. For a Phantasie, in the full acceptance of the term, the work is, we think, too sombre, but it will prove attractive to lovers of the reflective in music.

London Concerts.

ROYAL ACADEMY OF MUSIC.

A Sonata in D minor for violin and pianoforte, by Mr. Morton Stephenson, formed the only composition by a student at the chamber concert of the Royal Academy of Music, on February 15, at Queen's Hall. This lucid and ably written work was well performed by Miss Elsie Owen and Miss Mary Burgess. Spohr's double quartet in E minor for strings (Op. 87) was an interesting feature of the programme. The excellent pianoforte playing of Master Vivian Langrish in Chopin's Ballade in A flat, and the refined vocalization of Miss May Horton, in Liszt's 'Die Lorelei,' testified to the good training that is being given at Tenterden Street. The two versions of Mendelssohn's 'Lift thine eyes' (Elijah)—duet (as originally written) and trio—were also sung.

LONDON CHORAL SOCIETY.

Mr. Arthur Fagge and his forces were on their mettle in commemorating the Mendelssohn centenary. The choir surpassed themselves in the oratorio of 'Elijah,' performed at Queen's Hall on February 3, the hundredth anniversary of the composer's birth. No less noteworthy was the co-operation of Sir Charles Santley, who, in spite of being a septuagenarian, still remains unapproachable in his interpretation of the music assigned to the Prophet. The other principal soloists were Miss Agnes Nicholls, Miss Gwladys Roberts and Mr. Cynlais Gibbs, while the following lent their aid in the subsidiary parts—Miss Minnie Waugh, Miss Amy Sissons, Messrs. B. Franklin Taylor, John Prout and William Waite, and the part of the Youth was sung by Master Brian Williams. To say that the London Symphony Orchestra were engaged is tantamount to admitting that the overture and the accompaniments were played to perfection. The performance left nothing to be desired as a worthy tribute to a composer whose masterpiece has given pleasure to numbers untold.

The St. George's Glee Union celebrated the Mendelssohn centenary, at the Caxton Hall, on February 5, with a very appropriate and well-chosen programme for which Mr. Joseph Monday, the able conductor of the Society, was responsible. It included the 42nd Psalm ('Judge me, O God'), 'Hear my prayer,' and 'Athalie.' The solo vocalists were Miss Ethel Wood, Miss Irene Marriott, Miss Palgrave-Turner and Mr. Julien Henry, Miss Ethel Humphreys reciting the verses in 'Athalie' effectively. The excellent singing of the choir reflected much credit on the conductor, Mr. Monday.

AMATEUR ORCHESTRAL SOCIETIES.

The second concert of the Royal Amateur Orchestral Society, given at Queen's Hall on January 27 by this enterprising body since Mr. Arthur W. Payne undertook the conductorship, attracted a large audience. The chief items in the programme were:

Symphony in C minor	*Beethoven.*
Violin concerto in E flat	*Mozart.*
Miss Evangeline Anthony.	
Introduction to Act 3, 'Die Meistersinger'	*Wagner.*
Ballet-suite—'Céphale et Procris'	*Grétry-Mottl.*
Overture—'The Hebrides'	*Mendelssohn.*
March from 'La Reine de Saba'	*Gounod.*

In firmness and strength of character the playing of the orchestra was fully equal to the demands made by the Symphony, while due restraint and delicacy were observed in the orchestral accompaniment to the Concerto. In interpreting the solo violin part, Miss Evangeline Anthony showed a refined sense and true Mozartian style. The vocal soloists of the occasion were Miss Violet Elliott and Mr. Philip Simmons. As was to be expected, Mr. Arthur W. Payne conducted with conspicuous ability.

At the concert of the Strolling Players' Amateur Orchestral Society, on February 4, at Queen's Hall, the programme included Mendelssohn's 'Scotch' Symphony and 'Hebrides' Overture, admirably played by the orchestra under Mr. Joseph Ivimey. Hubay's second Violin concerto, the solo part played by his gifted pupil, Joska Szigati, was an attractive feature of the evening's music. Miss Clara Evelyn and Mr. Franklin Clive were the vocalists.

Mendelssohn—in his 'Hebrides' overture, Violin concerto (soloist, Miss Vera French), and 'To the Sons of Art' (males voices)—dominated the programme of the seventy-second concert of the Stock Exchange Orchestral and Choral Society, at Queen's Hall, on February 10. A setting of Goethe's 'My Goddess,' for baritone solo (Mr. Charles W. Clark), male chorus and orchestra, by Mr. Max Laistner, was an interesting novelty. This 'Choral Poem' proved to be an agreeable and melodious work, if not very original. Mr. Allen Gill conducted with his usual alertness. On this occasion the Stock Exchange Choir (conductor, Mr. Munro Davison) were reinforced by the Lothbury Male-Voice Choir (conductor, Mr. E. B. Evison).

The Hampstead Conservatoire Orchestral Society gave a very artistic programme at the Conservatoire on February 16. The concert opened with a Sinfonietta for strings (Op. 34), by M. Benoit Holländer, a very interesting and attractive composition which was played with much spirit. The orchestra—of which the string section only performed—was heard to even better effect in Bach's Violin concerto in E major, the solo part of which was ably played by Miss Dorothy Bridson. Much delicacy of treatment was shown in 'Ase's death' from the 'Peer Gynt' Suite, and in Tchaikovsky's Serenade for strings (Op. 48). Mr. René Ortmans, the conductor, is to be congratulated on the standard of excellence to which he has trained his orchestra.

Handel's 'Acis and Galatea' was capitally performed by the Handel Society at the People's Palace, Whitechapel, on February 13, to the great delight of an East-end audience. Choir and orchestra did full justice to the music, and sang and played as though their hearts were in it. Between the parts Mr. E. G. Croager played Handel's first Organ concerto with good effect, and Mr. Coleridge-Taylor ably led his forces in the master's melodious strains. Mr. Arthur Balfour, a true-hearted Handelian, was present at the performance, although he had only arrived from Biarritz two hours previously.

The London Sunday School Choir gave another of their attractive concerts at the Royal Albert Hall on February 20, with gratifying success. The choir, numbering 1,000 voices, sang splendidly in various choruses and anthems under the baton of Mr. Whiteman, and the Sunday School Orchestra, under the direction of Mr. Wesley Hammet, also took part. The soloists were Miss Ada Bednall, Miss Edna Thornton, and Mr. Ben Davies, while Mr. Horace G. Holmes and Mrs. Mary Layton officiated at the organ and pianoforte respectively.

The concert of the Marion Scott Quartet—Æolian Hall, January 29—was of special interest, as it was the second of two concerts devoted to British chamber music. Two Phantasy Trios, respectively composed by Mr. James Friskin and Mr. Frank Bridge, were performed by this artistic combination of players on stringed instruments. The programme included the first performance of a String quartet, 'In Memoriam,' in C minor (MS.), by Dr. Walford Davies. Composed in 1895, the work, notwithstanding the slight revision it has undergone, hardly shows Dr. Davies at his best. Pleasant variety was afforded by the four-part songs contributed by the Folk-Song Quartet.

Most successful and encouraging to the young artists was the pianoforte and vocal recital given by Miss Ivy and Miss Valerie Parkin, at Bechstein Hall, on January 26. The daughters of the Editor of the *Sheffield Daily Telegraph*, these talented sisters gave ample proof of their natural musical gifts and excellent training, in Grieg's Pianoforte sonata in E (Op. 7), some Chopin pieces, and an 'Intermezzo en Octaves' by Leschetitzky. Miss Ivy Parkin was most successful, and her sister, Miss Valerie Parkin, made a favourable impression by her pleasing voice and excellent phrasing. We shall look forward to hearing these Sheffield young ladies on some future occasion.

The London Chamber Concert Association is a new organization founded by Miss Hannah Bryan 'for the regular performance of concerted music for wind instruments, strings, and pianoforte.' They gave the first of six interesting concerts at the Victoria Rooms, Royal Palace Hotel, Kensington, on February 13, with much artistic success. The programme included a Quintet in D for flute, oboe, violin, violoncello and pianoforte, by J. Christian Bach (the English Bach), and a Chaconne for strings by Henry Purcell, At the second concert, on February 20, a Quartet for oboe, viola, bassoon and violoncello, by F. H. Graaf (1727-1795), and a Duo for two flutes, by Haydn, were brought forward. Miss M. Bryant, 22, Talgarth Mansions, West Kensington, is the honorary secretary of the Association, which merits full encouragement and support.

At their concert at Bechstein Hall on February 17, the Nora Clench Quartet further increased their indebtedness to the Russian composer, Serge Ivanovitch Tanéïèw, by introducing to an English audience his String quartet in B flat (Op. 19). This proved in all respects a more ambitious essay than the composer's previous efforts in the direction of chamber-music, although it showed here and there a want of the mastery of method necessary for compositions of an advanced nature. Haydn's Quartet in G (Op. 64) and Brahms's Pianoforte quintet in F minor (Op. 34) were also in the programme. The playing represented a high standard of excellence throughout. Miss Nora Clench, Miss Lucy Stone and Miss Cecilia Gates played, as usual, the first and second violin and viola parts, and, in the absence of Miss May Mukle, Miss Edith Evans was the violoncellist. The pianoforte part of Brahms's Quintet was executed by Mrs. Sigismund Goetze.

The violin recital given by Mr. Philip Cathie at St. James's Hall on February 10, had considerable interest for the concert-goer. Veracini's Sonata in E minor for violin and pianoforte is an admirable and charming specimen of its class, and it was sympathetically interpreted by Mr. Cathie and his accompanist. Max Bruch's Scottish Fantasia provided a sharp contrast, and served to display the soloist's skill and dramatic fire. Compositions by Mr. Cathie himself also figured in the programme, in which Miss Betty Grylls took part as a vocalist. The formidable task of playing accompaniments throughout the evening was achieved in a highly efficient manner by Mr. Harold Brooke.

The Richmond Philharmonic Society gave a concert at the Castle Hotel Rooms on January 26, when Dvorák's 'Te Deum' and Goring Thomas's 'Swan and the skylark' were the chief features of the programme, which also included Beethoven's 'Fidelio' overture, Mozart's Symphony in D and two Slavonic Dances by Dvorák. The solo vocalists were Miss Barwell-Holbrook, Miss Mary Casson, Mr. Henry Turnpenney and Mr. Graham Smart. The orchestra was led by Miss Mary Noverre, and Dr. C. F. Jolley conducted.

The Dulwich Philharmonic Society gave a performance of 'Elijah' at the Crystal Palace, on January 30, under the direction of Mr. Arthur Fagge. The singing of the choir was excellent, displaying much breadth of effect. The principal solo vocalists were Madame Mary Conly, Miss Amy Sissons, Mr. B. Franklin Taylor and Mr. Thorpe Bates, who were supported in the smaller parts by Miss Fanny Goldsbrough, Miss Dorothy Fagge, Miss Jessie Smerdon, Mr. J. S. Ladbrook and Mr. Llewellyn Evans. Mr. C. H. Kempling was at the organ.

The Twickenham Philharmonic Society gave an excellent performance of Elgar's 'King Olaf' on February 10, under the conductorship of Mr. Arthur Cowen, whose painstaking efforts in training the choir were fully acknowledged by the audience. The orchestra also did excellent service, and a satisfactory trio of vocalists was provided in Miss Ethel Lister, Mr. James Horncastle and Mr. Stewart Gardner. Mendelssohn's 'Ruy Blas' overture and Schubert's ballet music from 'Rosamunde' were also played by the orchestra.

Mendelssohn's 'Midsummer night's dream' overture opened the concert of the Crystal Palace Orchestral Society on February 13. To this commemorative piece succeeded Elgar's 'King Olaf,' which received an admirable rendering under the experienced and careful direction of Mr. Walter W. Hedgcock. The soloists were Miss Ethel Wood, Mr. Gwilym Richards, and Mr. Julien Henry, with Mr. Fred. W. Holloway at the organ. The choral portion of 'King Olaf' was dramatically sung by the Crystal Palace Choir.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, February 15, 1909.

On January 20, the Conzertverein brought forward the new Symphony by Edward Elgar. Viennese music-lovers looked forward to the work with eagerness, and listened to it with the closest attention, since the composer had given them proof of his mastery before, especially with his interesting Variations for orchestra. They welcomed the new Symphony with much applause, especially after the *Adagio*, with its *Coda* dying away in impressive stillness. Elgar's extremely clever hand, and his splendid orchestration, were fully recognized. Due honour was paid to the memory of Mendelssohn by all important musical societies in Vienna, especially by the Gesellschaft der Musikfreunde, whose performance of 'Elijah' evoked the greatest enthusiasm, and proved in no uncertain fashion that the magic of Mendelssohnian Romanticism will not fade for a long time yet.

At the Court Opera, Auber's 'Domino noir' was resuscitated in a production which Direktor von Weintgartner had prepared with the greatest care, and which he conducted himself. The sympathies which were extended to this work blossoming anew in all its freshness, would have been still greater had the interpreter of the leading part, Fräulein Kurz, infused more humour into the acting of her otherwise matchless performance. The Volksoper added to its répertoire 'Old Heidelberg,' musical scenes after the student-drama by Meyer-Förster, composed by Signor Ubaldo Pacchierotti. The well-known sentimental story did not fail to make its usual impression, even in this new guise, and as some old and well-known student-songs are cleverly used in the music and contrasted with strong, modern operatic effects, the performance, at which the composer was present, was brilliantly successful. Whether the new opera, which was excellently performed, will prove a lasting addition to the répertoire, it is of course impossible to say at this juncture.

Richard von Perger.

Spring's welcome.

FOUR-PART SONG.

Words and Music by Clowes Bayley.

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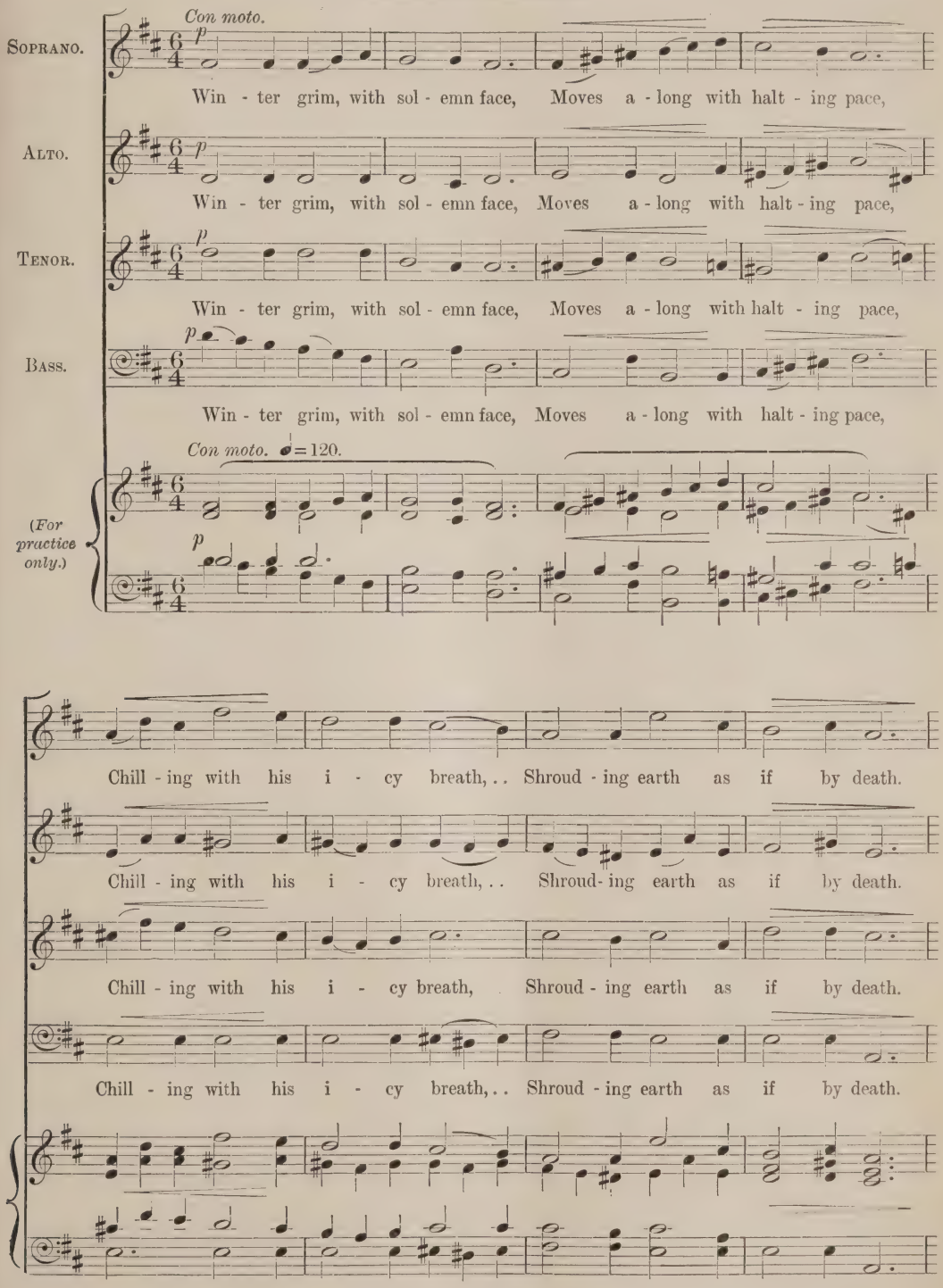
Con moto.
Soprano.
Win - ter grim, with sol - emn face, Moves a - long with halt - ing pace,
Alto.
Win - ter grim, with sol - emn face, Moves a - long with halt - ing pace,
Tenor.
Win - ter grim, with sol - emn face, Moves a - long with halt - ing pace,
Bass.
Win - ter grim, with sol - emn face, Moves a - long with halt - ing pace,
Con moto. ♩=120.
(For practice only.)
Chill - ing with his i - cy breath, .. Shroud - ing earth as if by death.
Chill - ing with his i - cy breath, .. Shroud - ing earth as if by death.
Chill - ing with his i - cy breath, Shroud - ing earth as if by death.
Chill - ing with his i - cy breath, .. Shroud - ing earth as if by death.

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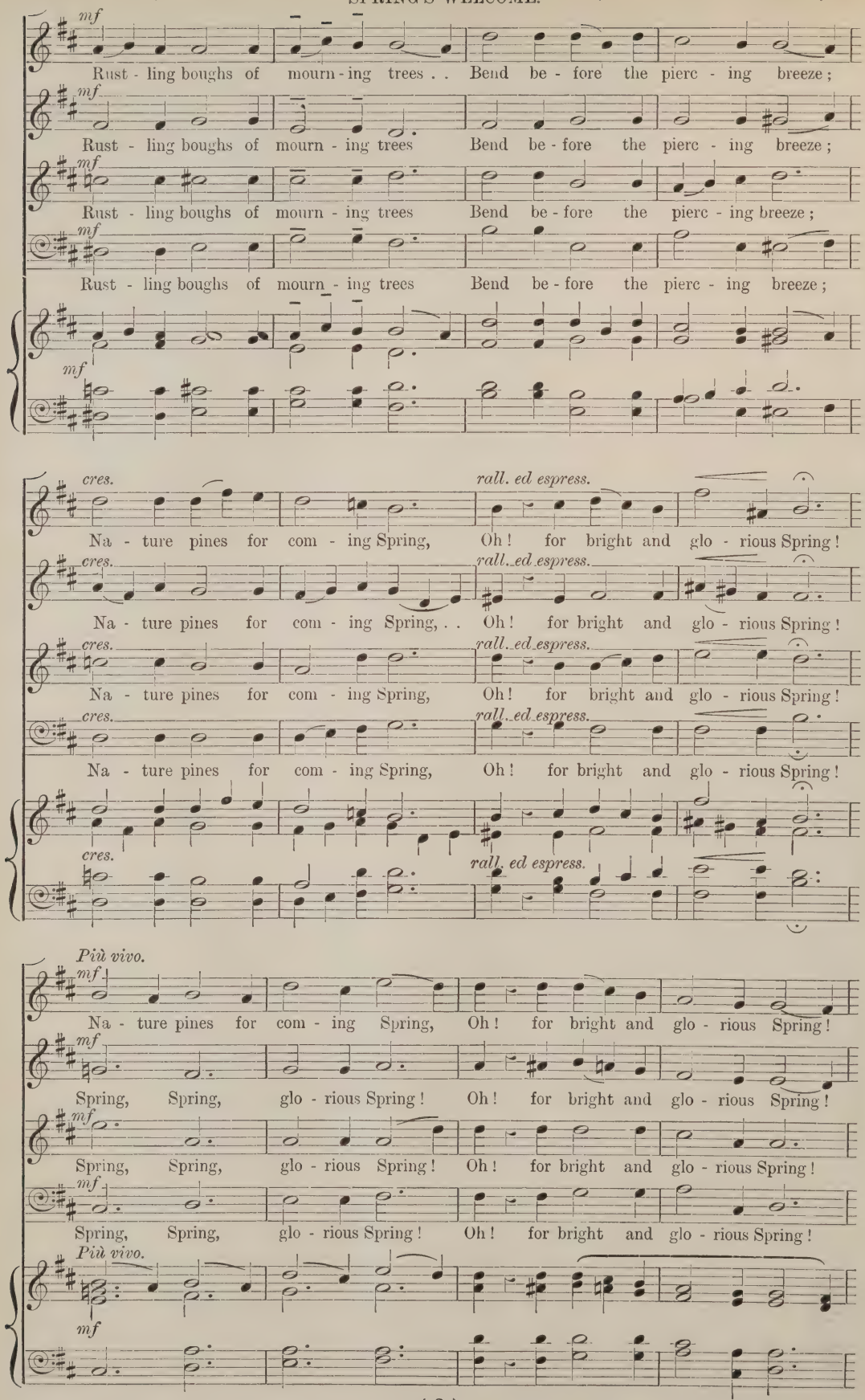
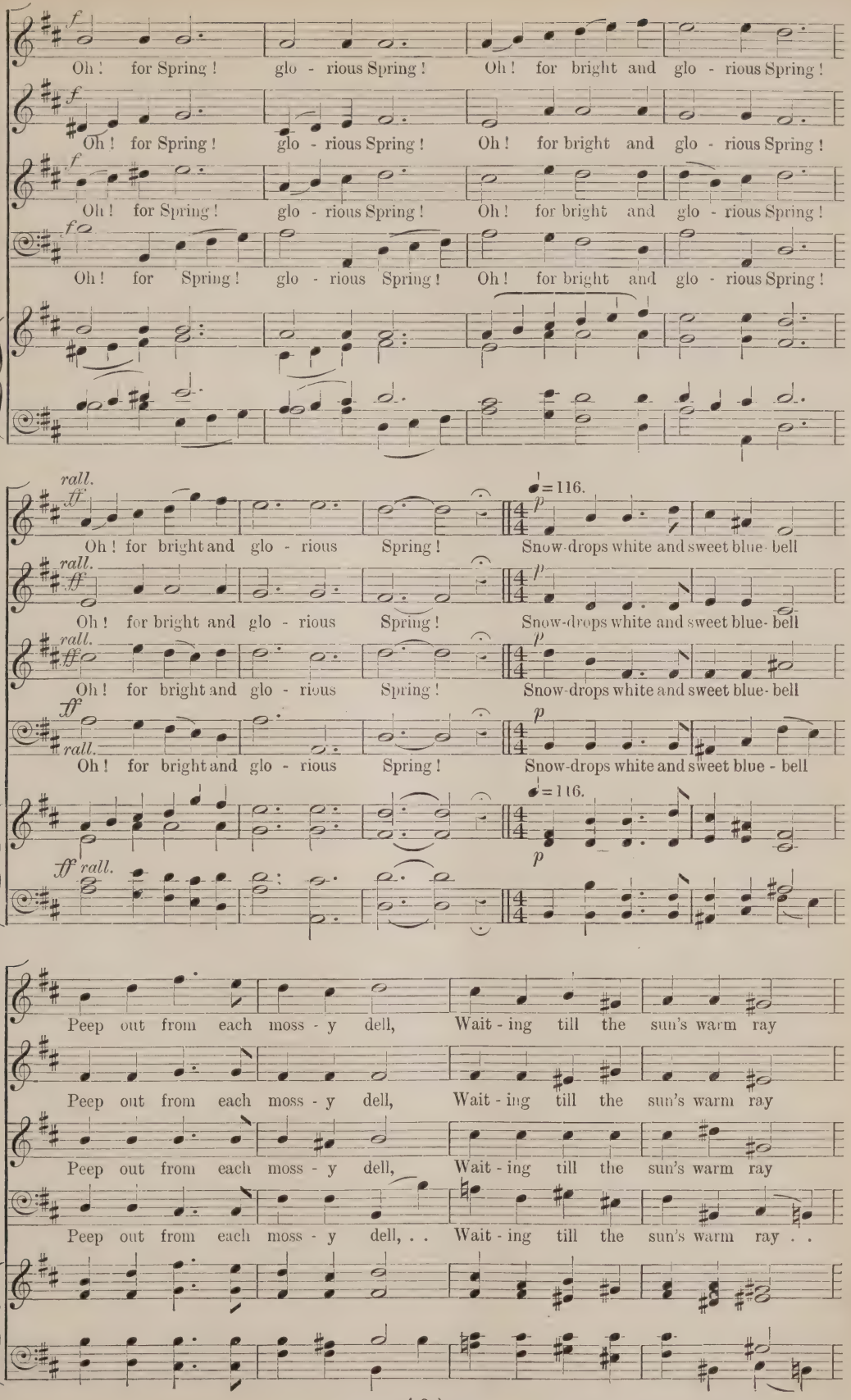
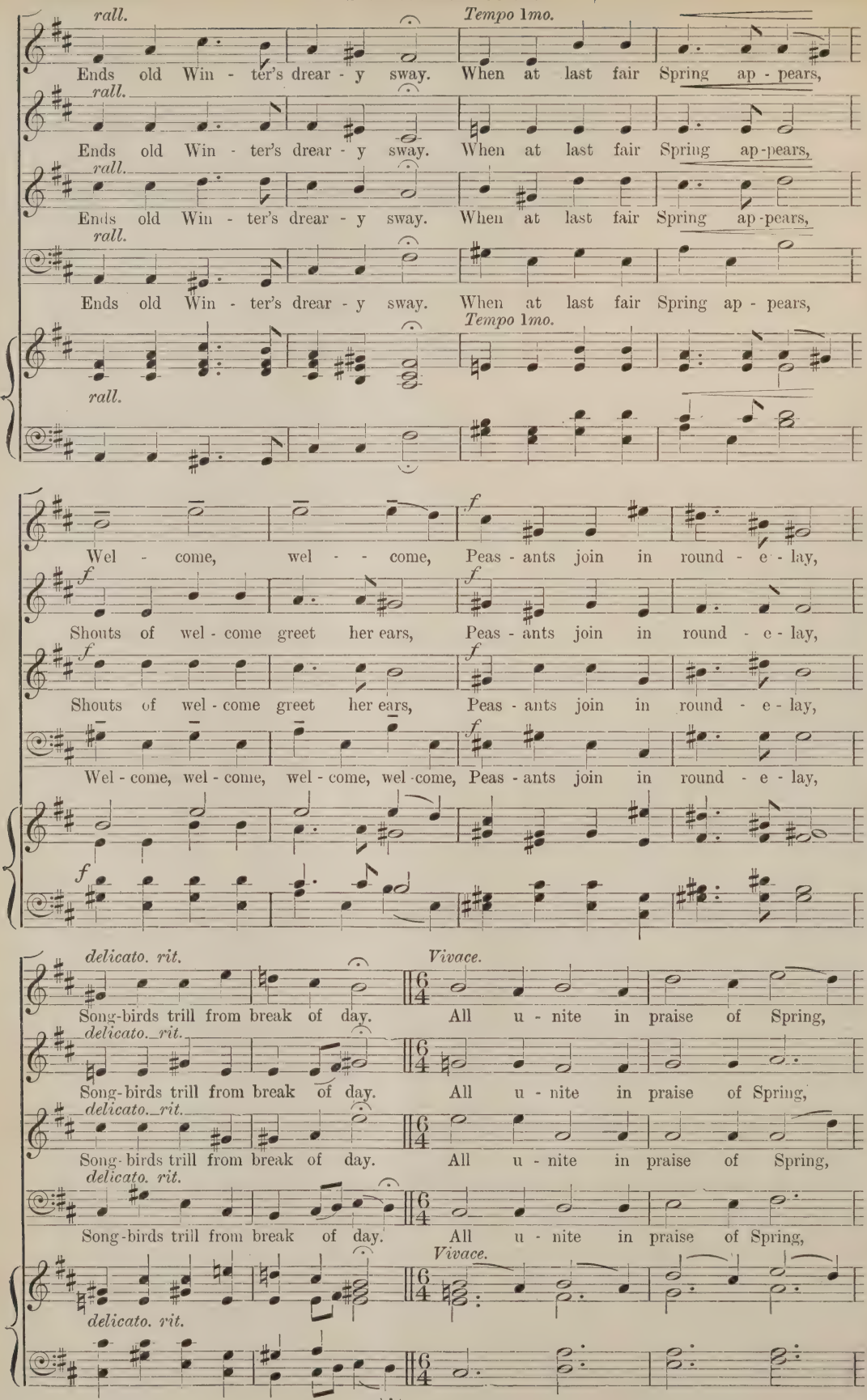
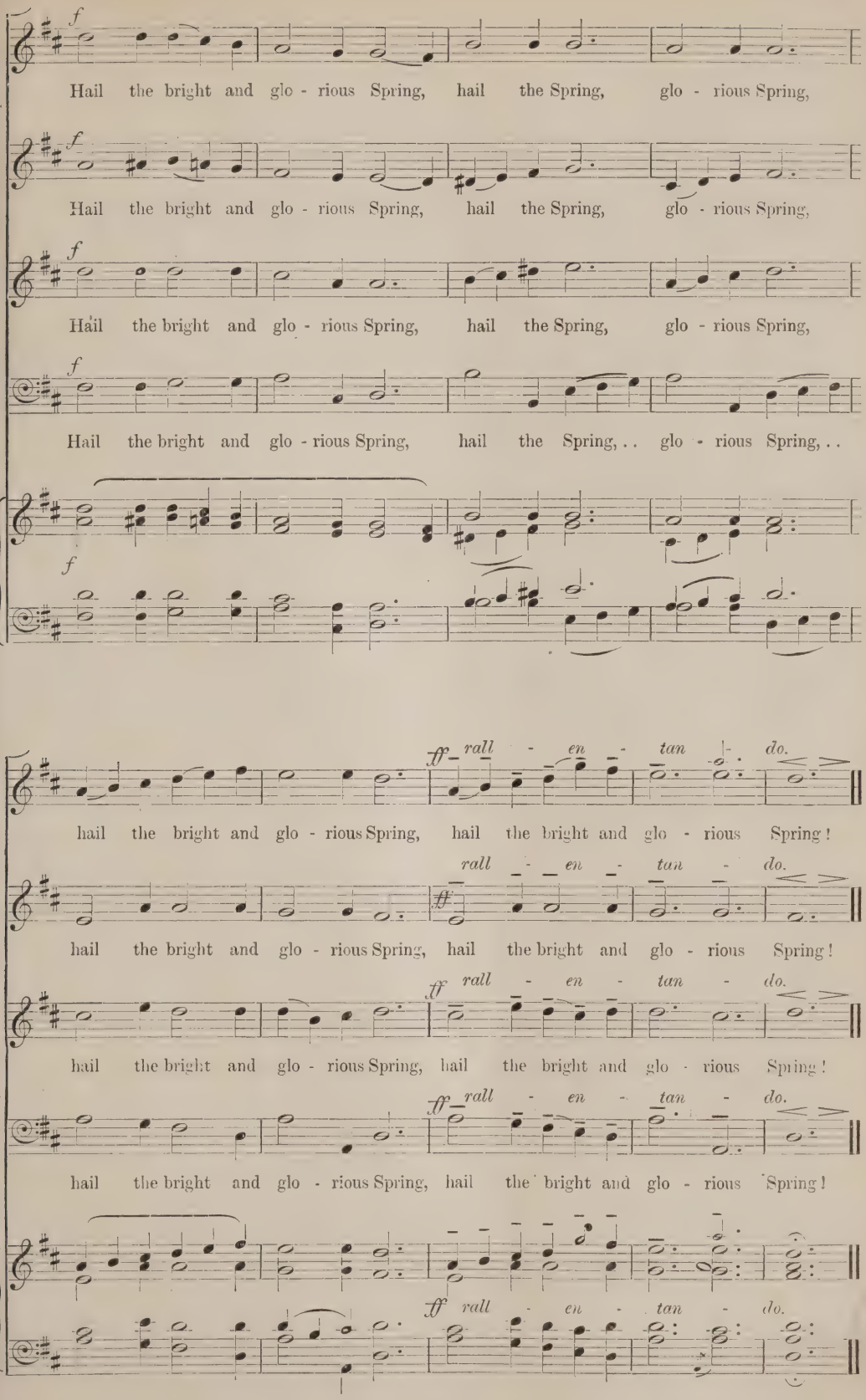

mf
Rust - ling boughs of mourn - ing trees . . Bend be - fore the pierc - ing breeze;
Rust - ling boughs of mourn - ing trees Bend be - fore the pierc - ing breeze;
Rust - ling boughs of mourn - ing trees Bend be - fore the pierc - ing breeze;
Rust - ling boughs of mourn - ing trees Bend be - fore the pierc - ing breeze;
cres.
rall. ed espress.
Na - ture pines for com - ing Spring, Oh! for bright and glo - rious Spring!
Na - ture pines for com - ing Spring, . . Oh! for bright and glo - rious Spring!
Na - ture pines for com - ing Spring, Oh! for bright and glo - rious Spring!
Na - ture pines for com - ing Spring, Oh! for bright and glo - rious Spring!
Più vivo.
Na - ture pines for com - ing Spring, Oh! for bright and glo - rious Spring!
Spring, Spring, glo - rious Spring! Oh! for bright and glo - rious Spring!
Spring, Spring, glo - rious Spring! Oh! for bright and glo - rious Spring!
Spring, Spring, glo - rious Spring! Oh! for bright and glo - rious Spring!


f
Oh! for Spring! glo - rious Spring! Oh! for bright and glo - rious Spring!
f
Oh! for Spring! glo - rious Spring! Oh! for bright and glo - rious Spring!
f
Oh! for Spring! glo - rious Spring! Oh! for bright and glo - rious Spring!
f
Oh! for Spring! glo - rious Spring! Oh! for bright and glo - rious Spring!
rall.
ff
Oh! for bright and glo - rious Spring!
♩=116.
p
Snow-drops white and sweet blue-bell
rall.
ff
Oh! for bright and glo - rious Spring!
p
Snow-drops white and sweet blue-bell
rall.
ff
Oh! for bright and glo - rious Spring!
p
Snow-drops white and sweet blue-bell
ff
rall.
Oh! for bright and glo - rious Spring!
♩=116.
p
Snow-drops white and sweet blue - bell
ff
rall.
Peep out from each moss - y dell, Wait - ing till the sun's warm ray
Peep out from each moss - y dell, Wait - ing till the sun's warm ray
Peep out from each moss - y dell, Wait - ing till the sun's warm ray
Peep out from each moss - y dell, . . Wait - ing till the sun's warm ray . .

rall.
Tempo 1mo.
Ends old Win - ter's drear - y sway. When at last fair Spring ap - pears,
Ends old Win - ter's drear - y sway. When at last fair Spring ap-pears,
Ends old Win - ter's drear - y sway. When at last fair Spring ap-pears,
Ends old Win - ter's drear - y sway. When at last fair Spring ap - pears,
Wel - come, wel - - come, Peas - ants join in round - e - lay,
Shouts of wel - come greet her ears, Peas - ants join in round - e - lay,
Shouts of wel - come greet her ears, Peas - ants join in round - e - lay,
Wel - come, wel - come, wel - come, wel - come, Peas - ants join in round - e - lay,
delicato. rit.
Vivace.
Song-birds trill from break of day. All u - nite in praise of Spring,
Song-birds trill from break of day. All u - nite in praise of Spring,
Song-birds trill from break of day. All u - nite in praise of Spring,
Song-birds trill from break of day. All u - nite in praise of Spring,

f
Hail the bright and glo - rious Spring, hail the Spring, glo - rious Spring,
f
Hail the bright and glo - rious Spring, hail the Spring, glo - rious Spring,
f
Hail the bright and glo - rious Spring, hail the Spring, glo - rious Spring,
f
Hail the bright and glo - rious Spring, hail the Spring, . . glo - rious Spring, . .
f
ff rall - en - tan - do.
hail the bright and glo - rious Spring, hail the bright and glo - rious Spring!
ff rall - en - tan - do.
hail the bright and glo - rious Spring, hail the bright and glo - rious Spring!
ff rall - en - tan - do.
hail the bright and glo - rious Spring, hail the bright and glo - rious Spring!
ff rall - en - tan - do.
hail the bright and glo - rious Spring, hail the bright and glo - rious Spring!
ff rall - en - tan - do.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Midland Gleemen gave an interesting concert in the large Lecture Theatre of the Midland Institute on January 28, in aid of the funds of the St. John Ambulance Brigade, Birmingham Corps. The chief feature of the programme was Cherubini's Requiem Mass No. 2, in D minor, for men's voices, said to be the first entire performance of the work in this country. Mr. William Sewell, of the Oratory, conducted a well-trained choir and orchestra. The whole performance was impressive, enhanced by the sonorous quality of the voices, excellent realisation of light and shade, and purity of intonation. The second part of the programme included Mendelssohn's 'Athalie' overture, Tchaikovsky's 'Elegy for strings,' and a quaint 'Valse triste' by Sibelius. The choir gave a powerful rendering of Gernsheim's short cantata 'Salamis,' and unaccompanied part-songs by Walford Davies, Elgar and Dudley Buck. Miss Lucie Rosenberg was the solo vocalist. The second of a series of four Subscription Concerts organized by the Clifton Quintet took place at the Queen's College on January 26 This admirably constituted body of excellent performers has had the advantage of considerable experience in ensemble playing, and each member is an efficient performer on the instrument of his choice. The programme included Tchaikovsky's String quartet in F (Op. 22), played by Mr. Maurice Alexander, Mr. Hubert Hunt, Mr. Ernest Lane and Mr. Percy Lewis, and César Franck's Pianoforte quintet in F minor, the pianoforte part being taken by Mr. Herbert Parsons, who also gave a fine performance of Chopin's Fantaisie in F minor (Op. 49). Mr. Hubert Hunt introduced the 'Corrente a la Francese' and the *Vivace* from Léclair's Violin sonata in E flat, and Miss Evelyn Wynne was heard to advantage in Grieg's 'Ich liebe Dich' and Brahms's 'Eine ewige Liebe,' to which she imparted the requisite colour and temperament. She also submitted a song-cycle entitled 'Songs of the seasons,' composed and accompanied by Miss Mabel Bourne.

The Birmingham Choral and Orchestral Association successfully revived John Francis Barnett's cantata 'The ancient mariner' at their popular Saturday night concert on January 30, in the Town Hall. Originally written for our festival of 1867, it has successfully stood the test of time. The performance was ably conducted by Mr. Joseph H. Adams, who secured an excellent reading from choir and orchestra. The principals included Miss Elsie Cobill, Miss Eunice Fowles, Mr. Sam Hempsall and Mr. Herbert Parker.

The Mendelssohn Centenary celebrations in Birmingham were practically restricted to two musical events, on February 3. In the afternoon of that day the unfinished oratorio 'Christus' was sung at Birmingham Cathedral, under the direction of the organist, Mr. Edwin Stephenson. In the evening, at the Town Hall, the City Choral Society performed the 'Hymn of Praise' and the unfinished opera 'Loreley,' the instrumental portion of the programme comprising the Violin concerto, well rendered by Miss Kitty Buckley, and the 'Fingal's Cave' overture. Mr. T. W. North conducted the choral works, and Mr. J. C. Hock the instrumental items. The principals were Miss Gleeson-White, Miss Marie Rowe and Mr. J. Alban Cohen.

The Birmingham Choral Union again chose Handel's 'Samson' for the programme of their popular Saturday night concert at the Town Hall on February 13, under the conductorship of Mr. Thomas Facer. The choral portion of the oratorio is perfectly familiar to the choir, and the chief soloists were Madame Aston, Madame Nellie Pritchard, Mr. Ernest Pike and Mr. James Coleman. Mr. C. W. Perkins occupied his usual place at the organ.

The Birmingham Symphony Orchestra gave their second popular orchestral concert of the present season at the Town Hall on February 6. Tchaikovsky was principally drawn upon, the programme including the 'Capriccio Italien,' 'Theme and variations' from the third Suite, the *Scherzo* and *Finale* from the fourth Symphony, and the 'Elegie' from the Serenade for strings. Mr. H. Lyell Taylor was specially engaged to conduct, and completely succeeded in rousing the enthusiasm of the audience. Dr. Herbert Brewer, of Gloucester Cathedral, conducted three of his own pieces: 'Auf Wiedersehen,' and the two short pieces respectively entitled 'Age' and 'Youth.' These pleasing and dainty compositions were excellently given. A young lady violinist, Miss Muriel Pickup, essayed two movements of Max Bruch's G minor Concerto, and Saint-Saëns's 'Introduction and Rondo Capriccioso' with fair success.

The Birmingham Concerts Society's music-makings are much better attended this season than formerly. Zimbalist was the soloist at the concert at the Town Hall on February 2, and gave a truly noble performance of Beethoven's Violin concerto, under Mr. George Halford's baton. Of special interest to Birmingham was the first performance here of Elgar's Symphony, which Mr. George Halford has been preparing for some time past, and which was heard at the Society's concert on February 16.

In anticipation of the much looked for event, a large and critical audience was present who followed with keen interest the gradual development of this master-work in English music. Considering the enormous difficulties of such a complex score, the orchestra realised an impressive reading, distinguished by nuances of tone-colour and technical skill rarely associated with the first performance of a new work. Each movement was enthusiastically received, and at the close of the performance conductor and orchestra were the recipients of quite an ovation. M. Alexandre Siloti gave a glorious rendering of Tchaikovsky's Pianoforte concerto in B flat minor and Bach's Chromatic Fantasia and Fugue.

Mr. Max Mossel's third drawing-room concert of the current series was held in the Grosvenor Room of the Grand Hotel on February 11, the principal attraction being Miss Tilly Koenen. Professor Ivan Mossel, of Amsterdam, an accomplished violoncellist, and Madame Marie Fromm, pianist, also appeared. Recitals were given by Mr. Harold Bauer (pianist) at the Masonic Hall on January 21, assisted by Miss Mary Adele Case (vocalist), and by Mr. Arthur Cooke (pianist), assisted by Madame Carrie Siviter (vocalist), at the Midland Institute on January 23. Both these artists have recently been added to the teaching staff of the School of Music.

MUSIC IN BRISTOL AND DISTRICT

(FROM OUR OWN CORRESPONDENT.)

The Clifton Quintet gave their third performance of the seventh season on February 4 at the Victoria Rooms, in the presence of a numerous audience. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Brahms's Pianoforte quartet in C minor (Op. 60) and Dvořák's String quartet in G (Op. 106) were well performed; Messrs. Parsons and Alexander gratified the audience by their fine interpretation of César Franck's Sonata in A, for pianoforte and violin; and Mr. Parsons played Debussy's 'L'isle joyeuse' so acceptably that he had to give an extra piece.

The Mendelssohn centenary has been celebrated by special performances of his works. At the first of the Saturday Popular Concerts, held at the Victoria Rooms on February 6, the Society of Instrumentalists, aided by some local professional players under the direction of Mr. George Riseley, interpreted several of the master's compositions, Mr. Harold Bernard being leader. The 'Meerestille' overture, the Violin concerto (soloist, Mr. Hans Wessely), the G minor Pianoforte concerto (soloist, Mr. Norman Sprankling), the *Andante* movement from the 'Scotch' symphony, and the 'Son and Stranger' overture were all carefully rendered. Miss Gertrude Winchester gave with acceptance some of Mendelssohn's songs.

On February 10 a concert was given at Colston Hall in aid of the Sunday evening services held in that building. The vocalists were Miss Eva Longbottom, Miss Gertrude Winchester, Mr. Harry Morgan and Mr. Nelson Jackson. Miss Marjorie Evans contributed violin solos, and Mr. George Riseley was at the organ. The audience fully appreciated the excellent manner in which the different features of the performance were presented.

There were two concerts at Colston Hall on February 11, at which Mr. Riseley played the whole of Mendelssohn's published organ music. The vocalists were the Misses Pauline and Ethel Hook, whose efforts were also confined to the same composer's music.

On February 13 the Bristol Choral Society gave a Mendelssohn concert in Colston Hall which attracted a large audience. The choir numbered 450 voices, and the band seventy performers, with Mr. Arthur W. Payne leader and Mr. G. Herbert Riseley at the organ. The works performed were the 'Hymn of Praise,' 'Hear my prayer' and the 'Walpurgis Night.' The soloists were Miss Mabel Manson, Miss Gertrude Winchester, Mr. Alfred Heather and Mr. Robert Chignell. Under the direction of Mr. George Riseley, impressive interpretations were given of the above works, and the hearers frequently manifested their appreciation.

The first for the season of the chamber concerts for young students was held on February 17 at the Victoria Rooms. The players were Miss Averil Woodward and Miss Ida Home (violin), Miss Gladys Home (viola), Miss Rosa Button (violoncello) and Miss May Thomas (pianoforte). Mrs. E. T. Daniell was the vocalist. A quartet of Haydn and other compositions were creditably given, and previous to the performance Miss Rosa Button gave some analytical remarks of an interesting and educational nature.

A large audience was attracted to Colston Hall on February 18, when the Bristol Royal Orpheus Society celebrated their Ladies' Night. Under the able direction of Mr. George Riseley, an interesting programme was presented. The pieces in which the choir had not before been heard were Elgar's 'After many a dusty mile' and 'Feasting, I watch,' Sir Frederick Bridge's 'With thee, sweet hope,' and Julian Otto's 'The gongs are beating.' Sir Frederick Bridge conducted his composition as well as his humorous glee 'Bold Turpin,' and he experienced a hearty reception. Mr. C. Lee Williams was also present, and conducted the rendering of his 'Peace' and 'Song of the pedlar,' which were likewise received with enthusiasm. Among the principal contributions to the programme were 'Love's slumber song' (S. E. Lovatt), 'The phantom host' (Hegar), and 'Italian salad' (Genée). Mr. Lloyd Chandos was soloist in several of the pieces, and his singing evoked much applause.

The Ladies' Night of the Weston-super-Mare Orpheus Society was held on January 28 at Knightstone Pavilion, under the direction of Mr. Edward Cook, of Bristol. The choir numbered forty-four voices, including a few choralists from Bristol, and the result of the performance was highly gratifying, a programme of favourite pieces being carefully rendered. Among the specially interesting works presented were 'Peace' and 'Lost time' (C. Lee Williams), Elgar's 'Whether I find thee' and 'Feasting, I watch with westward looking eyes,' 'Love's slumber song' (S. E. Lovatt), and 'Strike the lyre' (T. Cooke). There was a good attendance, and some of the choral pieces were re-demanded.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society, under the conductorship of Mr. Charles G. Marchant, gave a Mendelssohn Centenary concert on February 3. The programme included the *Te Deum* and *Jubilate* from the Service in A (specially orchestrated for the occasion by the conductor), the unaccompanied Psalm 'Judge me, O God,' 'Hear my prayer' (soloist, Miss Emilie Martyn), 'Dona nobis pacem,' 'Hear ye, Israel' (sung by Miss Alice Rafter), 'Be thou faithful unto death' (sung by Mr. Alfred Heather), and the 'Hymn of Praise,' in which the soloists were Miss Alice Rafter, Miss Goodbody and Mr. Alfred Heather. The small orchestra was led by Mr. Arthur Darley.

On February 11 the Dublin Orchestral Society gave its first concert for the season, when the programme included Mendelssohn's 'Hebrides' overture and the G minor Pianoforte concerto. The solo part in the latter work was magnificently played by Dr. Esposito, conductor of the orchestra, and M. Octave Grisard occupied the conductor's place. Wagner's 'Siegfried Idyll' and Brahms's Symphony in D completed the programme.

At the Royal Dublin Society, since the Christmas holidays, the principal recitals have been given by the Wessely Quartet—their first appearance here—and they made a very favourable impression, the Nora Clench Quartet, Miss Fanny Davies and Madame Carreño (pianoforte recitals). Few, if any but herself, in the very crowded room knew that Madame Carreño had once before played in Dublin—in the old Theatre Royal, at a concert given by Madame Tietjens.

At a concert given by the Moody-Manners Company in the Theatre Royal, for the Messina disaster, a sum of upwards of £340 was secured; and at a Sunday Orchestral Concert, at which several of the artists of the Moody-Manners Company assisted, a sum of 100 guineas was realized; at both concerts all the artists gave their services, and all advertising and printing was done without charge.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the tenth of the orchestral concerts given by Messrs. Paterson in the McEwan Hall on January 26, Mr. Peter Raabe took the place of Dr. Cowen as conductor. The programme included Beethoven's 'Eroica' symphony, Strauss's tone-poem 'Tod und Verklärung,' and Mozart's 'Serenade.' At the eleventh concert, on February 1, Dr. Cowen conducted splendid performances of Mendelssohn's 'Scotch' symphony and César Franck's symphonic poem 'The wild huntsman.' The soloist was Madame Carreño, who won numerous recalls for her musicianly interpretations of Tchaikovsky's Pianoforte concerto (No. 1, in B flat minor) and Dr. Cowen's Concerto in B flat. Dr. Cowen conducted at the twelfth and last of the series, given on February 10. The orchestral numbers comprised Brahms's 'Academic' overture, the Overture to 'The Meistersingers,' Schumann's Symphony (No. 2, in C), Elgar's suite 'The wand of youth' (Op. 1a), and a Suite by Glazounow. The vocalist was Miss Tilly Koenen, who charmed the audience with her singing of Gluck's 'Che farò,' the 'Sapphische ode' of Brahms, and Schubert's 'Die Allmacht.' Mr. Scott Jupp accompanied.

The third of the University Historical Concerts, given in the Music Class Room on January 27, was devoted to an exposition of 'Latest tendencies in song,' the vocalist being Miss Mary Münchhoff. The programme contained examples by Liszt, Alexander Ritter, Peter Cornelius, Richard Strauss, Max Reger, Claude Debussy and Hugo Wolf. Mr. Edgar Barratt, in addition to discharging the duties of accompanist, played two groups of pianoforte solos.

The second of the Edinburgh Amateur Orchestral Society's concerts (conductor, Mr. T. H. Collinson) was given in the Music Hall on February 11, on which occasion the players had the co-operation of the Choral Union. The programme included Mackenzie's 'Cotter's Saturday night' and the 'Polonaise' from Glinka's opera 'Life for the Czar,' the purely orchestral pieces being Mendelssohn's 'Calm sea' overture, a selection from Tchaikovsky's 'Sleeping beauty' suite, the 'Karelia' Suite of Sibelius, and Mackenzie's 'Britannia' overture.

At his third chamber concert, given in the Freemasons' Hall on February 13, Mr. Ernst Denhof had the assistance of the Munich String Quartet (Professors Theodor Kilian, Georg Knauer, Ludwig Vollnhals, and Heinrich Kiefer) and Miss Tilly Koenen (vocalist). The concerted music comprised Mozart's Quartet in E flat, Beethoven's beautiful 'Serenade in D,' for violin, viola, and violoncello (Op. 8), and Schumann's Quintet. The Munich Quartet, an exceptionally fine body of players, had to respond to recalls after each appearance. Miss Tilly Koenen gave unbounded pleasure by her renderings of songs by Schubert, Schumann, Hugo Wolf and Richard Strauss. Mr. Scott Jupp accompanied.

Mr. P. Tas, the able conductor of the Duke of Devonshire's private orchestra at Eastbourne, has been honoured with and has accepted an invitation from Mons. F. de Léry, musical director of the popular concerts at the Théâtre Marigny, Paris, to conduct the Sunday concert there on March 14.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The increased interest in this season's choral concerts was evidenced by the crowded audiences at the performance of Berlioz's 'Faust' on January 26, and 'The Dream of Gerontius' on February 9. The 'Faust' concert showed the tenor and bass sections of the Choral Union at their very best, but all through the concert the vocal music was a constant delight. The soloists—Miss Elizabeth Burgess and Messrs. Lloyd Chandos, Hamilton Harris and Charles Victor—sang their parts exceedingly well, Mr. Victor meriting a special word of praise for his excellent singing in the part of Mephistopheles. The members of the Choral Union have always been most successful in singing Elgar's great choral works, and in this, their fourth performance of 'The Dream of Gerontius,' they excelled themselves. The rendering of the choral portion at the end of Part I. would have been perfect had it not been marred by the too strenuous *pianissimo* of the violins. 'Praise to the Holiest' was given with impressive effect; but it was in the Demons' chorus—sung with marvellous realism, especially by the tenors and basses—that Dr. Coward's distinctive reading of Elgar's noble work was most noticeable. The exacting tenor solo music was sung by Mr. Gervase Elwes with a dignity and feeling worthy of all praise, and the other soloists, Miss Alice Lakin and Mr. Thorpe Bates, also sang their parts with much acceptance. In the accompaniments the Scottish Orchestra had a grateful task, and Mr. J. E. Hodgson played the organ part with judgment and good effect.

At the thirteenth classical concert, on February 2, Madame Carreño was the solo pianist, and in Chopin's first Pianoforte concerto had full scope for displaying her splendid virtuosity. No less successfully did she play the solo part in Cowen's Concertstück for pianoforte and orchestra. César Franck's symphonic poem 'Le chasseur maudit' proved to be one of the most attractive novelties we have had this season, and a charming performance of the 'Scotch' symphony worthily marked the Mendelssohn centenary. The Choral and Orchestral Union's season was brought to a close by the annual plébiscite concert on February 13. The programme on this occasion included Strauss's 'Also sprach Zarathustra' (the third performance this season), Beethoven's fifth Symphony, and the overture to 'Tannhäuser,' the last two works being somewhat of the nature of hardy annuals.

Under the enterprising direction of Mr. W. T. Hoeck, the Greenock Choral Union gave a very creditable performance of Brahms's 'German Requiem' on February 8. The somewhat trying choral music was sung with considerable effect, the opening and closing parts of the work being specially well done. The soloists were Mrs. August Hyllested and Mr. John Mackenzie, and the Scottish Orchestra supplied the accompaniments.

On February 11 a most enjoyable concert was given by the Glasgow Glee and Madrigal Society, ably conducted by Mr. B. W. Hartley. A well-chosen programme—which included four madrigals from 'The triumphs of Oriana' and some pieces by Purcell, Mendelssohn and Brahms—was sung by Mr. Hartley's well-balanced choir with fine tone, careful phrasing, and much expression. Miss Gertrude Haworth contributed some vocal solos.

Lansdowne Church Musical Association gave a highly successful performance of Mendelssohn's 'Hymn of Praise,' the singing being marked by great freshness and vigour, and in Sullivan's 'O gladsome light' and 'God sent His messenger,' the choir sang with a finish and expression highly creditable to Mr. J. E. Hodgson, the organist of the church, who conducted the performance. The soloists were Misses Rana Taggart and Bella Smith, and Mr. William Burrows. A section of the Scottish Orchestra played the instrumental part with some effect, Mr. Cowan, as organist, doing good service in the choral numbers.

The students of the Athenæum School of Music presented a very interesting programme at their annual concert on February 18. A feature of the evening's music was the fine playing of the students' orchestra (Mr. Henri Verbrugghen, conductor), in Beethoven's seventh Symphony, the overture to 'Oberon,' and Beethoven's Choral Fantasia. In the last-named work, Miss Ailie Cullen, as solo pianist, was associated with the Athenæum Choral Society. Beethoven's Terzetto for solo soprano, tenor, and bass, with orchestral accompaniment, was also given, for the first time in Glasgow, and the Choral Society, under Mr. Alfred Heap, sang Parry's 'Blest pair of Sirens.' Altogether the concert afforded proof of the soundness of the musical work carried on in the school.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society's concert on February 3 commemorated the Mendelssohn centenary by an excellent performance of 'St. Paul.' Under the direction of Dr. A. Herbert Brewer the choruses were sung with taste and precision. The soloists were Madame le Mar, Miss Jessie King, Mr. Albert Watson and Mr. Hugh Peyton. The band was led by Mr. W. H. Reed, and Mr. A. P. Porter rendered good service at the organ.

The concert given by the Cheltenham Philharmonic Society in the Town Hall on February 17, under the capable and energetic direction of Mr. C. J. Phillips, was both musically and in attendance a great success. The chief attraction was the presence of M. Jean Sibelius, who conducted his tone-poem 'Finlandia,' and the characteristic orchestral pieces 'Valse Triste' and 'Varsang' (Spring song). The band, numbering upwards of seventy performers, gave renderings of these pieces which extorted admiration from the celebrated Finnish composer; and under the direction of Mr. Phillips the players gave capital performances of the 'Meistersinger' Overture, Tchaikovsky's fifth Symphony and Sinigaglia's 'Danze Piemontese.' The vocalist was Mr. John McCormack, and the concert was one of the best given by the Society.

The Gloucestershire Orchestral Society, conductor Dr. A. Herbert Brewer, gave their annual concert at the Shire Hall on February 22 with much success. The programme included Mozart's 'Jupiter' symphony, the Prelude to 'Lohengrin,' Brahms's Hungarian Dances, Dr. Brewer's 'Age and Youth' suite and a Suite for strings composed by Mr. W. H. Reed, the leader of the band. Miss Edith Clegg was the solo vocalist. The band, composed almost entirely of amateurs (the majority ladies), numbered over 100 performers.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

At Mr. Ernst Schiever's chamber concert on January 23, Joseph Holbrooke's String quartet in D (Op. 17), 'A Fantasie,' was played, and proved an example of the composer's marked individual style. Mr. Horatio Connell was agreeably heard in nine songs, of which six were by Schumann. The concert concluded with Schubert's Quintet in C (Op. 163), in which Mr. Carl Fuchs, as second violoncellist, joined the resident quartet. At the Philharmonic Society's concert on January 26, M. Tamini created a furore by his singing, and Miss Marie Hall was pleasurably heard in Mendelssohn's Violin concerto. Dr. Cowen also conducted Schumann's Symphony in C and the prelude to the third act of Mackenzie's 'The Troubadour.' Dr. Walford Davies's madrigal 'Weep you no more, sad fountains' was an interesting contribution by the choir to the programme. The ninth concert, on February 9, was mainly choral. Mozart's motet 'Glory, honour, praise,' Brahms's 'Song of Destiny,' Schubert's 'The Lord is my Shepherd' (for female voices), and Mendelssohn's 'To the sons of Art' (male voices) were finely sung, and the orchestra played Sibelius's 'Finlandia' and Glazounow's sparkling Suite de ballet, 'Les ruses d'amour.' Miss Tilly Koenen was very successful in her songs.

In connection with the newly-formed Music Lectures Association, under the auspices of the Society for University Extension in Liverpool, Mr. Ernest Newman delivered the

first of a course of lectures on January 22, his subject being 'César Franck and the modern French school of composers.' It was an interesting and instructive discourse, as was the second lecture on February 5, when Mr. Newman critically examined Elgar's new Symphony. The lecturer has come to the conclusion that the symphony of the future must be written in one movement.

Mr. Douglas Miller, a young Liverpool pianist and pupil of M. Godowsky, made a highly-promising début on February 3, when he played the 'Waldstein' sonata, Grieg's 'Ballade,' Chopin's 'Fantaisie Impromptu,' and other pieces, in which he displayed a keen artistic temperament and advanced technical skill. Examples of his compositions were also favourably received, including a clever Romance for the left-hand alone, and several songs in which Madame Louise Dale was a skilful interpreter. Madame Charlotte Davies admirably accompanied the remaining vocal items.

The news that Mr. Granville Bantock, owing to the claims of his work in Birmingham, must of necessity sever his connection with the Liverpool Orchestral Society, occasions no surprise but very general regret, especially by those who know his personal attraction as well as musical gifts.

A Symphony by Hugo Kaun was played by the Societa Armonica on January 30. It is a work of apparent musicianship, but not of special thematic interest. Lalo's Violoncello concerto was cleverly played by Mr. Van Damme, and Mr. Lloyd Moore sang with acceptance in songs by Dr. Lyon, Cyril Scott and Liza Lehmann. Conducted by Mr. Akeroyd, the large orchestra—which includes many ladies—gave a good account of Tchaikovsky's 'Romeo and Juliet' overture and Liszt's Rhapsody No. 2.

Mr. Laurence Atkinson's third chamber concert was given in the Birkenhead Town Hall on January 27, when M. Zacharewitsch played Tartini's 'Devil's trill' sonata and other violin solos, ably accompanied by Mr. Walter Bridson. The vocalists were Miss Laura Evans and Mr. Roland Jackson, both of whom were appreciatively heard. The fourth and final concert was given on February 17, when the Brodsky String Quartet were heard in Beethoven's C minor Quartet and Dvorák's Terzetto for two violins and viola. The vocalists were Miss Lily Court and Mr. Bernard Knowles, with Mr. Walter Bridson at the pianoforte.

An interesting item in the Sunday Society's orchestral programme on January 24 was a Violin concerto recently written by the veteran local violinist Mr. Henry Lawson, who has reached the age of eighty-four with faculties unimpaired. The concerto was ably played by Mr. John Lawson, the conductor of the Society's orchestra, and afterwards the composer, who was present, was the recipient of hearty congratulations from the crowded audience in St. George's Hall.

Mr. William Willis gave a dignified and virile performance of the 'Appassionata sonata' at his pianoforte recital in St. George's Hall on February 10, and in Schumann's 'Carneval,' Chopin's 'Berceuse,' and Liszt's 'Campanella,' he further displayed obvious qualities of a first-rate pianist. Songs were pleasantly and expressively sung by Mr. Theodore Byard, and Mr. Percy Kahn accompanied.

Lady Hallé made a welcome appearance at the Symphony Orchestra's concert in the Sun Hall on February 1, when she played Mendelssohn's Violin concerto with all her renowned art and skill. Madame Carreño appeared at these interesting concerts on February 15, when she played Tchaikovsky's Pianoforte concerto in B flat minor.

At the concert of the Orchestral Society on February 14, Mr. Fritz Cassirer, of Berlin, conducted three items—the 'Der Freischütz' overture, Saint-Saëns's Violoncello concerto (solo by Mr. W. Hatton), and Schubert's 'Unfinished' symphony, of which he secured a delicate and expressive performance. Mr. Granville Bantock assumed the baton in Dvorák's interesting symphonic variations, and Miss Emily Breare made a favourable impression by her artistic singing, especially in 'Solveijg's song.'

The date of the performance of Elgar's Symphony by the Southport Philharmonic Society, has been changed from March 5 to March 12.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Part I. of Mr. Granville Bantock's 'Omar Khayyàm' was performed for the second time at the Hallé Concerts on January 21, and the composer had a hearty reception on appearing to conduct his work. The solo vocalists were Miss Sarah Andrew, Mr. John Coates and Mr. Herbert Brown. The Haydn centenary was regarded, if not quite adequately, at the following concert on January 28. The Symphony No. 7 of the Salomon set was admirably rendered under Mr. Franz Beidler's conductorship; Mr. Carl Fuchs played the Violoncello concerto in D; and Miss Agnes Nicholls sang the air 'With verdure clad.' The concert closed with Liszt's symphonic poem 'Mazeppa.' The performance of 'Judas Maccabæus' at the concert of February 4 yielded a triumph for the human voice in the fine interpretative singing of the choir, of whom Mr. R. H. Wilson, the chorus-master, who conducted, has every reason to be proud. The soloists were Madame Mary Conly, Madame Annie Radford, Miss Alice Lakin, Mr. John Coates, and Sir Charles Santley—the efforts of the last-named being stirring in the extreme. The outstanding feature of the concert of February 11, conducted by Mr. Beidler was provided in the violin-playing of Dr. Brodsky's pupil, Mr. Arthur Catterall. He made Goldmark's Concerto a shapely thing, technique and expression being alike admirable. The orchestral numbers included Schumann's Symphony, in D minor, No. 4.

Dr. Richter having completed his engagements in London, was welcomed back to the conductorship of the Hallé concert of February 18. The programme was cosmopolitan to a degree—Bach's 'Brandenburg' Concerto No. 5, in D, arranged by Siloti, Beethoven's 'Pastoral' Symphony, the paraphrase for pianoforte and orchestra of Liszt's 'Danse Macabre,' Dvorák's 'Othello' Overture, and Elgar's Introduction and Allegro for strings. Mr. Siloti played the solo part in the Concerto and in the Liszt paraphrase, subduing the tone of the instrument to quite harpsichord proportions in the former, and playing with brilliance and with appropriate power of tone in the latter.

At the Gentlemen's Concerts, Lady Hallé and Mr. Leonard Borwick gave an afternoon recital on February 3. For her solo Lady Hallé repeated the little Violin suite of Johann Baptist Neruda; and Mr. Borwick played again his own arrangement for the pianoforte of Bach's Fugue in G minor. Together the sympathetic artists delighted us with Schumann's Sonata in D minor (Op. 121), Mozart's Sonata in E flat (Peters, No. 16), and three of the Brahms-Joachim Hungarian dances. Madame Sadler-Fogg sang with great acceptance.

At the Brodsky Quartet concert on January 27 a new Pianoforte trio by Mr. Edward Isaacs was performed, with the composer at the pianoforte. Like his Concerto, the Trio indicates a genuine instinct for instrumental expression. Brahms's Quartet in C minor (Op. 51, No. 1), and Beethoven's in C sharp minor (Op. 138) completed the programme. Mr. Max Mayer, at his concert on January 25, was joined by Dr. Brodsky in a delightful performance of Beethoven's sonatas—in A (Op. 12, No. 2), in E flat (Op. 12, No. 3), in A (Op. 30, No. 1), and in G (Op. 30, No. 3). The Munich Quartet—Messrs. Theodor Kilian, Georg Knauer, Ludwig Vollnhals and Heinrich Kiefer—were heard here for the first time at the Schiller-Anstalt concert of February 6. For technical brilliance and precision, the playing of these professors of the Munich Royal Academy of Music could not well be surpassed. The programme consisted of Mozart's Quartet in E flat, Sgambati's in D flat (Op. 17), and Beethoven's in E flat (Op. 74). The programme of the concert of the Edith Robinson Quartet on February 1 contained Dr. Ernest Walker's Quintet for pianoforte and strings, in A; Mozart's Quartet in E flat, played afterwards at the Schiller-Anstalt; and Schumann's Quartet in A (Op. 41, No. 3). Dr. Walker was at the pianoforte for his Quintet, the performance of which (for the first time here) excited much interest in musical circles. Miss Edith McCullagh, who made well-sung contributions to the programme, is a sister of two of the very able Quartet—Miss Isabel McCullagh (second violin) and Miss Mary McCullagh (violoncello).

Mr. Brand Lane's subscription concert of January 30 was practically surrendered to his Philharmonic Choir, who, to the great delight of the subscribers, sang through the historical gamut of part-writing from Richard Edwards's 'In going to my lonely bed' to Granville Bantock's 'Awake, awake!' the original selections being multiplied by encores. The singing of Miss Marie Brema and the violin playing of Mr. Louis Pecskai added to the enjoyment of the evening. The choir reaped further honours at the following concert, on February 13, its work on this occasion being supplementary to that of Miss Esta D'Argo, Miss Phyllis Lett and Mr. Robert Burnett (vocalists) and Miss Ethel Bird (pianoforte).

At the Promenade Concert of January 23 Miss Naylor-Carne appeared in the double capacity of solo pianist and solo violinist, illustrating her considerable, if not mature, powers in each through the medium of Tchaikovsky. There were several novelties in the programme of the concert of February 6—a Suite de Ballet, arranged by Saint-Saëns from Rameau's 'Platée'; a Concertstück for bassoon and orchestra, by Mr. A. Wichtl and played by Mr. A. Schieder, both members of the Hallé Orchestra; the second and third movements of a Concerto for the harp, by Professor Zabel, of St. Petersburg, Mr. Charles Collier being the soloist; and Elgar's 'Wand of Youth' suite (No. 2) for orchestra.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The double centenary of the year was celebrated at Darlington by the inclusion in the programme of the Choral and Orchestral Society on January 27 of Mendelssohn's 'Hebrides' overture and Violin concerto—the latter played artistically by Miss Nora Thompson—and Haydn's 'Pauken' symphony. Other features of a successful concert were Wagner's 'Siegfried Idyll' and Rutland Boughton's 'Folk-song variations' on 'Barkshire Tragedy' and 'King Arthur.' Madame Amy Dewhurst was the solo vocalist, and Mr. T. Henderson conducted with skill.

At the Newcastle and Gateshead Choral Union concert on February 4, Mendelssohn's 'Scotch' symphony was played by the Scottish Orchestra, and the major portion of the evening was devoted to the first performance here of Verdi's 'Requiem.' Excellent though the rendering was—and the chorus gave a fine exhibition of its powers—the characteristic treatment of the solemn theme, here dramatic, there sentimental, and again startling, while it perhaps pleased the audience, did not impress or move them. The quartet of soloists was Madame Dolores, Miss Yelland and Messrs. Brearley and Parker. Dr. Coward conducted.

One of the chief features of the concert of the Middlesbrough Musical Union on February 17 was Bach's Concerto in D, No. 5, for pianoforte, flute, violin and string orchestra. A refined and artistic interpretation was given by Messrs. Leonard Borwick, A. W. Arlom and Louis Pecskai in the solo portions. Brahms's pianoforte and violin sonata in D minor (Op. 108) and two Handel choruses formed part of the programme. Mr. N. Kilburn conducted.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Glee and Madrigal Society gave a miscellaneous programme in the Victoria Hall, Hanley, on February 11. Many of the choral items were unaccompanied, and consisted of the Easter Hymn, Soldiers' Chorus, Students' Latin Song, and Chorus of Gnomes and Sylphs, all from Berlioz's 'Faust'; Elgar's part-songs 'Lullaby,' 'Dance,' and 'Feasting I watch'; and Cowen's 'Boat song.' Refinement and delicacy rather than power were the distinguishing features of the performance. Relief was afforded in vocal items contributed by Miss N. Shirley (soprano), Miss Alice Latham (contralto) and Mr. A. E. Shenton (tenor). Messrs. E. Hammond and Mr. W. T. Bonner played some solos on the organ and pianoforte respectively, and Mr. John James conducted.

The Newcastle Male-Voice Choir gave a concert in the Town Hall, Newcastle-under-Lyme, on February 4, and attracted an enthusiastic audience. The choir has recently made great progress under the baton of its excellent conductor, Mr. S. E. Lovatt. Miss Evangeline Florence (soprano) and Mr. Sydney Brooks (violoncello) contributed some solos.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society gave its 124th concert at St. Andrew's Hall on February 4, and this being the day after the centenary of the birth of Mendelssohn, the programme was almost entirely confined to the works of that master. Miss Fanny Davies played the solo part in the Pianoforte concerto in G minor, and, as solos, Prelude in B flat, 'Song without words' in F, and Scherzo in E minor. The orchestra also contributed to the programme the 'Midsummer Night's Dream' and 'Ruy Blas' overtures and the 'Italian' Symphony, which also included three 16th century madrigals, sung by the Norwich Cathedral choir with charming effect. The concert was under the conductorship of Dr. Bates, who is to be congratulated on its success.

A most interesting orchestral concert was given by Mr. Arthur Bent at the Assembly Rooms, Theatre Square, Norwich, on February 11. The orchestra, numbering thirty-six performers, including several ladies, played with admirable precision and taste Grieg's 'Holberg' suite (Op. 40) and a Suite by Glazounow. Mrs. Norman O'Neill was the solo pianist in two dances for pianoforte and orchestra by Claude Debussy; she also played a group of pieces by Scarlatti, Rameau, Chopin and Cyril Scott, that by the last-named composer being encored. The vocalist, Miss Edith L. John, was heard to advantage in songs by Brahms and Edward German, Miss Ethel White being the accompanist. Mr. Arthur Bent played three 18th century violin pieces by Fiocco. The whole concert was most successful and attracted a large audience.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Melton Mowbray Choral Society gave a concert on January 28 for the benefit of the Italian Earthquake Fund, when Bennett's 'May Queen' was performed. The solos were ably rendered by Miss Eva Rich, Mr. J. Reed and Mr. Charles Keywood. Mr. Warner conducted. The Choral Society at Market Rasen on the same night gave Mendelssohn's 'Walpurgis Night' and Stanford's 'Revenge.' Mrs. and Mr. W. H. Thompson and Mr. Honeyman were efficient soloists, and Mr. T. W. Dunkerton conducted.

On February 10, Brahms's 'Requiem' and selections from 'Tannhäuser' were given by the Loughborough Choral Society. The band and choir of 200 performers were ably conducted by Mr. Frank Storer, and the solos were artistically given by Miss Lucy Rosenberg and Mr. Montague Borwell.

The performance on February 11 of Brahms's 'Requiem' and Mendelssohn's 'Hymn of Praise' by the Nottingham Sacred Harmonic Society was perhaps not quite up to their usual standard. The soloists were Miss Agnes Nicholls, Madame Jennie Bentley, Mr. Gervase Elwes and Mr. Dalton Baker. Mr. Allen Gill conducted.

Mr. Woolley's Choral Society gave a very effective concert of unaccompanied choral music on February 16. The programme included Walford Davies's 'England's pleasant land,' Hathaway's 'Justice,' Elgar's 'Evening scene,' Bantock's 'Awake, awake!' and Brahms's 'Night watch,' all these pieces being most carefully rendered. Miss Lizzie Parsons proved an excellent pianist, and vocal solos were ably contributed by the Misses Hilda Richards, Lilian Clayton and Ethel Hentsch, and Messrs. Gilbert Summers, F. Searson, P. Veney and E. Fisher.

Nottingham music-lovers had an opportunity of hearing Godowski at the Subscription Concert on February 17. His masterly technique was evidenced in pieces by Chopin, Rameau, Brahms and Liszt. Miss Phyllis Lett, Mr. Lane Wilson and Mr. Hugo Becker—all established favourites here—also contributed to the enjoyment of the concert.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Owing to many members of the Sheffield Musical Union having been in Canada in November, the winter concert of this organization was postponed until the end of January, when a repeat performance of 'The Dream of Gerontius' attracted a large audience. The versatility of Dr. Coward's splendid body of singers and their tonal marvels in every direction—volume, control and colour—were effectively displayed in Elgar's vivid strains. The 'Praise to the Holiest' section in particular was magnificently sung, and the men's voices in the closing scene realised exactly the searching penitence of the lines 'Lord, Thou hast been our refuge.' The orchestra was the best which has so far been heard at the Society's concerts. Dr. Coward also directed performances of two short new choral works—'Hymn to the night' (Bernard Scholtz) and 'Devotion' (Carl André). Both are slight in texture, and their simplicity and poverty of ideas seemed to be intensified by comparison with the inspired music which had just been heard. The soloists were Miss Gertrude Lonsdale, Mr. Henry Brearley and Mr. Robert Charlesworth.

The final meeting of the Sheffield Festival Choir took place, on the invitation of the Lord Mayor and Lady Mayoress, at the Town Hall on February 8. Mr. Henry J. Wood was present, and in the course of an interesting address appealed to the Festival authorities to preserve the lofty character of the programmes and not to lower the art standard for the sake of making profits. There is little fear of any set back, despite the fact that the recent music-making resulted in a loss of £195. During the evening a handsome silver bowl was presented to Mr. T. Walter Hall, chairman of the committee, in recognition of his valuable services in the direction affairs.

The musical competition movement has reached Sheffield, and for a fortnight the Montgomery Hall was the venue of some very interesting and educationally valuable contests organized by the Sheffield Sunday School Union. There were 2,000 competitors. Mr. J. A. Rodgers was the adjudicator in all the musical sections. The principal trophy, a challenge shield open to all choirs, presented by Alderman Eaton, was won by the Sheffield Tabernacle Choir (conductor, Mr. W. H. Dawn), the test-pieces being Mendelssohn's 'Judge me, O God' and Elgar's 'O happy eyes.'

The remaining music of the month has mainly consisted of a number of oratorio and cantata performances by church and suburban choirs, the most notable being those given by the Penistone Choral Society (conductor, Mr. J. Cooper), when Elgar's 'The Banner of St. George' was performed; the Victoria Hall Choral Society (conductor, Mr. H. C. Jackson), 'The Messiah'; St. Barnabas Church Choir, 'The Creation'; St. Mary's Church Choir, 'Hymn of Praise'; Heeley Church Philharmonic, 'Hymn of Praise'; Zion Church Union, Attercliffe, Coward's 'Story of Bethany.'

At the fifth concert of the Chamber Music Society, Mr. G. Ellenberger, Mr. Collin Smith and Mr. Henrich played, with excellent ensemble and interpretative skill, trios by Beethoven (Op. 70, No. 1, in D) and Schumann (Op. 63, in D minor). Mr. Ellenberger and Mr. Henrich were heard in Brahms's Sonata for violin and pianoforte in G (Op. 78). Artistic and successful recitals have also been given during the month by Mrs. J. W. Ibberson (contralto) and Miss Adelaide Dodgson (pianoforte); Miss Dorothy Peck (pianoforte) and Mr. John Peck (violin); and Messrs. Byard (baritone) and Willis (pianoforte). Mr. Godowsky played at the fourth of Messrs. Wilson, Peck and Company's subscription concerts.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The future of the Municipal Orchestra is just now a topic of some interest at Leeds. The excellent fortnightly orchestral concerts that have been given during the winter season under the ægis of the corporation naturally do not pay their way at prices ranging from 1*s.* 6*d.* to 2*d.*, and a deficit has to be made up out of public moneys. Last year this sum amounted to nearly £300, this year it is expected to be about £200. Without being too sanguine, one might anticipate that this deficit would tend to grow smaller as the concerts are better known and appreciated, and in any case £200 is not an extravagant subsidy for a town which has nearly 500,000 inhabitants. But it is no use to talk to a Yorkshireman about the claims of Art when his pocket is in question; and as Leeds is just now suffering from a severe fit of economy, it is announced that all help from the Corporation will be cut off, and, as a prominent Alderman declared, with apparent relish, the concerts 'will have to go, lock, stock, and barrel.' So now, just after the orchestra has been brought to a high state of efficiency by Mr. Fricker, and one has pointed to it as an indication that Leeds was not quite steeped in materialism, its existence is to be imperilled for the sake of saving the ratepayers something like one-thirtieth of a penny in the pound! The efficiency of the orchestra was very satisfactorily proved when, for the first time, it was engaged for one of the orchestral concerts of the subscription series on January 27, at which Mr. Fricker conducted performances of Dvorák's 'New World' symphony, Wagner's 'Siegfried Idyll,' and Mendelssohn's 'Ruy Blas' overture, that deserve to be styled highly-finished and refined. The 'Walpurgis Night,' in which the Philharmonic chorus appeared, was also included as a tribute to the composer's centenary, and as the soloists, Miss Effie Martyn, Mr. W. Parker, and Mr. Marsden Williams, were all local, the concert may be styled a purely home-made affair, and all the more satisfactory on this account. On January 30 the Municipal concert included Dvorák's Symphony in G; Liszt's version, for pianoforte (Mr. Noel Bell) and orchestra, of Schubert's 'Wanderer' Fantasia; Saint-Saëns's 'Rouet d'Omphale'; and Tchaikovsky's 'Marche Slave'; while by way of a novelty, the prelude from the music which Dr. Bairstow, organist of the Leeds Parish Church, wrote for the Pevensey Pageant, was included. The vocalist, Mr. H. Brearley, gave Dr. Brewer's cycle of 'Pastorals,' first heard at the Leeds festival of 1907.

On February 13 the programme was intended to commemorate Mendelssohn's centenary, and included the 'Scotch' symphony, the Violin concerto (Miss Alice Simpkin), the 'Fingal's cave' overture, and the Capriccio in B (Op. 22), for pianoforte (Mr. Harold Mason) and orchestra, together with Elgar's second 'Wand of youth' suite and some pieces from Berlioz's 'Faust.' I have given the details of these programmes, which are typical ones, in order to demonstrate the character of these concerts, and to show that they are not mere entertainments, but have an educational side such as should make them worthy of recognition and support by any enlightened community. The orchestra numbers sixty professional musicians; the season's concerts are ten in number; the prices I have already mentioned; so it will be seen that they are run on economical lines, and a subsidy of £200 should not be considered extravagant.

On February 10 the Leeds Choral Union gave a performance of Elgar's 'King Olaf' which was of great merit—excellent, indeed, as regards the chorus, while the playing of the orchestra (of local musicians) deserves high praise, especially in view of the difficulties of the brilliant and complex score. The principals were Mrs. Henry J. Wood, Mr. Brearley and Mr. H. Gooud, and Dr. Coward conducted.

On January 25 Mr. Alex. Cohen, a local violinist, gave a most interesting chamber concert of music by Richard Strauss, including the early String quartet in A, the Pianoforte quartet in C minor, and the Violin sonata in E flat, together with some songs expressively sung by Miss Grainger-Kerr. On the following day Mr. Edgar Haddock (violin) and Mr. Willibald Richter (pianoforte) devoted half the programme of a 'Musical evening' to Dvorák, and the pianist, a very finished artist, played the whole of Schumann's 'Kinderscenen' and Grieg's Ballade Variations. Our two local quartet parties have not been idle. On February 3 the Leeds Bohemians gave Schumann's A minor quartet, Franck's noble and individual work in D, and a Mozart quartet; and on February 17 the Rasch Quartet performed quartets by Beethoven in F minor (Op. 95), and Godard in A. On February 10 Mr. Rawdon Briggs came with his Manchester Quartet, and introduced works by Brahms in C minor and Haydn, with a short Fantasia in two movements by Dr. Ernest Walker.

The Leeds Parish Church has since the times of Dr. Hook and Dr. Wesley been famed for its music, and on

February 11 the efficiency of the members of its strong choir was shown in its annual concert, which, given under Dr. Bairstow's direction, was interesting as well as popularly successful. On January 23 Dr. Bairstow gave the second of two organ recitals on the fine organ, which owes much of its quality to the famous Schulze. He had as his associate Mr. F. Holt, whose solos on oboe and cor anglais gave variety to the excellent programmes. Another form of parish church activity in musical matters deserves a word of mention here, for though of a much more humble character, it was of exceptional interest, and furnished a model which might well be copied elsewhere. Some ladies who busy themselves with some of the missions connected with the parish church—a parish, be it remembered, which includes the worst slums in Leeds—have for some time been teaching a number of the very poorest children Morris dances, folk-songs, and traditional 'singing games,' and on February 8 they gave a little unpretentious entertainment. The result was quaint and pleasing; but the charm lay in the thought of the value to these little waifs in undergoing a kindly discipline in being brought into contact with such wholesome, pure music, and generally in being raised out of their sordid surroundings.

On February 9 the Leeds Symphony Society, an amateur organization which Mr. Arthur Grimshaw conducts, gave a concert. Beethoven's first Symphony and Mendelssohn's 'Fingal's Cave' overture were included in the programme. The vocalist was Miss Margaret Cooke. A pianoforte recital on February 16, by Mr. Leopold Schultz, a promising young pianist, and a vocal recital on February 18, by Miss Pattie Hornsley, a gifted and artistic singer, deserve brief mention.

BRADFORD.

The chief event at Bradford has been the first performance in that town of Bach's B minor Mass, which took place on February 12. Dr. Cowen conducted, and the principals were Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Herbert Brown—a quartet of soloists which it would be hard to beat. The chorus was that of the Bradford Festival Choral Society, and the Hallé Orchestra was engaged for the occasion, so no pains had been spared to do justice to this great work. The performance was one of all-round excellence, and the thoughtfulness and dignity of Dr. Cowen's reading deserve hearty recognition. The playing of the obbligati was excellent, and Mr. Paersch (horn) and Mr. Rawdon Briggs (violin) were particularly happy in their respective parts.

The Bradford Permanent Orchestra gave one of its concerts on January 23, when Mr. Allen Gill directed a capital performance of Liszt's Pianoforte concerto in E flat, the solo part being very brilliantly and incisively played by Miss Vera Margolies. The rest of the programme was designed to illustrate French and English music, so we had among other things the Carnaval Romain of Berlioz, one of Stanford's very happily designed and sympathetically treated Irish Rhapsodies, a pleasing little 'tone-poem' by J. C. Ames, entitled 'The dying swan,' and Cowen's dainty 'Yellow jasmine.' The concert on February 20 was expressly styled a 'popular' one, and Haydn's 'Farewell' symphony, 'with effects,' helped to sustain this character, while the presence in the programme of Beethoven's great 'Leonora' overture, of Mendelssohn's 'Midsummer night's dream' overture, and of two of Brahms's Hungarian dances, showed that popularity is not always inconsistent with the highest excellence. On January 22 Mr. Augustus Mayhew, a young Bradford pianist, gave his first recital, and made a favourable impression by his good technique and musical feeling in a representative programme of pieces by Beethoven, Chopin, Liszt, and other composers.

OTHER TOWNS.

The Hull Symphony Orchestra, happy in the coincidence that one of its concerts fell on the Mendelssohn Centenary, devoted all its programme to that composer. The 'Scotch' Symphony—which seems by general consent to be regarded as his representative orchestral work—was played under Mr. Wallerstein, who obeyed the composer's direction in giving it without the customary breaks between the movements. The 'Ruy Blas' overture and the G minor Pianoforte concerto (soloist, Miss Foster) were the other pieces, and Mr. Martin Harvey, who happened to be at Hull during this week, gave a judicious, non-committal little address, and read Shelley's Ode to music. On February 17, Dvorák's 'New World' symphony was well done, and works new to Hull were introduced in Mozart's 'Petits Riens' ballet music, and Massenet's showy 'Scènes Napolitaines.'

On January 26 the Hull Vocal Society gave its second concert of the season under Dr. E. H. Smith's direction, the programme being a miscellaneous one. The Janssen Subscription concert on February 8 took the form of a pianoforte recital by Mr. Gottfried Galston, Miss Münchhoff being the vocalist.

The Middlesbrough Musical Union, of which Mr. Kilburn is the conductor, gave a concert on February 17 of a mixed nature, but highly interesting. A Brahms Sonata for pianoforte and violin was played by Messrs. Leonard Borwick and Louis Pecskai, and with the aid of a string orchestra and flute (Mr. Arlom) Bach's 'Brandenburg' Concerto in D was given.

The last of the Wakefield Chamber Concerts for the present season took place on January 28. The pianist was Miss Kathleen Chabot, whose playing displayed great neatness and refinement, and the vocalist, Mr. Alan McWhirter, who sang groups of Somerset and Irish folk-songs and old English songs very sympathetically. The Subscription Concert at Huddersfield on February 2 introduced the precocious young pianist, Ernst Lengyel, who showed wonderful artistic perception in the 'Waldstein' sonata, but was naturally better suited in Mendelssohn's 'Variations sérieuses,' which he rendered charmingly. Dr. Brodsky played the famous 'Trillo del Diavolo,' and the vocalists were Miss Münchhoff, Miss Mildred Jones and Mr. Thorpe Bates. The local Philharmonic orchestra, on February 6, gave a concert, the programme of which was decided by a plébiscite and included the 'Oberon' and 'Rienzi' overtures, but nothing else that was of any distinction. Mr. Arthur Pearson conducted.

Miss Scarth Dixon gave a pleasing vocal recital at York on January 22; and on February 1 the Scarborough Philharmonic Society, under Dr. Ely, gave a miscellaneous concert, in which Mr. Plunket Greene was the leading figure.

Foreign Notes.

AACHEN (AIX LA CHAPELLE).

Dr. Richard Strauss and Prof. Max Schillings have been secured as conductors of a number of works at the Lower Rhine Festival to be held at Whitsuntide. Prof. E. Schwickerath, the Municipal Musikdirektor, will be responsible for the greater part of the programme.—— Sir Edward Elgar's 'Enigma' Variations were played for the first time here at the Fourth Kurhaus Concert, and greatly appreciated.

ANTWERP.

Professor Heinrich Zöllner's latest orchestral work, 'Waldphantasie' (Forest fantasia), after a poem by Turgenieff, was produced here at a Charity Concert at the Flemish Opera and enthusiastically received.

BERGAMO.

A young composer hitherto unknown to fame, Signor Dante Lari, had considerable success with an opera, 'Jela,' recently produced here. The libretto is founded on Poushkin's novel 'The Prisoner of the Caucasus.'

BERLIN.

To honour the memory of Mendelssohn and in connection with the centenary of the master's birth, Prof. Arthur Nikisch performed the 'Scotch' symphony and the usual orchestral selection from the 'Midsummer night's dream' music at the seventh Philharmonic concert on January 25. With the same object in view, the Singakademie, under Prof. Georg Schumann, revived 'Elijah' on January 29, and the Gesellschaft der Musikfreunde, reinforced by the Stern'sche Gesangverein, gave 'St. Paul' in the Kaiser Wilhelm Memorial Church on February 3, with Herr Oskar Fried as

conductor. The Philharmonic choir, directed by Prof. S. Ochs, chose 'The First Walpurgis Night,' which in Germany is generally considered the freshest of all Mendelssohn's choral works, and the one most likely to defy time and fashion.——At the third Panzner concert, on January 25, a new symphonic poem, 'Hero and Leander,' by Paul Ertel, was produced and enthusiastically received. It is a highly-effective composition, but, like so many similar productions, lacking in individuality.——At a concert given by the Philharmonic Choir in aid of the victims of the South Italian earthquake, a new piece for chorus (8 parts) and orchestra by Oscar von Chelius was produced. The composer is a cavalry colonel on the active list of the German army, but his work, written in memory of the late wife of the Regent of Bunswick, shows that he is a sound and gifted musician. He has taken Fr. Hebbel's fine poem 'Requiem' for his text.——The Blüthner Orchestra has unanimously chosen Prof. Karl Panzner conductor of next season's series of eight orchestral concerts in the Blüthnersaal.——The novelty at the eighth Philharmonic concert, under Prof. Arthur Nikisch, was Leone Sinigaglia's overture to Goldoni's 'Le baruffe chiozotte.' The charming work delighted the audience. Prof. Nikisch also conducted Haydn's 'Bear' Symphony and Strauss's 'Heldenleben.'——At a concert of his own, Prof. Henri Marteau set himself the tremendous task of playing Max Reger's new Violin concerto, conducted by the composer, and Brahms's Concerto in D. The soloist as well as Prof. Reger were much applauded, though this Op. 101 of the young master's occupies, without pauses, sixty-five minutes in performance; unfortunately it has little to charm or uplift an audience.——A mixed choir of some thirty Dutch peasants from the village of Wognum sang for the first time beyond the confines of their native country at a concert given in the Bechsteinsaal on February 1, and delighted critics and public alike with their unaffected but very expressive singing of a number of Dutch national airs, and pieces by Bach, Mozart, Gounod, César Franck, Bortniansky, Wambach and Wierts. The perfect intonation of these fresh, unspoiled voices was especially noticed. Mr. Willem Saal, the conductor of the 'Jacob Kwast Choir,' as it is styled after its founder, is a farmer, but an enthusiastic amateur musician of the best type. Three concerts in all were given.——Dr. Strauss's 'Elektra' was on February 15 performed for the first time in the German capital and enthusiastically received by a brilliant audience. Frau Plaichinger, the Elektra, as well as the composer, were called before the curtain no fewer than ten times. Herr Leo Blech conducted a splendid performance.

BRUSSELS.

M. Henry Février's opera 'Monna Vanna' was performed for the first time at the Théâtre Royal de la Monnaie on January 27, only fifteen days after its production at the Paris Opéra. With Madame Pacary and MM. Bourbon and Verdier in the chief rôles, the performance was one of rare excellence. After the last rehearsal the directors of the theatre proposed and the composer agreed, to omit the Prison scene which Maeterlinck had specially written for this operatic version of his famous drama, and which was duly performed at the Paris Opéra.——The first concert conducted by M. Edgar Tinel at the Conservatoire, in his new capacity of director of that institution, was devoted to Beethoven's 'Eroica' Symphony and a number of compositions by M. Tinel's predecessor, the late F. A. Gevaert, including the cantata 'Jacques Van Artevelde.'——At the third Popular Concert, given on February 14 at the Théâtre de la Monnaie, a new symphonic poem, 'Werther,' by M. Victor Vreuls was produced and well received.

BUDAPEST.

At a concert given by the Vienna 'Tonkünstler Orchester,' the Pianoforte concerto of Mr. Frederick Delius was performed. The solo part was played by Herr Theodor Szántó.

COLOGNE.

It has been decided to hold another opera festival at the Municipal Opera House between June 10 and 29 next. The works selected are Wagner's 'Meistersinger,' Hermann Goetz's 'Taming of the shrew,' Mozart's 'Figaro,' Beethoven's 'Fidelio,' and R. Strauss's 'Elektra.' Of the last-named, two performances will be given.

DÜSSELDORF.

A new symphony by Count Hochberg was recently produced here.

FRANKFORT-ON-MAIN.

Dr. Richard Strauss's 'Elektra' was performed for the first time at the Municipal Opera House on February 6, twelve days after its production at Dresden.——Liszt's rarely-heard oratorio 'Christus' was performed in a somewhat curtailed version by the Rühlscher Gesangverein, under Prof. E. Schwickerath, of Aachen. It is thirty years since the work was heard in Frankfort.

HAMBURG.

At a Popular Symphony concert under the direction of Herr José Eibenschütz, a new 'Symphonic Ballade' by a local musician, Herr Robert Müller Hartmann, was produced and met with much success.

LEIPZIG.

Remembering what Leipzig owes to the genius of Mendelssohn, it would have been the basest ingratitude if the former centre of Continental musical life had not exerted itself to honour the master's memory in connection with the centenary of his birth. But Leipzig did her duty nobly and thoroughly. Between January 30 and February 4, festival performances of Mendelssohn's works were given before enthusiastic audiences as follows: at the Riedel Verein's concert were heard the eight-part psalm 'Judge me, O God,' the three motets for female voices and organ, songs and organ pieces; at the Royal Teachers' Seminary the programme included the motets 'Hear my prayer' and 'Jauchzet dem Herrn alle Welt,' mixed-choir and male-voice part-songs, the 'Festgesang an die Künstler,' the 'Variations sérieuses' for pianoforte, &c.; the Bohemian String Quartet was responsible for a fine performance of the D minor Trio (Op. 49); the pupils' orchestra of the Royal Conservatoire played the overture 'Calm sea and prosperous voyage,' the Violin and G minor Pianoforte concertos, while other students were heard in some songs, arias and duets, and Prof. Dr. Arthur Seidl dwelt on the importance of the day in an impressive oration. At the theatre 'A Midsummer night's dream' was given, with that wonderful music without which a performance of the play, even though it be Shakespeare's, is now almost unthinkable. Frl. Helene Staegemann sang at her vocal recital sixteen of the master's most beautiful songs, exquisitely accompanied by Prof. Dr. Max Reger. Finally, 'St. Paul' was performed on February 3 at the crowded Albert Hall, by the Singakademie, accompanied by the string band of the 107th Infantry Regiment; while on the following evening this memorable festival week was crowned by a superb performance of 'Elijah' by the Gewandhaus choir and orchestra, under Prof. Arthur Nikisch. An additional festival glamour was lent to this occasion by placing a marble bust of the master in the hall, decorating with wreaths his medallion portrait affixed in the balcony railing, and especially by the recital of an inspiring prologue written by Rudolf von Gottschall. There can be no doubt that justice was done by Leipzig to the memory of the great man who founded her world-famous conservatoire, and worked and died within her precincts.

At the fourteenth Gewandhaus concert, Prof. Arthur Nikisch produced a new overture by Richard Wetz, bearing the title of 'Kleist,' after the highly-gifted German poet, author of some of the best dramas in German literature, who ended his young life by suicide. Herr Wetz's solemn and impressive work was very favourably received.

On February 11, at the seventeenth Gewandhaus concert, Prof. Nikisch conducted the first performance in Germany of Sir Edward Elgar's Symphony. He secured a magnificent rendering, and there could be no doubt that he was in fullest sympathy with the music, which evidently suits him—'liegt ihm,' as the Germans quaintly put it. The work made a 'hit, a palpable hit'; it was indeed a 'durchschlagender Erfolg,' as a leading musician of Leipzig writes.

MOSCOW.

At the concerts of the Imperial Russian Musical Society two important novelties have lately been produced, viz., a Symphony—the second—by A. Goedicke, having as motto and programme Faust's great monologue commencing

Des Lebens Pulseschlagen frisch lebendig' in Goethe's masterpiece, and a symphonic poem 'Sister Beatrice' (after Maeterlinck), by Th. Bubek. Both works display qualities that lift them above the average, the Symphony especially containing passages of real grandeur.

NEW YORK.

Richard Strauss's 'Salome' has been duly performed at the Manhattan Opera House, and without any protest from shocked shareholders! The performance, with Miss Mary Garden as the delectable heroine, M. Dufranne as a most impressive Jochanaan, M. Delmores as Herod, and Signor Campanini as conductor, was masterly in every respect, and the audience were most enthusiastic. It would appear as if the Metropolitan Opera House, by its withdrawal of the work after last year's single performance, had made a most handsome present to its rival, the Manhattan.

NICE.

The late P. de Sarasate's last composition, 'Le Rêve' (Op. 53), was produced here, on January 18, by the violinist Miss Marianne Eissler, to whom the piece is dedicated.——On February 9 a new opera, 'Quo vadis?' founded on Henry Sienkiewic's famous novel and composed by M. Jean Nouguès, was produced here with genuine success.

PARIS.

At the Lamoureux concert of January 24 a set of 'Variations plaisantes sur un thème grave,' for orchestra and harp obbligato, and composed by M. Roger Ducasse, was produced.——'Hernani,' a five-act opera by M. Henri Hirchmann, was produced at the Théâtre Lyrique (Gaité) on January 25, without however making any remarkable impression.——Liszt's orchestral masterpiece, the 'Faust' symphony, was splendidly performed at the first concert of the Association des Concerts Hasselmans, in the Salle Gaveau, on January 27. Three new pieces for orchestra, by M. Florent Schmitt, and bearing the collective title of 'Musique en plein air,' were produced on the same occasion and pleased the audience.——The Schola Cantorum gave an excellent concert performance of Weber's 'Euryanthe' on January 29. M. Vincent d'Indy conducted, and infused some of his enthusiasm for the great German Romanticist into the forces under his control.——In the absence of M. Chevillard, M. Vincent d'Indy conducted the Lamoureux concert of January 31, and brought forward a highly interesting selection from his own 'reconstitution' of Monteverde's 'Orpheus,' dating from 1607. The pieces performed were the overture, a prelude for five trombones, another for harps, and the plaint of Orpheus at the gates of Hades.——A new symphony by M. Albert Roussel, entitled 'The Forest,' was produced at the Lamoureux concert of February 7, also conducted by M. d'Indy. The work, which is programme-music of a somewhat undistinguished type, was well received.

PITTSBURG, U.S.A.

A new symphony, bearing the title 'In der Natur,' and composed by Herr Emil Paur, conductor of the Pittsburg Symphony concerts, was produced here on January 15, and excited the greatest enthusiasm.

ZÜRICH.

This intellectual and commercial capital of Switzerland has not been behind the great German towns in doing honour to the memory of Mendelssohn, a three days' festival devoted to the master's choral, orchestral and chamber works having been attended by the greatest success. Prof. Philip Wolfrum, of Heidelberg, lectured on the master's life and work. Similar festival concerts were held in many other Swiss towns, chiefly of course in the German-speaking northern and eastern portions of the Republic.

The 'Musical Directory' for 1909 has been issued, as of yore, by Messrs. Rudall, Carte & Co. It would be impossible to over-estimate the value and importance of this annual publication; as a book of reference it is indispensable.

Two most successful concerts were given in Massey Hall, Toronto, by the National Chorus of Toronto, on January 18 and 19, under the direction of Dr. Albert Ham The first concert was devoted entirely to works of British composers. A notable event was the performance of Elgar's Symphony, which was magnificently interpreted by the New York Symphony Orchestra, under the baton of Mr. Walter Damrosch. The principal choral works performed were Bridge's 'Flag of England' and Cowen's 'He giveth His beloved sleep.' Several unaccompanied pieces by Leslie, Elgar and Lee Williams were beautifully sung. At the second concert a portion of the programme was devoted to works by Mendelssohn, in honour of the centenary of the composer's birth. The 'Scotch' symphony and 'Thanks be to God' (Elijah) were the special features. Hamish MacCunn's cantata, 'Lord Ullin's daughter,' was also performed with great success. The splendid quality of tone and excellent phrasing of the choir, so conspicuously displayed in the unaccompanied works by Bortnianski, Gounod and Pearsall, stamped it as being an organization of which Canadians may justly feel exceedingly proud.

At Devonshire Park, Eastbourne, on February 20, the Duke of Devonshire's Private Orchestra (conductor, Mr. P. Tas) gave a special concert of which the main feature was Elgar's Symphony, conducted by Dr. Richter, who made a special visit to Eastbourne for that purpose. The orchestra—augmented for the occasion by members of the London Symphony Orchestra—gave a very fine performance of the work, and the enthusiasm of the audience, numbering at least 2,000 persons, was so great that the distinguished conductor was recalled four times. The programme included the overtures 'Fingal's Cave,' 'Leonore' (No. 3) and the 'Meistersingers.'

Mr. Henry Davey delivered an interesting and thoughtful lecture before the Sussex section of the Incorporated Society of Musicians at Brighton, on February 6, taking for his subject 'What is musical taste?' Mr. Davey afterwards gave a short address on Mendelssohn, in which, while he (the lecturer) admitted that Mendelssohn was over-valued during a generation after his death, yet now there is far too strong a tendency to undervalue him.

A Mendelssohn Centenary concert was given at the City Temple on January 28, under the direction of the organist, Mr. A. J. Hawkins. The 'Hymn of Praise' and 'Athalie' were performed, the soloists being Miss Maude Willby, Miss Irene Marriott, Miss May Hayden, Miss Ada Hawkins, and Mr. Ernest Penfold. Mr. Thomas J. Crawford was at the organ, and the lines in 'Athalie' were excellently recited by Miss Ellen Bowick.

Mr. R. R. Terry read a paper before the Musical Association on February 16, taking as his subject 'The music of the Byzantine liturgy.'

'The programme will again consist entirely of works by British composers.' Such is a specially interesting feature of the announcement of the concert to be given by Mr. Edward Mason's choir at Queen's Hall on March 16. On that occasion Mr. Rutland Boughton's symphonic poem for chorus and orchestra, 'The skeleton in armour,' will be produced, although it was composed so far back as 1898! First performances in London will be given of Mr. Edgar L. Bainton's 'The Blessed Damozel' and Mr. Arthur M. Goodhart's 'The Spanish Armada.' May all success attend this patriotic enterprise.

Mr. Thomas Dunhill announces a third series of three chamber concerts to be given at Steinway Hall on the evenings of March 5, 12 and 19. The interesting programmes, largely made up of works by young native composers, include Mr. Dunhill's own Pianoforte quartet in B minor (Op. 16), to be played at the first concert, and a new Sonata for pianoforte and violin (Op. 27) on the second evening. The third programme will bring with it a new String quartet in D by Mr. Montague Phillips.

The Macfarren Scholarship at the Royal Academy of Music will be competed for at the end of April. It is open to British-born subjects between the ages of fifteen and twenty-one years, and is awarded for promise in musical composition. Full particulars may be obtained from the Secretary.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

S. E. B.—The tune 'Agapé' (No. 718 in the 'Methodist Hymn Book') is one of Six Litanies composed for the choir of the Roman Catholic Church, Farm Street, London, by George Herbert, an accomplished amateur who died rather recently. It became popular through being tacked on, as a kind of refrain (Kyrie Eleison, &c.) to a song by Claribel, entitled 'Children's voices.' The other tune you mention—'Crucifixion,' by A. Cnophius, No. 158 in the same book—we regret to be unable to trace. Perhaps some of our readers can furnish some information as to its source.

B. L.—The whereabouts of the organist you name is unfortunately unknown to us. Why not write to the vicar of the church at which he held the organistship from 1900-1906? An interesting memoir of Dr. Zechariah Buck, organist of Norwich Cathedral, was published by Messrs. Jarrold & Sons in 1899. While we are most desirous of giving all the information in our power in this column, we are afraid that the line must be drawn at finding out the relatives of the departed Bishop and Dean you mention, nor can we suggest where they (the relatives) are to be found.

V. F.—While we sympathise with you in your 'pecuniary circumstances,' we regret that we cannot suggest any means of turning into money the 'twenty-five pieces—including six fugues (three-part), four sonatas (for orchestra), and little inventions for viols, four hymns, &c.,' which you have written 'since October last'—except by submitting them to music publishers. It is very doubtful, however, if the result would be the improvement of your 'financial position,' but there would be no harm in trying.

A. M.—You cannot do better than follow so experienced and well-informed an authority on phrasing in pianoforte playing as Mr. Franklin Taylor. That 'every phrase should be divided [do you not mean ended?] by playing the last note slightly staccato' is a cut-and-dried way of phrasing which, in its perfection should, like other things in music, be subtle and therefore not too obvious.

Inquirer.—We regret that we have not space to give the history of 'Salve! festa dies.' You will find references thereto in Dr. Julian's 'Dictionary of Hymnology,' new edition, pp. 644, 988, 1139, 1697 and 1710. The Rev. J. Baden Powell's setting of the words (English version) is very popular, and can be sung as an anthem.

W. W. H.—You are rather young—thirteen and a-half years old—to begin to earn your living as a violoncellist. Better stay at school a little longer and at the same time continue the practice of the instrument of your choice. The very encouraging newspaper report you send us refers to you as a 'protégé' instead of a 'prodigy'!

J. B.—That you feel your throat 'quite hoarse and stuffed' is an indication of something being wrong with your vocal apparatus. Had you not better consult a medical man, one whose speciality is the throat? In the meantime you are wise in resting your voice.

B. W. A.—There seems no reason why the control of your tongue in singing should be affected by your bugle performances. Some people have considerable difficulty in keeping the tongue down, but practice works wonders in this as in other respects.

J. A. D.—Laurent de Rillé's male-voice part-songs 'The Crusaders' and 'Martyrs of the Arena' are published by Messrs. Novello. The other piece you name we cannot trace.

Chorale.—You will find some useful exercises for choral sight-reading (staff-notation) in Novello's School Songs, Nos. 21, 42, and 69. See also Sir John Stainer's 'Choral Society Vocalisation' primer.

G. F. M.—Most of the compositions of Guillaume Lekeu (1870-1894) are published by Baudoux, of Paris, and Muraille, of Liège, but they can be obtained through Messrs. Novello.

Scotia.—You will find valuable hints on the use of the pianoforte pedals in Mr. Franklin Taylor's 'Technique and Expression in Pianoforte-playing,' pp. 73-83.

H. A. C.—In the absence of any qualifications as 'valuers,' we regret we are unable to say how much the connection you refer to 'may be considered worth.'

G.M.—As you are a lady, is it really necessary that you should neutralise the charms of your ordinary habiliments by donning an academic cap and gown?

Zeus.—Professor Dr. Max Reger now resides at Leipzig, and he would probably not have any objection to giving lessons on the organ.

A lover of Bach.—Dr. Baumgart's pamphlet on Bach's 'Phœbus and Pan' is out of print.

A few questions are held over.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Belfast.—The Clarence Place Choral Union gave a successful performance of Sir J. F. Bridge's cantata 'The Flag of England,' on January 22, in the Clarence Place Hall, the solo part being sung by Madame Kathryn Warwick. Stanford's 'Cavalier Songs,' solo Mr. Wm. Tudor, Elgar's 'The Snow,' and solos by Madame Warwick, Miss Johnstone, Mr. Clarke and Mr. Hill (violin), completed the programme. The choir and orchestra were conducted by Mr. Herbert F. Ellingford.

Bexley Heath.—The Choral Society gave a concert on February 3, when Niels W. Gade's cantata 'The Crusaders' and a miscellaneous selection were performed. The latter included Elgar's chorus 'As torrents in summer' (from 'King Olaf') and Bishop's 'Sleep, gentle lady.' In both of these, as in the cantata, the choir sang with good effect. The solo vocalists were Miss Millie Harvey, Mr. Henry Beaumont and Mr. Arthur Walenn. Mr. F. Wintersgill conducted.

Brighton.—The Brighton Sacred Harmonic Society gave an excellent performance of 'Israel in Egypt' in the Dome on February 4. The choir, which had been specially augmented, displayed remarkably fine tone, and sang with much spirit and effect, while very able support was given by the orchestra led by Mr. W. A. Baker, with Mr. Percy Taylor at the organ. The solo vocalists were Miss Margaret Layton, Miss D. Kennard, Miss Hannah Jones and Mr. Charles Saunders, the duet 'The Lord is a man of war' being sung by the male voices of the choir. Mr. Robert Taylor conducted with his customary skill.——At the weekly classical concert given in the Dome on February 17 by the Municipal Orchestra, the principal feature was the performance, for the first time in Brighton, of Dr. W. H. Speer's new Symphony in E flat, conducted by the composer. The work was heartily appreciated by a large audience.

Camberley.—The Yorktown and Camberley Choral Society gave a concert on February 10 at the Drill Hall, at which Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' were successfully performed. The solo vocalists were Mrs. Harvey Thomas, Mr. Gwilym Richards and Mr. Graham Smart. The choir and orchestra numbered 120 performers. The programme included Elgar's 'As torrents in summer' and Eaton Faning's 'Miller's wooing' sung by the choir, and harp and violin solos by Miss E. Bellaby and Miss Ruth Clarkson respectively. Mr. Hubert L. Steele conducted.

Cardiff.—The Welsh Congregational Church Choir, Minny Street, numbering 160 voices, gave a performance of Handel's 'Saul' at the Park Hall on February 3. The choir, ably conducted by Mr. Owen Williams, displayed good volume and tone, and sang with precision and intelligence, and were well supported by the orchestra, led by Mr. Arthur Angle. The principal vocalists were Miss Amy Evans,

Miss Morfydd Williams, Mr. Spencer Thomas, Mr. David Evans, and Mr. Radcliffe Evans. Mr. Owen Williams led the choir.

Chelmsford.—The Musical Society gave the first concert this season on January 27 at the Corn Exchange, the work being Elgar's 'King Olaf.' The programme was an excellent one, the beautiful work being admirably interpreted. The soloists were Miss Dorothy Purser, Mr. Alexander Webster, and Mr. Graham Smart. The chorus and orchestra numbered 120 performers, under the conductorship of Mr. F. R. Frye.

Chesterfield.—The Chesterfield and District Musical Union gave a spirited performance of Coleridge-Taylor's 'Hiawatha' in the Stephenson Memorial Hall on February 14. The Society, which was founded two years ago, promises to become an important factor in choral music in Derbyshire. The solo vocalists were Miss Emily Breare, Mr. J. A. Hinde and Mr. Greeves Johnson. Mr. J. Frederic Staton conducted.

Christchurch (N.Z.)—Haydn's 'Creation' was performed by the Musical Union in His Majesty's Theatre on December 10, under the conductorship of Dr. J. C. Bairstow. The solo vocalists were Miss Gower Burns, Mr. R. F. Foster and Mr. George March.

Corsham.—The Choral Society gave their first concert of the season in the Methuen Hall on February 10, the works performed being 'The Banner of St. George' (Elgar) and 'The power of sound' (Somervell). Both chorus and orchestra (leader, Mr. Herbert Spackman) acquitted themselves well. The solo vocalist was Madame Hilda Sands, and in the miscellaneous part the solos by Mr. Algernon Salter (violoncello) and Mr. Bossi (cornet) were much appreciated. Mr. Lewin Spackman conducted.

Eastbourne.—The Mendelssohn centenary was observed by the Devonshire Park Choral Society on February 4 by a performance of 'Elijah' in the Floral Hall. The choir and orchestra numbered over 200, the result of their efforts reflecting much credit on the conductor, Mr. J. R. Dean. The principal vocalists were Miss Esta D'Argo, Miss Phyllis Lett, Mr. Cynlais Gibbs and Mr. Dalton Baker.

Eccles.—The Monton Choral Society, at their concert in the Town Hall on February 17, included in their programme Franco Leoni's cantata 'The gate of life,' conducted by Mr. Herbert S. Rowley, the honorary musical director of the Society. The work was expressively performed by the choir, as well as by the principal vocalists, Madame Annie Walker, Mr. Joseph Cheetham and Mr. J. W. Snape.

East Ham.—In connection with the Mendelssohn centenary a successful concert was given on February 4, in the Central Hall, by the East Ham Teachers' Musical Society, assisted by the choir of St. Michael's, Little Ilford. The second part of the programme consisted of the 'Hymn of Praise,' selections from 'Elijah,' 'St. Paul' and 'Hear my prayer' being included in the first part. The solo vocalists were Madame Alice Motterway, Master Brian Williams (of the London College of Choristers), Mr. J. Holden Heywood and Mr. Harold E. Webb. Madame Elsie Horne, the solo pianist, played the 'Andante and Rondo capriccioso' and six of the 'Lieder ohne Worte.' Mr. W. F. Kingdon, who presided at the organ, played the first Organ sonata and the *Allegretto* movement from the 'Hymn of Praise' symphony. Mr. F. E. Wilson conducted.

Farnborough.—The third concert of the Choral Society was given in the Town Hall on February 3, with a miscellaneous programme, which included Eaton Faning's 'Vagabonds'; 'While the bright sun' (madrigal), Byrd; 'Parting gleams,' Sullivan; 'From Oberon in Fairyland,' Stevens; and 'O peaceful night,' German, which were well sung by the choir, and the orchestra effectively performed Mendelssohn's 'Athalie' march, 'Son and stranger' overture and three movements from the 'Midsummer night's dream' music. Both forces combined in Sir Frederick Bridge's 'Flag of England,' the solo part in which was sung by Miss Carrie Lanceley. Violin and harp solos were contributed by Mr. A. E. Harvey and Mr. R. F. J. Buckmaster. Mr. George A. Stanton conducted.

Girvan.—The annual concert of the Choral Society took place on February 12, when Mr. D. Stephen's ballad 'The Laird o' Cockpen' and Stanford's 'Phaudrig Crohoore' were performed. The Society had the assistance of the Glasgow Western Orchestral Society, together with some players from Ayr in the orchestral accompaniments; and in the miscellaneous selection which followed, the solo vocalists were Miss Simpson and Mr. John Burnett, the lady giving a recitative and air, 'The voice of the beloved,' by Mr. John MacTaggart, the able conductor of the Society.

Hayward's Heath.—The Musical Society gave their first concert this season at the Public Hall on January 26, when the principal feature of attraction was Cowen's 'St. John's Eve,' of which an excellent rendering was given by both choir and orchestra under the conductorship of Mr. Reginald J. Beckett. The solo parts were well sung by Miss Etiennette Murton, Miss Allen, Mr. A. Carr McGregor and Mr. W. F. Butcher.

Highbridge.—Sir Frederick Bridge's choral ballad 'The Flag of England' was performed by the Choral Society in the Town Hall on February 17. Although not a large choir, the performance was exceedingly satisfactory, and the orchestra was led by Mr. Thos. Bale, of Bridgwater, with Miss Lilian Channon at the pianoforte and Miss Ada Backway at the organ. Miss Eveline Gerrish was the soprano soloist. Mr. E. Atherstone Cox conducted. The work was followed by a miscellaneous selection, including Mendelssohn's 'Cornelius' march.

Hinckley.—The Hinckley and District Choral Society gave its second annual concert on February 2, in St. George's Hall. Dvorák's 'At the foot of the cross' (Stabat Mater) was performed for the first time in the district, and listened to with much appreciation. The second half of the programme consisted of Sterndale Bennett's 'May Queen.' The solo vocalists were Miss A. C. Layng, Miss Winifred M. Carver, Mr. C. W. Fredericks and Rev. R. Spurrell. Mr. Paul Rochard conducted.

Lerwick.—The Choral Union gave a concert on February 10, when Stanford's 'The Revenge' was the principal feature of the programme and received a spirited interpretation by both choir and orchestra, conducted by Mr. Thomas Manson. The choir were also heard to advantage in Somerville's 'Laughing waves,' and in a choral fantasia on Gounod's 'Faust.'

Letchworth.—To celebrate the Mendelssohn centenary the Philharmonic Society gave a performance of 'Elijah' at the Pixmore Institute on February 3, conducted by Mr. H. Gomersall. The band and chorus numbered seventy performers, and the principal solo vocalists were Miss Winifred Marwood, Miss Heath, Mr. Sen Holloway and Mr. Montague Borwell.

Llanelly.—A good performance of the 'Hymn of Praise' was given by the Tabernacle Choral Society under the conductorship of Mr. C. Meudwy Davies, on February 3, to celebrate the Mendelssohn centenary. The solo vocalists were Miss Emily Breare, Madame Claudia Russell and Mr. Spencer Thomas. A well-equipped orchestra accompanied, and Miss Blodwen Davies presided at the organ. This was the thirtieth annual oratorio performance given by Mr. Davies and his choir in the town.

Lostwithiel.—A successful performance of F. H. Cowen's 'Rose Maiden' was given on February 17 by the Choral Society and Orchestra, led by Mr. T. H. V. Read, under the conductorship of Mr. E. A. Russell, organist of Lostwithiel Church. The solo vocalists were Miss Alice Baxter, Miss Effie Martyn, Mr. R. H. Annison and Mr. W. J. Belgrove.

Merriott (Somerset).—The Choral Society recently organized by Mr. W. A. Ellington gave its first annual concert on January 28, at the Council School, when Mr. J. H. Maunder's cantata 'Penitence, pardon and peace' was the main feature of attraction. A miscellaneous selection which followed included Barnby's 'Sweet and low,' Hatton's 'Softly fall the shades of evening,' Gaul's 'Silent land' and Eaton Faning's 'Moonlight.' The singing of the choir reflected much credit on the conductor, Mr. Ellington, and the solo vocalists in the cantata were Miss Phyllis Misson

and Mr. J. A. McGregor. Mr. Ellington was presented with a silver-mounted ebony baton by the members of the society as a token of their appreciation of his services.

NEWENT (GLOUCESTER).—A successful performance of Cowen's 'St. John's Eve' was given by the Newent Choral Society in the Assembly Rooms on January 28. The choir and band numbered upwards of ninety performers, the latter being augmented by members of the Gloucestershire Orchestral Society. The soloists were Miss Capel Smith, Miss Vera Kingsford, Mr. Edwin Attree and Mr. Vincent Jones. Mr. W. H. Morgan, organist of Highnam Parish Church, conducted.

OLNEY.—The Choral Society gave a performance of Gade's cantata 'The Crusaders' in the New Hall on February 11. The choir sang with much intelligence, reflecting credit on the conductor, Mr. J. W. Britton, and received able support from the small orchestra led by Mr. H. W. Hutton. The solo vocalists were Miss Maud Parsons, Mr. Burchill and Mr. Frederick Fox.

PONTYCYMMER.—The Noddfa Choral Society gave a performance of Haydn's 'Seasons' in the Public Hall on February 10, under the conductorship of Mr. John Phillips. The choir was supported by a full orchestra, led by Mr. J. Edwards, and the solo vocalists were Miss Jennie Ellis, Mr. Henry Beaumont and Mr. Emlyn Davies.

PORTH.—Schubert's 'Song of Miriam,' and Maunder's 'The martyrs,' were performed at Jerusalem Chapel on February 10, 11 and 13 by the choir, under the conductorship of Mr. W. Howell, the soloists being Miss May John, Mr. David Ellis and Mr. David Hughes. Mr. T. D. Edwards presided at the pianoforte, and the orchestra consisted of members of Mr. Percie G. Smith's orchestra.

READING.—The Orpheus Society gave a successful concert on February 3. The first part was devoted to Mendelssohn, and included the 'Melusina' overture, the second movement of the 'Scotch' symphony, the double-chorus 'Thou comest here to the land,' from 'Œdipus,' and four numbers of the 'Midsummer night's dream' music. The principal feature of the second part was Dr. Read's cantata 'Sigund,' which aroused considerable interest. The choir of eighty men's voices and the band were both excellent. Mr. Fred. Norcup and Mr. Paul Edmonds were the solo vocalists, and Dr. Read conducted.

SCUNTHORPE.—The first part of Mendelssohn's 'St. Paul' was performed by the Choral Society on February 9 in the Market Hall, under the conductorship of Mr. F. C. Nicholson. The solo parts were interpreted by Miss Lillie Wormald, Madame Annie Grew, Mr. Alfred Heather and Mr. Robert Burnett.

STOURPORT.—The Church Choral Society gave their annual concert on February 17 in the Parish Hall, when Elgar's 'King Olaf' was performed successfully under the skilful guidance of Mr. George Jackson. The solo vocalists were Madame Anna Shergold, Mr. Alban Cohen and Mr. James Coleman. An orchestra of some eighteen strings, supplemented by pianoforte and harmonium, assisted. The second part included a part-song (for ladies' voices), 'A lake and a fairy boat,' composed by Mr. Julius Harrison, the composer conducting.

TAMWORTH.—Mendelssohn's 'Hymn of Praise' formed the first part of a concert given by the Choral Society on February 17. The soloists were Miss May Eaves, Mrs. Gledhill, Mr. Jesse Hackett, Mr. Parker, and Miss Nellie Harston who gave a skilful rendering of Mendelssohn's G minor Pianoforte concerto. Mr. H. Rose conducted.

THIRSK.—The Choral Society gave a concert in the Public Hall on January 29, when the first part of the programme consisted of Handel's 'Alexander's Feast.' The choir sang with spirit and power under the conductorship of Mr. A. J. Todd, and were supported by the Harrogate Amateur Orchestral Society. The principal vocalists were Miss Rachel James, Miss Christine Wright, Mr. E. N. Morgan and Mr. F. W. Godley.

THORNTON HEATH.—The newly-formed Choral and Orchestral Society gave their first concert at the Baths Hall on February 1, when the choral portion of the programme included Anderton's cantata 'The wreck of the Hesperus,' and the part-songs 'The skylark' (Ferris Tozer) and 'Sing a joyous roundelay' (Barnby). The orchestral numbers were Mackenzie's 'Benedictus,' a movement from the 'Peer Gynt' suite and Elgar's 'Chanson de Nuit' and 'Chanson de Matin.' The performance of both choir and orchestra reflected much credit on the training of the conductor, Mr. H. C. O. Jeffery. The soloists were Miss May Roberts, Miss Jackson, Mr. George Edvardus and Mr A. R. Williams (vocalists), and Miss Ada Clements (violinist).

WELLS.—A highly successful performance of Sullivan's 'Golden Legend' was given on February 16 by the Musical Association, under the direction of their indefatigable conductor, the Rev. Dr. T. H. Davis. The solo vocalists were Madame Atherton, Madame Amy Dewhurst, Mr. A. Watson and the Rev. R. Spurrell. The members of the choir sang with excellent effect, and the orchestra, led by Mr. Maurice Alexander, acquitted themselves with much credit, giving also a good rendering of Schubert's 'Unfinished' symphony. Dr. Davis especially deserves hearty congratulations on the success of his efforts.

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YORKSHIRE POST.

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The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 8.

MILLOM, CUMBERLAND.

Children's Competition, January 2.

This junior competition was very successful so far as soloists, vocal and instrumental, were concerned, but there were only two entries in the choral classes. The chief results were as follows :—

Girls' solo .. "The first violet" Mendelssohn.
1st, Mary Jane Cleasby.
Boys' solo .. "To England" .. .. Anon.
1st, J. Martin.
Duet (9 entries), "This is the way" .. .. Anon.
1st, M. J. Cleasby and M. Parrott.
Choral .. "The willow."
1 entry. Millom Wesleyan (Mr. F. J. Phillips).
Action song .. "Chinese lantern."
1 entry. St. Luke's S.S. (Miss Kitty Evans).

THE LONDON CLARION MUSICAL FESTIVAL.

February 6.

Competitive festivals in connection with the "Clarion" have been held in Lancashire and Yorkshire for some years past. The first to be held in London took place at the Caxton Hall on February 6. The feature of this occasion was the instrumental and vocal solos section, which was more extensive than in any of the similar Clarion festivals. Between eighty and ninety entries were attracted by these classes. Four choirs entered for the choral competition, in which the test-piece was Edward German's "Who is Sylvia?" Woolwich Pioneer Labour Choir (Mr. J. P. Hicks) were first, and the N.W. London Socialist Choir (Mr. Armitage) were second. It is proposed at present to hold a festival every two years.

BRAMLEY, SALEM.

February 13.

At the fifth annual festival under these auspices the entries were gratifying, especially in the school sections. The results were as follows :—

Pianoforte Solo.
Test : "Scherzo in B flat" (Schubert).
(15 entries.) 1st. Doris Evelyn Yeadon.

Boy Sopranos.
Test : "Hark ! hark ! the lark" (Schubert).
(6 entries.) 1st. George Jowett.

Girls' Solo Singing.
Test : "Who is Sylvia ?" (Schubert).
(9 entries.) 1st. Jessie Allan.

Infants' Action Song.
(3 entries.) 1st. Leeds Queen's Road C. S. (Miss Minnie Kaye).

National Song Singing.
Test : "My love 's an arbutus."
(9 entries.) 1st. Frank Crowther.

School Choirs.
Test : "After the rain" (Pinsuti).
Lower Wortley Boys' C.S. (Mr. T. Morton).
1st. Ellerby Lane C.S. (Mr. Wm. Walbank).
Headingley C.S. (Mr. E. Sykes).
2nd. Brudenell C.S. (Mr. W. W. Simpson).
Meanwood Road Girls' C.S. (Miss D. M. Chapple).
Queen's Road C.S. (Mr. F. Abrams).
Gipton C.S. (Mr. J. W. Hodgson).
Brudenell C.S. (Juniors) (Mr. H. Wade).
Mr. Granville Humphreys adjudicated.

CARLISLE.

February 16, 17 and 18.

After fourteen years of development this festival has now attained to considerable dimensions and an advanced standard. The entries this year again showed an increase, and the chief results were as follows :

Challenge Shield Class for School Choirs.
Test : "Under the greenwood tree" (Ernest Walker), and sight-test.
1st. Haltwhistle (full marks for sight-singing) (Mr. W. Keenlyside).
2nd. Brook Street Girls (Miss Irving).
Goodwin Boys'
Caldewgate.
Farrett.

Boys' Solo.
Test : "Orpheus with his lute" (Sullivan).
1st. Cyril Steel.
2nd. James Parkin.

Day School Choirs.
Test : "O lovely peace" (Handel), and sight-test.
1st. St. Aidan's (Mr. F. T. Kenyon).
2nd. Holy Trinity (H. G. Hiller).
{ Christchurch (T. Grievson).
{ Cathedral (A. J. Reeves).

Sunday School and other Choirs.
Test : "Fairy elves" (Cuthbert Harris), and sight-test.
1st. Brook Street Recreation (Miss E. Irving).
2nd. Upperley Goodwin G. F. S. (Miss Annie Mann).
Upperley School (Mr. G. Topping).

Staff Sight-singing.
1st. Brook Street Recreation B (Miss E. Irving).
2nd. Brook Street Girls' (Miss E. Irving).
Goodwin Boys'.

Girls' Choirs (Open Class).
Test : "Sailing away" (Smart), and sight-test.
St. Mary's G.F.S.

Girls' Choirs.
Test : "Through the heather" (Battison Haynes), and sight-test.
Brook Street Recreation (Miss Irving).

Business Choirs.
Tests : "Departure" (Mendelssohn) and "Sir Knight, Sir Knight" (Macirone).
Hudson Scott's (Mr. W. C. Darley).

Village Choirs (Treble and Alto).
Test : "In April" (Hatton).
Equal { Calthwaite (Mr. W. H. Reid).
1st. { Clifton (Rev. W. C. Butler).

Mixed-Voice Village Choirs.
Test : "In April time" (Pinsuti).
Clifton (Rev. W. C. Butler).

Village Choirs.—Sight-Test.
Plumpton Choral Class.

Female-Voice Choirs.
Test : "The approach of May" (Walmisley).
1st. Brunswick Road, Penrith.
2nd. { Scotby.
{ Carlisle Madrigal.
{ Triphend, Penrith.

Male-Voice Choirs.

Tests: "Feasting I watch" (Elgar) and "A wet sheet and a flowing sea" (C. Harford Lloyd).

1st. Prudhoe Gleemen.
2nd. Goodwin Male-Voice.

Challenge Shield.—Sight-Singing.

1st. Carlisle Madrigal.

Challenge Shield.—Choral Class.

Tests: "There rolls the deep" (Parry), "The sword of Erin" (Stanford) and "All creatures now are merry-minded" (Benet).

1st. Bywell Choral Society.
2nd. Carlisle Madrigal Society.
Brunswick Road Choral Union, Penrith.
Stanwix Choral Society.

Two combined concerts were given. The feature of that in which children took part was the performance of "Little Sir Hugh," a cantata specially written by Mr. J. W. Brown, and composed by Mr. Sydney H. Nicholson. At the concluding concert Elgar's "Britons, alert" and Parry's "Ode to St. Cecilia's day" were sung. Dr. Walford Davies adjudicated. Mr. Theodore Walrond, acting organist at Carlisle Cathedral, is the secretary.

PRESTON.

February 18, 19, 20.

This is one of the best managed and most enterprising of the Northern festivals. The music chosen for the tests is always of the highest class, and therefore the scheme is rigorously educational. There is no attempt to court popularity by abandoning high ideals. But, while acknowledgment is due to the promoters for their courage and far-sightedness, it may be well for them to consider more attentively the capacities of a stratum of potential competitors who are unable to attempt the very difficult tests imposed in some of the classes, and who certainly should be comprehended in a scheme designed to stimulate the inefficient as well as to reward the efficient. These remarks apply more especially to the solo-singing classes. It is perfectly true that these classes attract many singers with remarkable gifts able to give adequate performances of the pieces named below. A good proportion of the competitors are practically well-equipped professionals, who enter the lists in the hope of securing a distinction that will help them in their career. But there must be many humbler amateurs who deserve encouragement.

In the choral classes the tests were more varied in difficulty. The highest classes had to submit to tests of unusual severity. Here there seems to be no reasonable alternative. Such pieces exist, and they are meant to be sung, and choirs of the most superb character are able to conquer their extraordinary difficulty, and to yield to auditors a rare sensation and experience of the marvellously expressive possibilities of the human voice in combination. The greatly gratifying fact is that so many choralists possess the technical capacity and the temperament demanded.

Last year the schools, as it were let loose on the children's day, were permitted by the school authorities to attend the festival literally in thousands as auditors or competitors. This year, owing to various causes, there were fewer competitors and smaller audiences, but the quality of the performances showed no signs of going back. There were much charming singing and exhibitions of skilful training. By next year a reorganization in this department will, it is believed, result in a great expansion of the educational influence of the festival in the schools.

The test in the open church choir class deserves special mention. It was Mendelssohn's eight-part anthem, "My God, O why hast Thou forsaken Me?" This fine unaccompanied choral piece was beautifully sung by two choirs, and it created a deep impression. It was new to the great majority of listeners, and its reception proved that in order to provide something by way of novelty that will be fully appreciated by singers and audience it is not always necessary to have brand-new modern music. This anthem is one that could be made much of by Welsh choirs. We strongly recommend it to Eisteddfodau committees.

The choral adjudicators were Dr. W. G. McNaught and Mr. Dan Price. Mr. J. E. Adkins attended to the choral sight-singing and organ-playing, and Mr. A. E. Bartle judged the pianoforte classes.

Much of the musical success of the festival was owing to Mr. Adkins, who was mainly responsible for the selection of test-pieces, and who ably conducted all the combined choir singing at the evening concerts. The business arrangements under Mr. D. Dawson, the secretary, worked with happy smoothness. Dr. R. C. Brown, the deeply-respected senior medical practitioner in the town, is the President of the festival.

The principal results in all classes are given below:

Soprano.

Tests: "Lady! thou Queen of Israel" (*Judith*) (C. H. H. Parry) and "Valse song" (*Romeo and Juliet*) (Gounod).

1st. Miss Frances Collinge (Todmorden).
2nd. Miss Maude Ward (Barnsley).

Contralto.

Tests: "Furibondo spira il vento" ("Hark the tempest") (Handel) and "On a time the amorous Silvy" (C. H. H. Parry).

1st. Miss Olive Law (Leigh).
2nd. Miss Annie Chilton (Dodworth).

Tenor.

Tests: "Haste, ye shepherds" (*Christmas Oratorio*) (Bach) and "Ah! fairest sun" (*Romeo and Juliet*) (Gounod).

1st. Mr. William Trafford (Blackburn).
2nd. Mr. Edward Dean (Blackburn).

Baritone.

Tests: "Consume them all" (*St. Paul*) (Mendelssohn) and "Fisherman, thy bait" (*La Giaconda*) (Ponchielli).

1st. Mr. P. O. Acaster (Colne).
2nd. Mr. W. Owen (Bolton).

Bass.

Tests; "'Twas in the cool of eventide" (*Matthew Passion*) (Bach) and "The monk" (Meyerbeer).

1st. Mr. Stanley Betram (St. Helens).
2nd. Mr. Virgil Crowther (Earby).

Church or Chapel Choirs (Mixed Voices, Open).
20 to 30 Voices.

Test: (eight parts), "My God, My God" (unaccompanied) (Mendelssohn).

1st. United Methodist Church Choir, Blackpool (Mr. T. S. Warburton).
2nd. Lancaster Wesleyan Church Choir (Mr. Arthur Dowthwaite).

Church or Chapel Choirs (Mixed Voices, Local).
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Test: "Hosanna to the Son of David" (accompanied) (Macfarren).

Cannon Street Congregational (Mr. S. J. Baverstock).
1st Wesleyan Choir (Mr. Peter Rawstrone).
2nd. Walton-le-Dale Wesleyan Choir (Mr. Joseph Renwick).

The Musical Times, | **EXTRA SUPPLEMENT.** | March 1, 1909.
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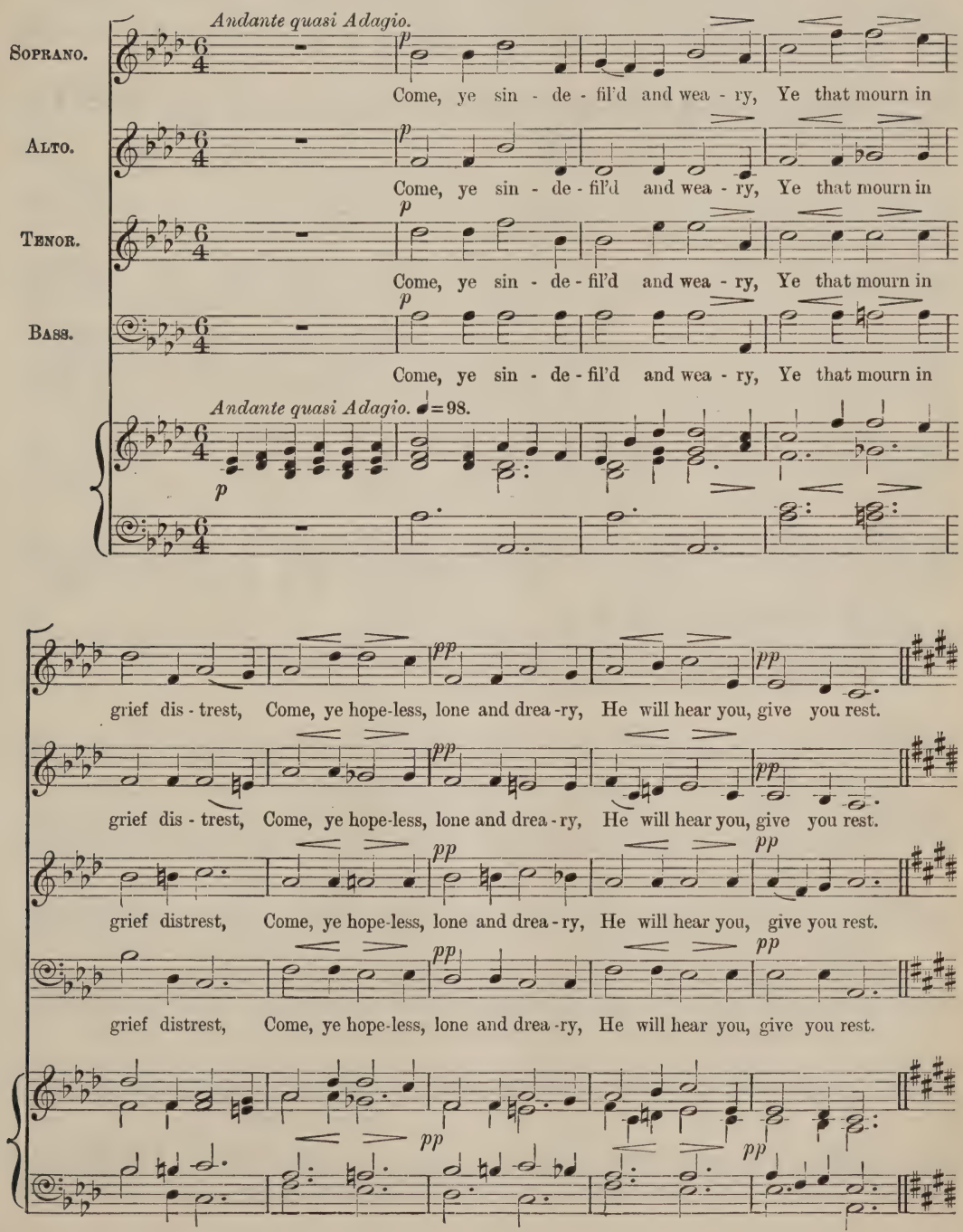
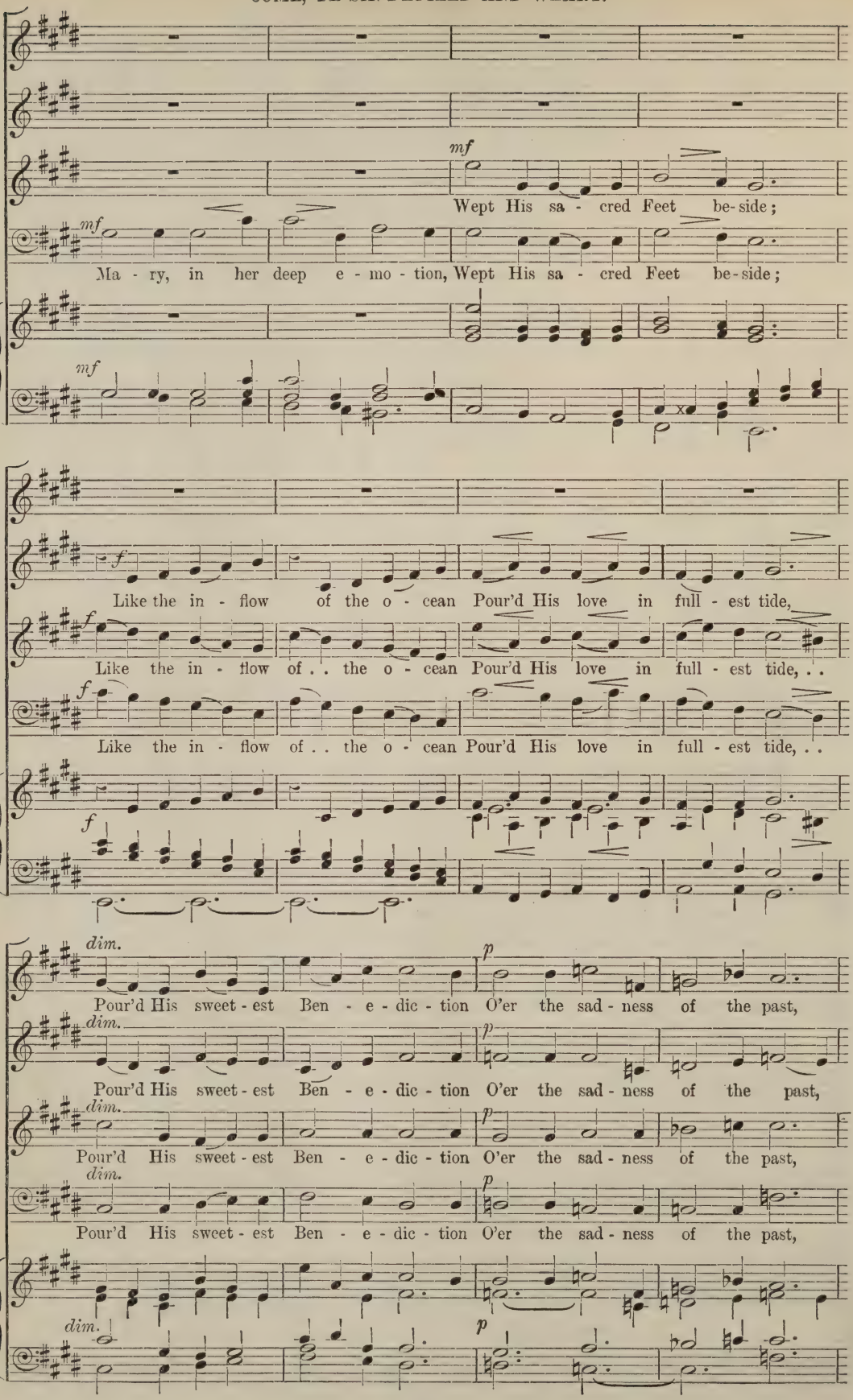
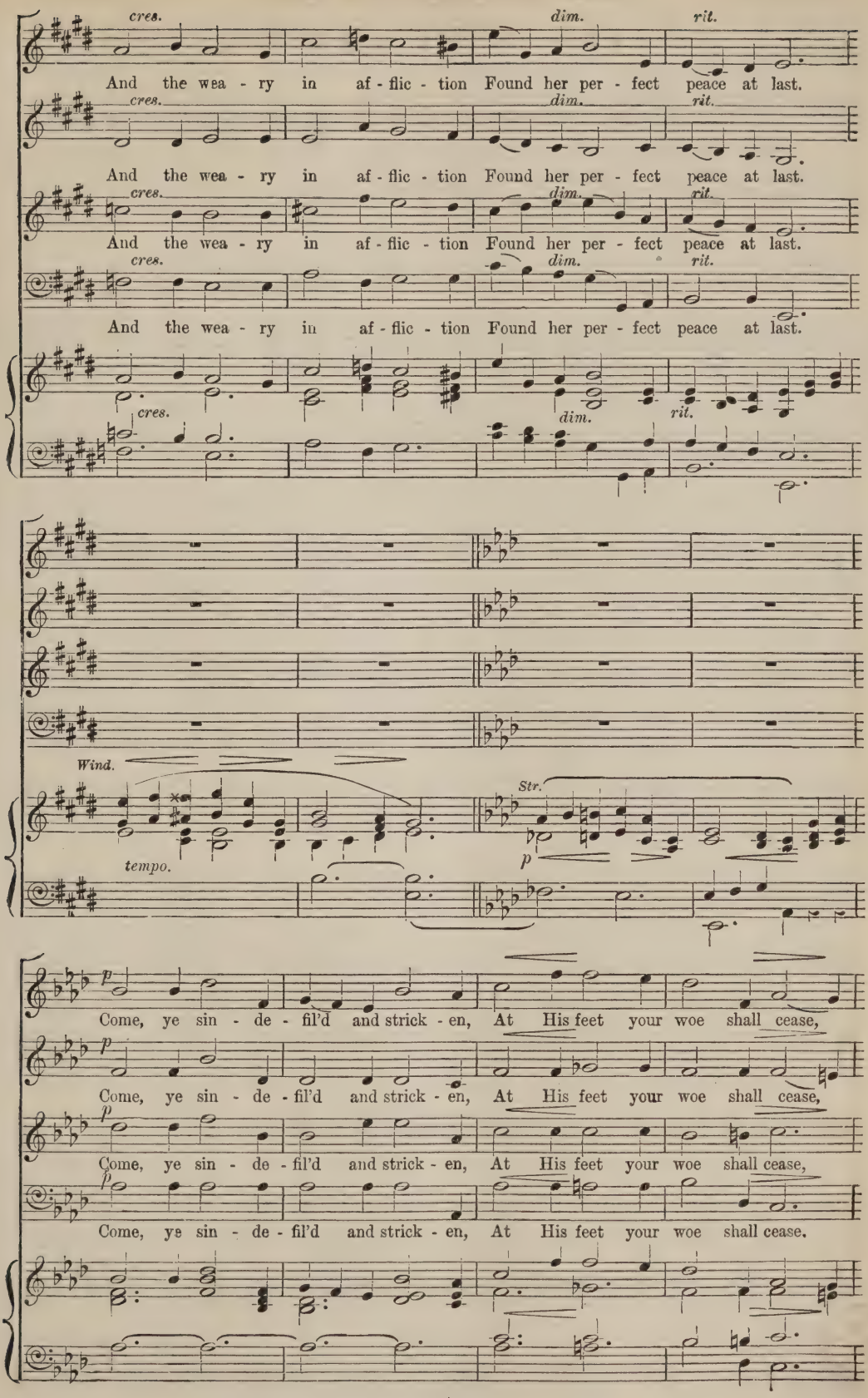
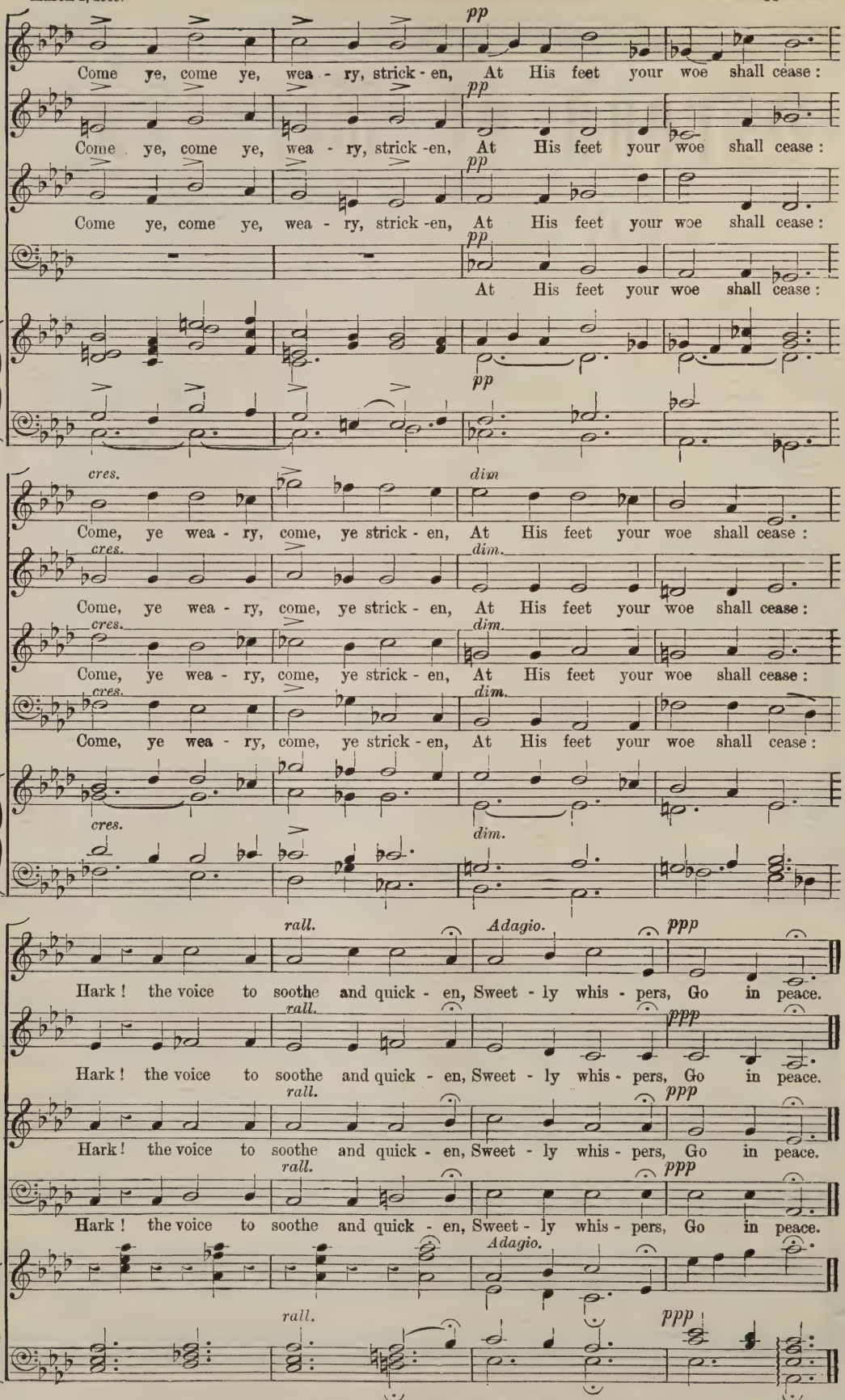

Andante quasi Adagio.
Soprano.
Alto.
Tenor.
Bass.
Come, ye sin - de - fil'd and wea - ry, Ye that mourn in
Andante quasi Adagio. ♩=98.
grief dis - trest, Come, ye hope-less, lone and drea - ry, He will hear you, give you rest.
grief distrest, Come, ye hope-less, lone and drea - ry, He will hear you, give you rest.


mf
Wept His sa - cred Feet be-side;
mf
Ma - ry, in her deep e - mo - tion, Wept His sa - cred Feet be-side;
mf
f
Like the in - flow of the o - cean Pour'd His love in full - est tide,
f
Like the in - flow of . . the o - cean Pour'd His love in full - est tide, . .
f
Like the in - flow of . . the o - cean Pour'd His love in full - est tide, . .
f
dim.
p
Pour'd His sweet - est Ben - e - dic - tion O'er the sad - ness of the past,
dim.
p
Pour'd His sweet - est Ben - e - dic - tion O'er the sad - ness of the past,
dim.
p
Pour'd His sweet - est Ben - e - dic - tion O'er the sad - ness of the past,
dim.
p
Pour'd His sweet - est Ben - e - dic - tion O'er the sad - ness of the past,
dim.
p


cres.
dim.
rit.
And the wea - ry in af - flic - tion Found her per - fect peace at last.
Wind.
Str.
tempo.
p
Come, ye sin - de - fil'd and strick - en, At His feet your woe shall cease,

COME, YE SIN-DEFILED AND WEARY.


pp
Come ye, come ye, wea - ry, strick - en, At His feet your woe shall cease:
Come ye, come ye, wea - ry, strick - en, At His feet your woe shall cease:
Come ye, come ye, wea - ry, strick - en, At His feet your woe shall cease:
At His feet your woe shall cease:
cres.
dim.
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease:
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease:
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease:
rall.
Adagio.
ppp
Hark! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.
Hark! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.
Hark! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.
Hark! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.
Attacca.

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805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost Sir G. Elvey 4d.
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717. Come, Holy Ghost C. L. Williams 2d.
881. Come, let us join our E. V. Hall 3d.
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314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... Gounod 2d.
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635. Come unto Me ... G. J. Elvey 3d.
103. Come unto Me (Bach) J. Stainer 3d.
922. Come with high and holy ... Blair 3d.
748. Come, ye children and J. Booth 3d.

334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain „ 3d.
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356. Daughters of Jerusalem H. J. King 3d.
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128. God is gone up ... Dr. Croft 4d.
892. God is gone up ... O. Gibbons 3d.
864. God is gone up Walter B. Gilbert 2d.
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602. Great is our Lord M. B. Foster 4d.
136. Great is the Lord ... Dr. Hayes 4d.
708. Great is the Lord A. W. Marchant 3d.
237. Great is the Lord Sir F. Ouseley 6d.
481. Great is the Lord ... B. Steane 3d.

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BREAD OF HEAVEN, ON THEE WE FEED

INTROIT

Words by JOSIAH CONDER.

COMPOSED BY

EDWARD GERMAN.

Price Threepence.

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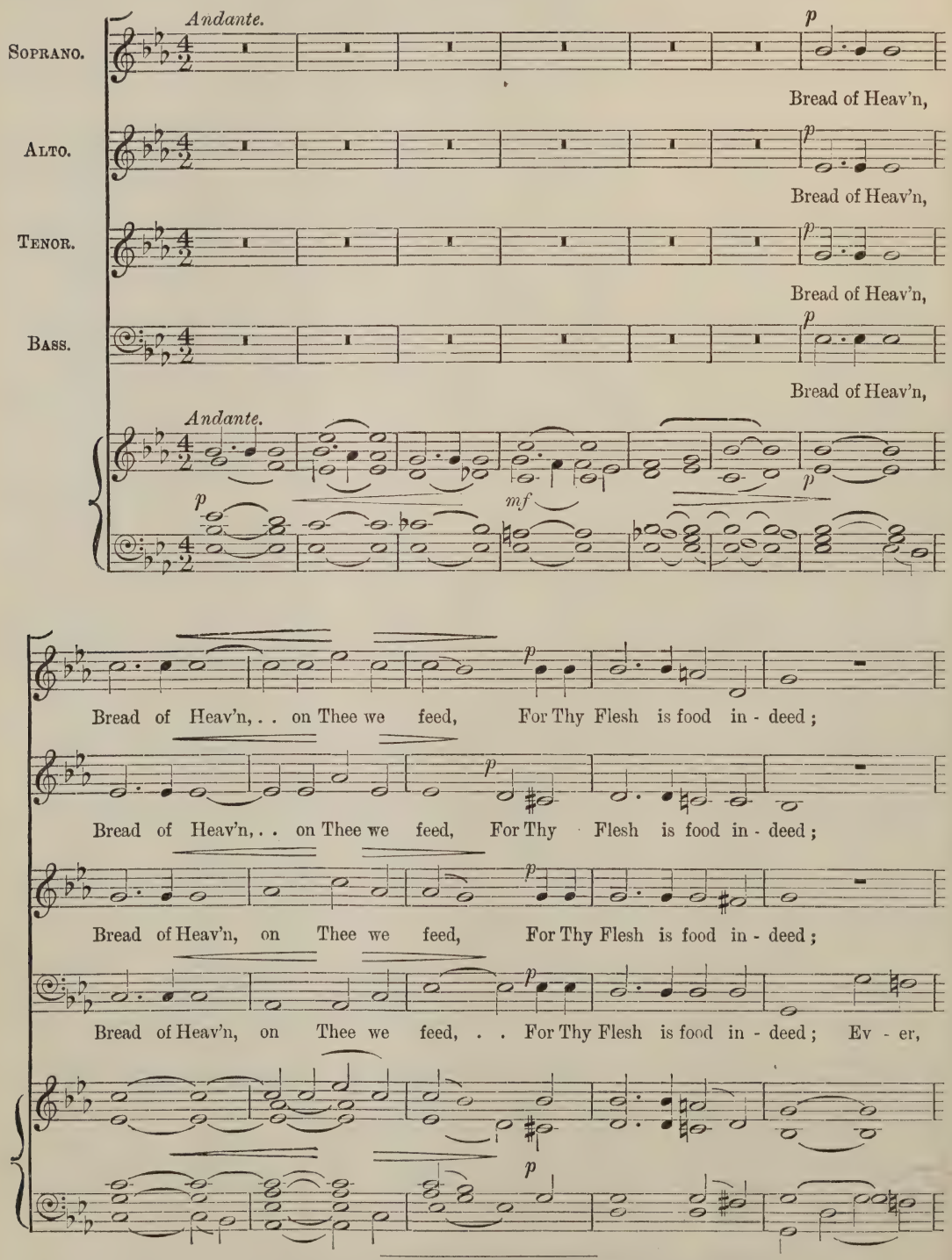
Andante.
SOPRANO.
ALTO.
TENOR.
BASS.
Bread of Heav'n,
Andante.
mf
Bread of Heav'n, on Thee we feed, For Thy Flesh is food in - deed;
Bread of Heav'n, on Thee we feed, For Thy Flesh is food in - deed;
Bread of Heav'n, on Thee we feed, For Thy Flesh is food in - deed;
Bread of Heav'n, on Thee we feed, For Thy Flesh is food in - deed; Ev - er,

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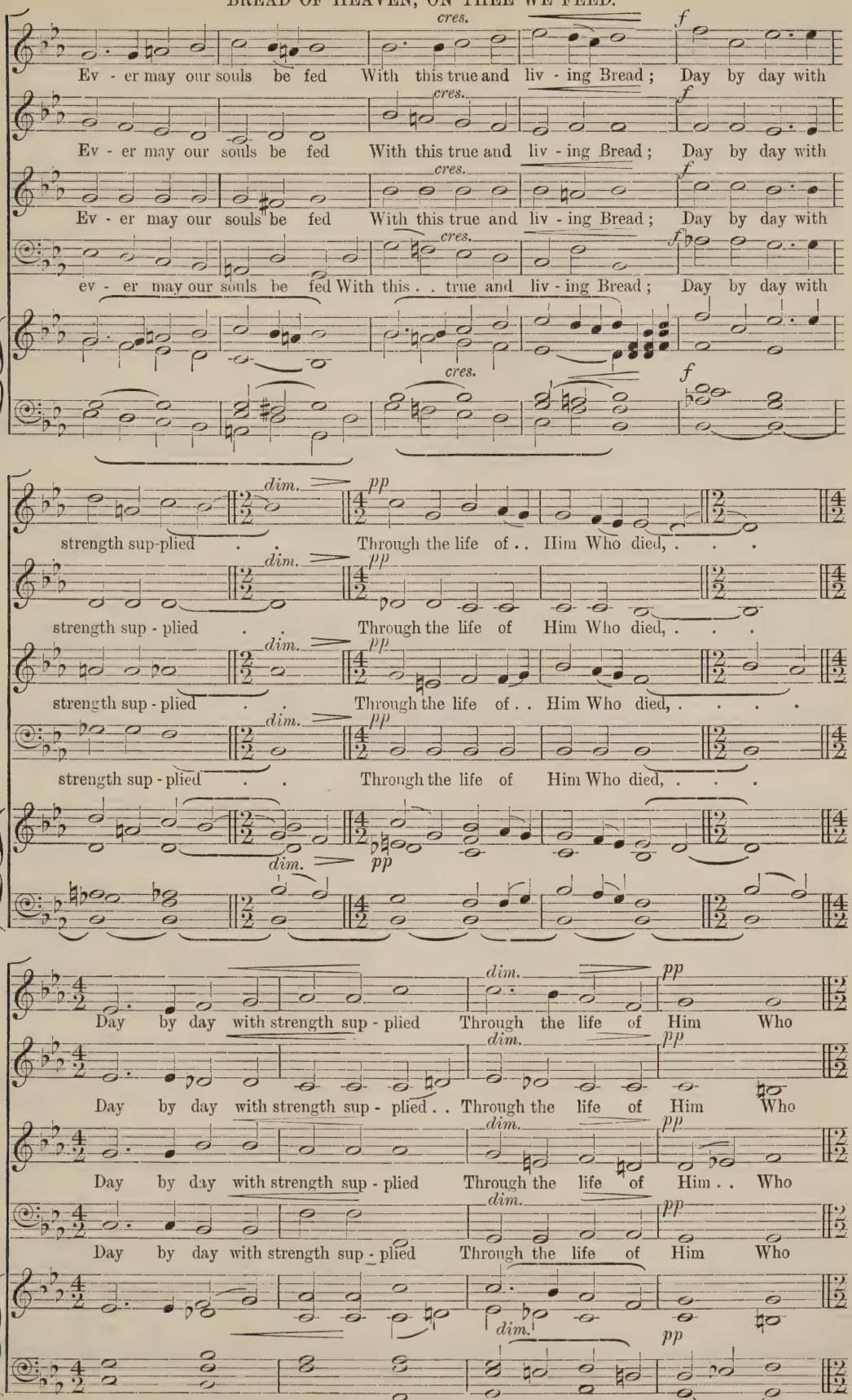
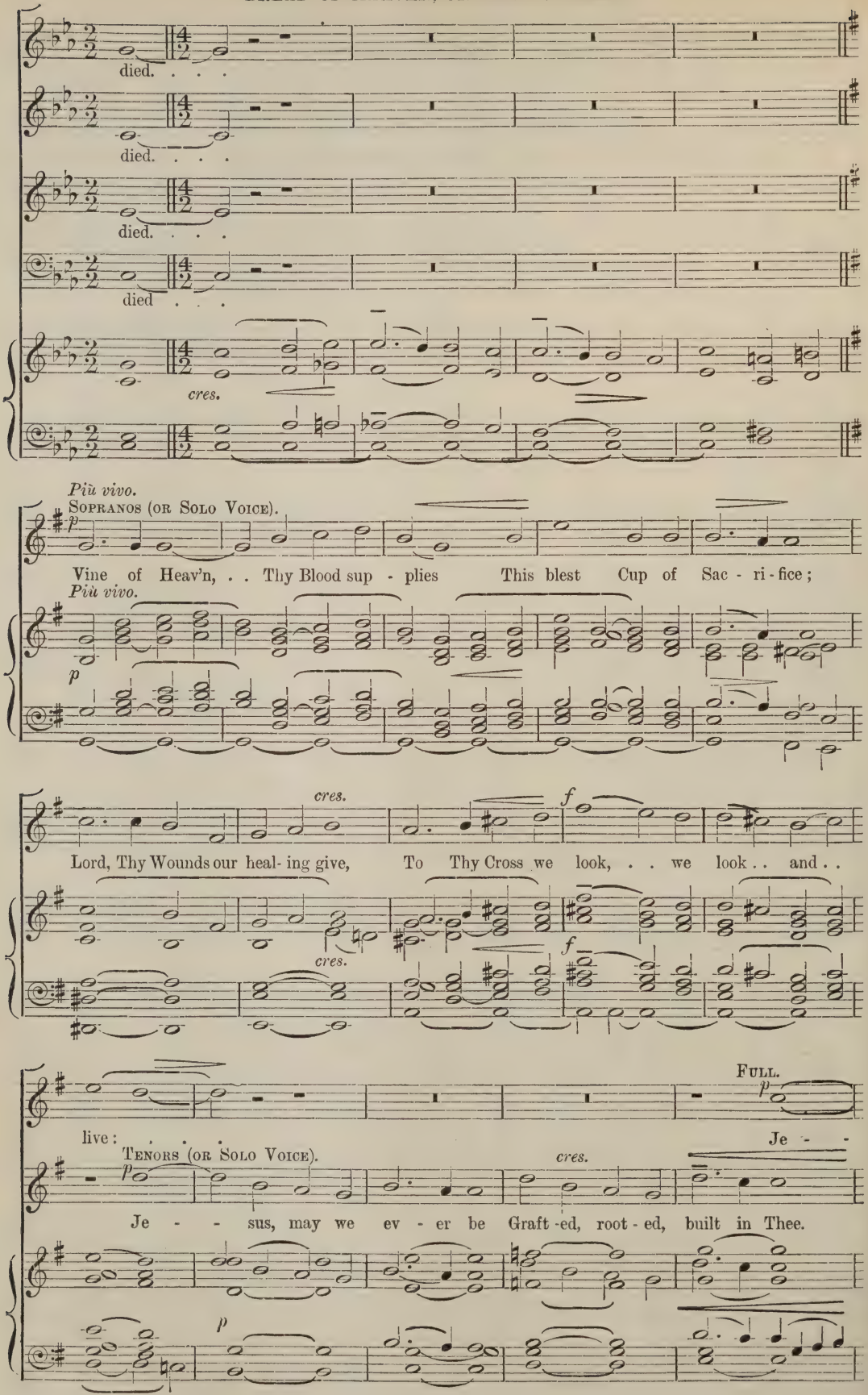
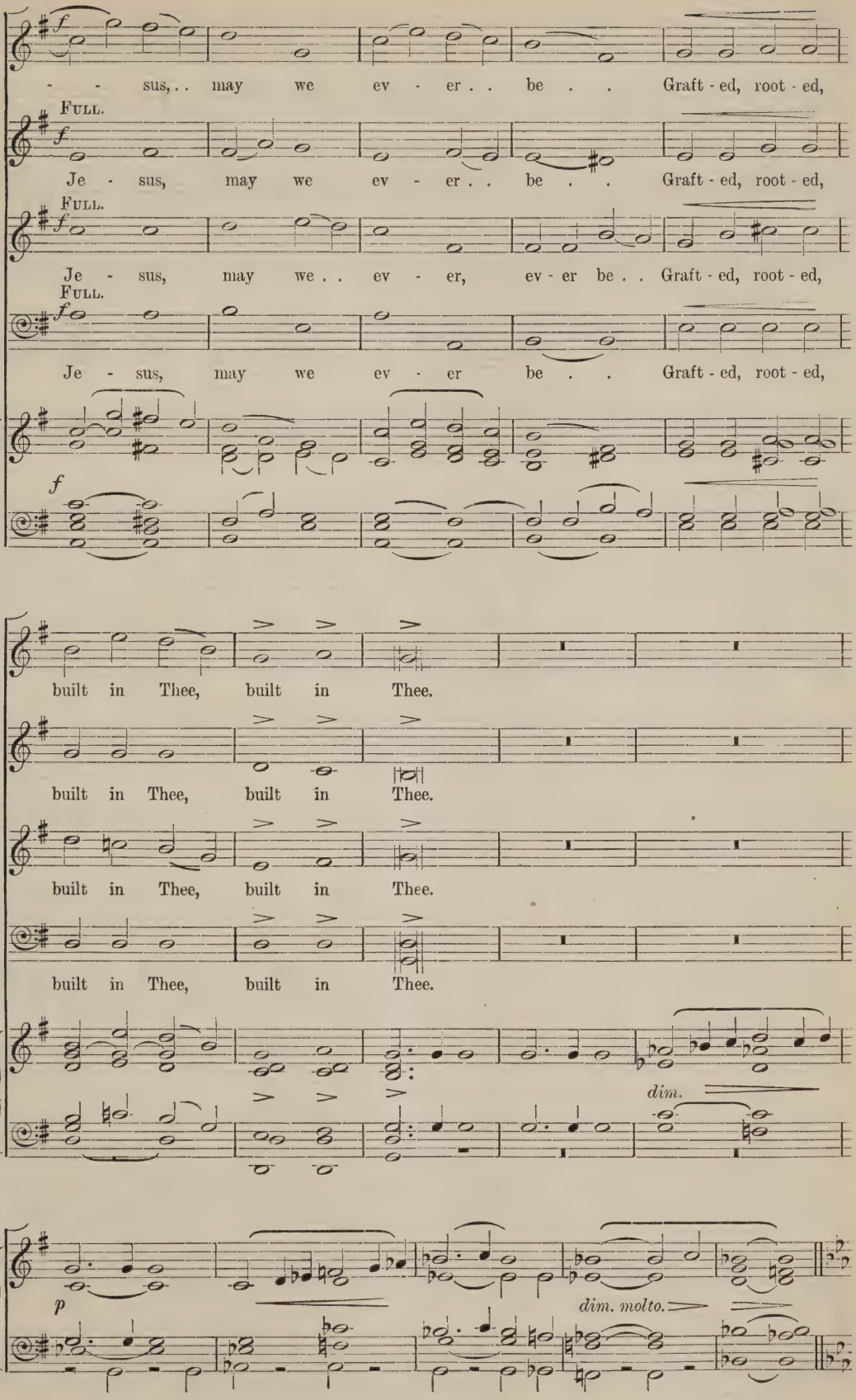
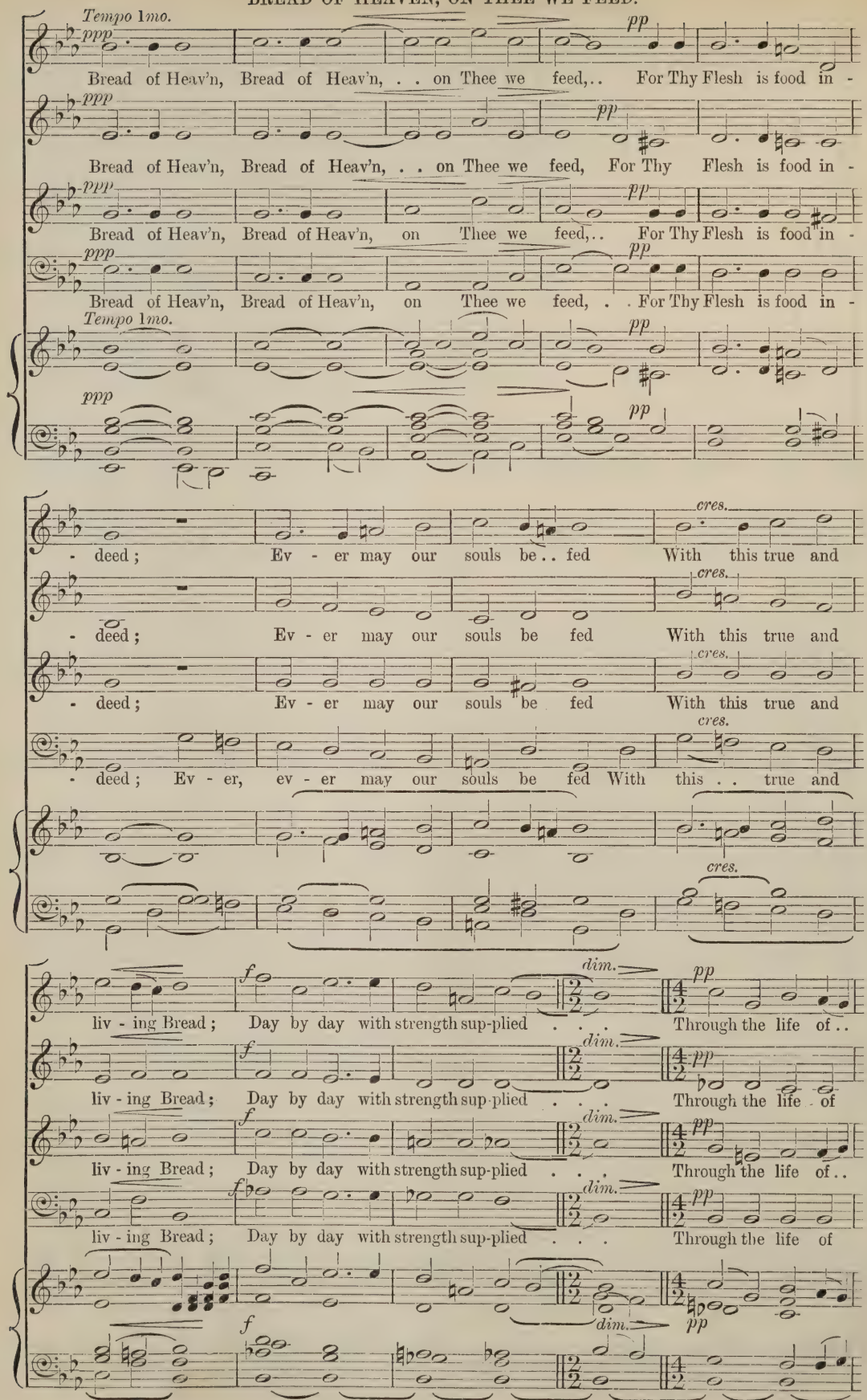
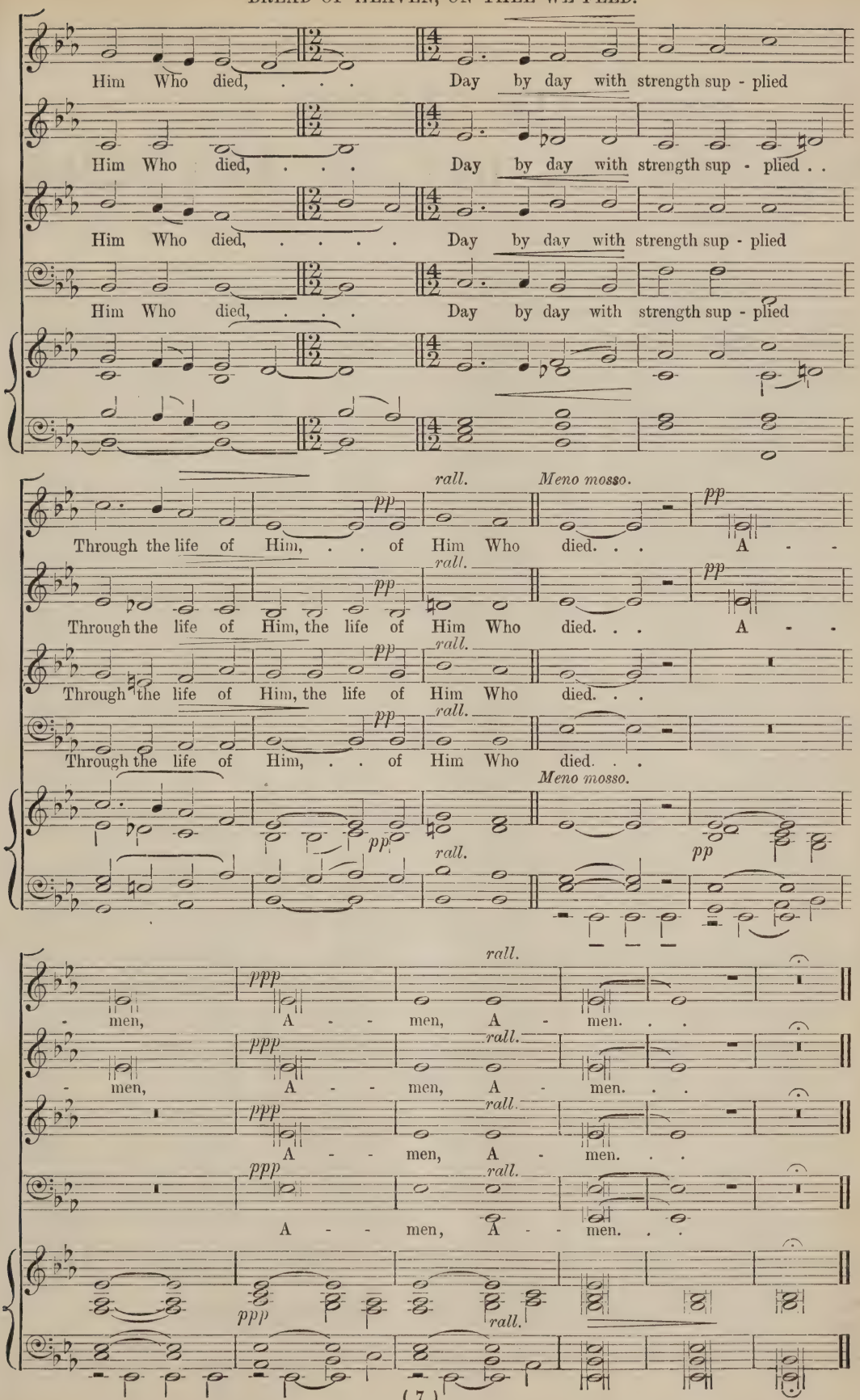
BREAD OF HEAVEN, ON THEE WE FEED.


cres.
f
Ev - er may our souls be fed With this true and liv - ing Bread; Day by day with
Ev - er may our souls be fed With this true and liv - ing Bread; Day by day with
Ev - er may our souls be fed With this true and liv - ing Bread; Day by day with
ev - er may our souls be fed With this . . true and liv - ing Bread; Day by day with
dim.
pp
strength sup-plied . . Through the life of . . Him Who died, . . .
strength sup - plied . . Through the life of Him Who died, . . .
strength sup - plied . . Through the life of . . Him Who died, ...
strength sup - plied . . Through the life of Him Who died, . . .
Day by day with strength sup - plied Through the life of Him Who
Day by day with strength sup - plied . . Through the life of Him Who
Day by day with strength sup - plied Through the life of Him . . Who
Day by day with strength sup - plied Through the life of Him Who

died. . . .
died. . . .
died. . . .
died . . .
cres.
Più vivo.
Sopranos (or Solo Voice).
p
Vine of Heav'n, . . Thy Blood sup - plies This blest Cup of Sac - ri - fice;
Più vivo.
p
cres.
f
Lord, Thy Wounds our heal- ing give, To Thy Cross we look, . . we look . . and . .
cres.
f
Full.
p
live: . . .
Tenors (or Solo Voice).
p
cres.
Je - -
Je - - sus, may we ev - er be Graft -ed, root - ed, built in Thee.
p


f
- - sus, . . may we ev - er . . be . . Graft - ed, root - ed,
FULL.
f
Je - sus, may we ev - er . . be . . Graft - ed, root - ed,
FULL.
f
Je - sus, may we . . ev - er, ev - er be . . Graft - ed, root - ed,
FULL.
f
Je - sus, may we ev - er be . . Graft - ed, root - ed,
f
built in Thee, built in Thee.
built in Thee, built in Thee.
built in Thee, built in Thee.
built in Thee, built in Thee.
dim.
p
dim. molto.

Tempo 1mo.
ppp
pp
Bread of Heav'n, Bread of Heav'n, . . on Thee we feed,.. For Thy Flesh is food in -
Bread of Heav'n, Bread of Heav'n, . . on Thee we feed, For Thy Flesh is food in -
Bread of Heav'n, Bread of Heav'n, on Thee we feed,.. For Thy Flesh is food in -
Bread of Heav'n, Bread of Heav'n, on Thee we feed, . . For Thy Flesh is food in -
Tempo 1mo.
- deed; Ev - er may our souls be . . fed With this true and
cres.
- deed; Ev - er may our souls be fed With this true and
- deed; Ev - er may our souls be fed With this true and
- deed; Ev - er, ev - er may our souls be fed With this . . true and
f
dim.
liv - ing Bread; Day by day with strength sup-plied . . . Through the life of . .
liv - ing Bread; Day by day with strength sup-plied . . . Through the life of
liv - ing Bread; Day by day with strength sup-plied . . . Through the life of . .
liv - ing Bread; Day by day with strength sup-plied . . . Through the life of

Him Who died, . . . Day by day with strength sup - plied
Him Who died, . . . Day by day with strength sup - plied . .
Him Who died, ... Day by day with strength sup - plied
Him Who died, . . . Day by day with strength sup - plied
rall.
Meno mosso.
pp
Through the life of Him, . . of Him Who died. . . A - -
Through the life of Him, the life of Him Who died. . . A - -
Through the life of Him, the life of Him Who died. .
Through the life of Him, . . of Him Who died. .
ppp
- men, A - - men, A - men. . .
A - - men, A - men. . .

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847. Ditto ... William Turner 2d.
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799. Ditto H. Clarke 3d.
530. Lo, God, our God ... B. Haynes 3d.
883. Look down, Holy Dove Selby 3d.
711. Look on the fields C. Macpherson 3d.
859. Look upon mine adversity Blow 2d.
639. Look upon the rainbow T. Adams 3d.
843. Look, ye saints M. B. Foster 3d.
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722. Lord, I have loved G. W. Torrance 3d.
54. Lord, let me know mine end Goss 3d.
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803. Lord, Thou art good H. Coward 3d.
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504. Lo! the winter B. Farebrother 3d.
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108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
899. Make me, O Lord God J. Brahms 3d.
436. Man goeth forth ... A. Carnall 3d.
694. Man that is born S. S. Wesley 2d.

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Hoole Wesleyan Choir (Mr. A. Holt).

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20 to 30 Voices.

Test: "Summer night" (accompanied) (R. L. Herman).
Preston Vocal Union (Mr. Herbert Whittaker).
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2nd. Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous, M.A.).
1st. Mr. Tattersall's Southport Choir (Mr. W. Tattersall).
Lytham and Ansdell Ladies' Choir (Mr. Tom Smith).

Mixed-Voice Choirs.
35 to 50 Voices.

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2nd. Mr. Tattersall's Southport Choir (Mr. W. Tattersall).
3rd. Preston Vocal Union (Mr. Herbert Whittaker).
1st. Padiham Vocal Union (Mr. Ernest Hitchon).
Lyric Choir, Preston (Mr. Joseph Smith).
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous, M.A.).
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).

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Tests: "The old soldier's dream" (Cornelius), "The crusaders" (Macdowell), and "The rose" (Gade).
1st. Nelson Arion Glee Union (Mr. Lawson Berry).
Barnoldswick Glee Union (Mr. Frederick Lord).
2nd. Burnley Co-operative Male-Voice Choir (Mr. D. Duxbury).

Mixed-Voice Choirs.—Sight-Singing.

Either notation allowed. The whole choir must compete.
Lyric Choir, Preston (Mr. Jos. Smith).
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).
1st. Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous, M.A.).
Mr. Tattersall's Southport Choir (Mr. W. Tattersall).
2nd. Preston Vocal Union (Mr. H. Whittaker).

Elementary Schools—Sight-Singing.
Tonic Sol-fa.

Talbot Street Wesleyan Schools, Southport (Mr. W. T. Barnett).
1st. St. Mary's Street Wesleyan School, Preston (Mr. H. Howarth, B.A.).
3rd. St. Ignatius' Boys' School, Preston (Mr. J. E. Thornton).
2nd. Chaucer Road School, Fleetwood (Mr. Charles Saer).

Staff Notation.

1st. St. Mary's Street Wesleyan School, Preston (Mr. H. Howarth, B.A.).
St. Ignatius' Boys' School, Preston (Mr. J. E. Thornton).
2nd. Christ Church Boys' School, Preston (Mr. F. Whincup).
Hesketh-with-Becconsall C.E. (Mr. Thomas Wilson).

Public Elementary School Singing (Local).
20 to 30 Voices.

Tests: "Spring time" (Wetton) and "The swallows" (Hutchinson).
St. Walburge's Boys' Choir, Preston (Mr. J. Smith).
2nd. St. Wilfrid's School, Fox Street, Preston (Miss McGiveney).
1st. St. Ignatius' Boys' School, Preston (Mr. J. E. Thornton).
Roebuck Street C. School, Preston (Miss S. Challen).

Action Song.

1st. Talbot School, Preston (Miss M. A. Turner).
"The man in the moon."
3rd. Talbot Street Wesleyan School, Southport (Miss F. Coppock).
"Little Orphant Annie."
2nd. St. Wilfrid's School, Fox Street, Preston (Miss Lyon).
"Granda says."
Grimshaw Street British School, Preston (Miss M. Peake).
"Come, lasses and lads."

Public Elementary School Singing (Open).
25 to 40 Voices.

Tests: (Two-part) "Over hill, over dale" (C. H. Lloyd), and (three-part) "To primroses" (unaccompanied) (Hiles).
St. Mary's Street Wesleyan School, Preston (Mr. H. Howarth, B.A.).
2nd. Hesketh-with-Becconsall C.E. (Mr. Thomas Wilson).
Chaucer Road School, Fleetwood (Mr. Charles Saer).
1st. Talbot Street Wesleyan School, Southport (Mr. W. T. Barnett).

PRESTON MUSICAL FESTIVAL EAR TESTS.

Six children were chosen from each school. Sixty notes were given as below, and a mark was deducted for each error. The result was as follows:

							Total.
St. Ignatius, Preston—	58	59	54	56	55	59	341
Chaucer Road, Fleetwood—	57	59	60	60	60	60	356
St. Mary's Wesleyan, Preston—	59	58	60	60	60	60	357
Christchurch Boys', Preston—	60	56	59	60	59	60	354

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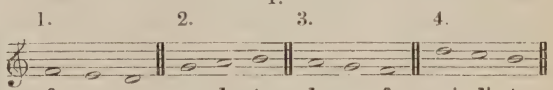

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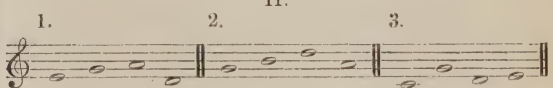
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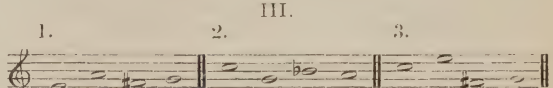

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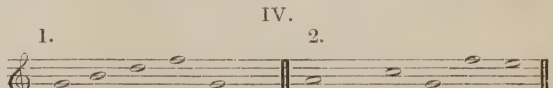
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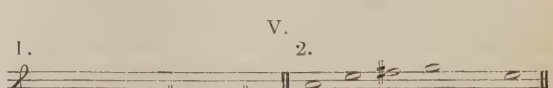

ANNOUNCEMENTS.

GREAT CENTRAL HALL, LONDON, S.E.

March 6.

A solo-singing competition is announced under the direction of Mr. Granville Humphreys. Competitors are to be allowed to choose their own songs and the *audience will judge* by ballot. If the entries are too numerous a *competent* adjudicator will sort out. It is rather a pity this arrangement cannot very well be reversed.

THE ST. CECILIA SINGING COMPETITION.

May 17 and 18.

The St. Cecilia singing competition for working girls was founded in 1900, and had for its aims the desire:—

(1) To help and encourage such clubs as were too diffident, or were unable for some other reason, to enter any of the competitions already in existence;
(2) To encourage sight-singing (thereby doing away with the useless habit of learning songs by ear);
(3) To foster the love of good music in the girls' homes as well as in their clubs.

It will be seen from this that the key-note of the Society is encouragement, and it is felt that its aims have been justified by the annual increase in the numbers of competing clubs.

The test-pieces chosen for this year's competitions are:—

Intermediate Division (first day).

"Garland of songs," National and Folk-songs connected for consecutive performance. Set II.
Two-part, "Doubt not thy Father's care" Elgar.
Three-part round, "To Isabell" Dorothy Blunt.

Advanced Division (second day).

Three-part, "Sister, awake" ... Ernest Walker.
Four-part (S.S.A.A.) "A litany" ... ...W. Y. Hurlstone.
"You stole my love"... Macfarren.

In each division obligatory sight-singing tests (from either notation) are imposed. The competitions will take place in the Passmore Edwards Settlement, Tavistock Place. Challenge pictures are awarded as prizes.

CHERBOURG, FRANCE.

August 8 and 9.

The Times states: We are informed that the Fêtes Committee of Cherbourg are organizing for August 8 and 9 next, under the auspices of the town, an international band contest and musical festival in which all the musical societies, both vocal and instrumental, of France are invited to take part. The board of examiners will be chosen from the most distinguished men of the musical world, and prizes amounting to over £600, consisting of money, objects of art, medals, &c., are offered.

SPILSBY.

There will be no musical competitions at Spilsby this year, but it is hoped that they will be held again in the Spring of 1910.

SYDNEY.

We are informed of two great Eisteddfodau announced to be held respectively on February 13 to 20, and April 5 to 13. The former event is to take place in one of Sydney's suburbs, and there was every indication of success when our information left Sydney. The secretary, Mr. Charles Goodman, states that he is endeavouring to arrange for the publication of a paper to be called "The Australian Eisteddfod Times and Competition Gazette." The April event is on a grand scale. The prizes offered total up to £1,000.

SUMMARY OF DATES OF COMING COMPETITIONS.

(*Continued from the February issue, p.* 182.)

Ashbourne (Derbyshire).—The Dove and Churnet Valley. April 29. Dr. Bull, Ashbourne.

Wharfedale (Ilkley).—April 29, 30 and May 1. Mr. W. Lindsay, "Elsinore," Ben Rhydding.

Bury (Lancashire).—April 29, 30, and May 1. Mr. H. Townend, 3, Bradford Terrace, Buckley Wells.

Doncaster.—May 4, 5, 6. Mrs. Herbert Peake, Bawtry Hall, Bawtry, Yorks.

Mid-Somerset Competitions (Frome).—May 4, 5, 6. H. W. Latcham, 4, Market Place, Wincanton.

Weybridge (Surrey).—May 5, 6. Miss Christian Egerton, St. George's Hill, Weybridge.

Morecambe.—May 5, 6, 7, 8. Mr. H. Powell, Musical Festival Offices, Morecambe.

Weymouth (Dorset Choral Association).—May 6. Miss F. Kindersley, Clyffe, Dorchester.

Alexandra Palace (Herts and North Middlesex).—May 6, 7, 8. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

Witham (Central and East Essex).—May 7, and Chelmsford, May 8. Mr. F. C. Bramwell, Hatfield Peverel, Witham.

Bristol.—May 10, 11, 12, 13, 15. Mr. W. E. Fowler, Mascotte, Elmdale Road, Bristol.

People's Palace Musical Festival (Mile-End Road, E.).—May 10—15. Miss Edith Barran, 20, Queensberry Place, S.W.

Kidderminster (The Worcestershire Competition).—May 11, 12. Miss M. F. Bromley-Martin, Sarn Hill, Tewkesbury.

Pontefract.—May 11, 12, 13. Mr. Oswald Holmes, Market Place.

Berks, Bucks, and Oxon (Windsor).—May 12 to 15. Mrs. M. Commeline, The Rectory, Beaconsfield, Bucks.

London.—St. Cecilia (Working Girls' Clubs).—May 17, 18. Mrs. Lousada, 38, Westbourne Terrace, Hyde Park, W.

Kent (Dover).—May 19, 22. Mr. Walter H. Day. 42, Earl Street, Maidstone.

Farnham (Surrey).—May 19 and 24. Miss Fordati, Ridgway, Farnham.

Buxton (North Derbyshire).—May 20, 21, 22. Mr. F. Gummer, Ash Street, Buxton.

Northallerton (Swaledale).—May 26, 27. Miss Charlotte Yeoman, Prior House, Richmond, Yorks; and Mrs. Ringrose, Northallerton.

Southport.—May 27, 28, 29. Mr. F. W. Jackson, 43, St. John's Road, Birkdale, Southport.

Shrewsbury.—May 31. Mr. W. J. Parry-Jones, Musical Organizer, Shrewsbury.

Aberdeen.—June 4, 5. Professor Sandford Terry, Cults, N.B.

Lytham.—June 9, 10, 11, 12. Mr. Allon Wilson, Musical Festival Offices.

London.—The National Eisteddfod, June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane, E.C.

Hull (Co-operative Union, N.W. Section).—September 25. T. Horrocks, 2, Nicholas Croft, High Street, Manchester.

Blackpool.—October 13, 14, 15, 16. Mr. L. Franceys, Williams Deacon's Bank.

Keighley (The "Summerscales").—October 23, 30. Mr. Allan Bradley, Scott Street.

Nottingham.—November 13, 20. F. Purdy, 1, Claremont Terrace, Francis Street.

(*There are many other festivals, the dates of which are not yet settled.*)

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

Dates of Council Meeting and Conference.

The Council meeting of this Association will be held on July 14, and the annual Conference on July 15, at Messrs. Broadwood's, Conduit Street, London, W.

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 794.—*Vol.* 50.
Registered at the General Post Office for Canadian Postage.

APRIL 1, 1909.

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ROYAL CHORAL SOCIETY.
ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, M.V.O.

GOOD FRIDAY, APRIL 9, AT 7.

HANDEL'S "MESSIAH"

(With HANDEL'S ORIGINAL ACCOMPANIMENTS.)

Artists:
MISS AGNES NICHOLLS
MISS GWLADYS ROBERTS
MR. BEN DAVIES
MR. HERBERT BROWN.

Organist: MR. H. L. BALFOUR, Mus.B.

Prices: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.; Gallery (Promenade), 1s.

SPECIAL NOTICE.—In order to ensure visitors being able to return by Railway, the performance of the "MESSIAH," at the ROYAL ALBERT HALL, on GOOD FRIDAY, will commence at Seven, and finish before TEN O'CLOCK.

ROYAL ACADEMY OF MUSIC,
TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MOST GRACIOUS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

ORCHESTRAL CONCERT, at Queen's Hall, Friday, April 2, at 3.

MIDSUMMER TERM begins Monday, May 3. Entrance Examination, Friday, April 30, at 2.

The MACFARREN SCHOLARSHIP, for Composition, will be offered for competition on or about April 30. Last day for entry, April 19.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES will be held in September and during the Christmas vacation, and a Certificate will be granted to successful candidates.

Prospectus, Entrance Forms, and all further information of—
F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC,
PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.
Incorporated by Royal Charter, 1883.
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Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq.

NEXT TERM commences on May 6. Entrance Examination, Monday, May 3.

Syllabus and official Entry Forms may be obtained from
FRANK POWNALL, Registrar.

THE GUILDHALL SCHOOL OF MUSIC.
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New Pupils can enter at any time.
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H. SAXE WYNDHAM, Secretary.
Victoria Embankment, E.C. Telephone No. 1943 Holborn.

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GOOD FRIDAY AFTERNOON
APRIL 9, AT 3.
SIR EDWARD
ELGAR'S NEW SYMPHONY

GOOD FRIDAY MUSIC (*Parsifal*) .. .. Wagner
RECIT. AND ARIA "Herzelied" (*Parsifal*, Act II.) .. Wagner
MME. KIRKBY LUNN.
NEW SYMPHONY IN A FLAT (Op. 55) .. .. .. ELGAR
(*By request*)
CANTATA No. 53 .. "Schlage doch" .. .. .. Bach
MME. KIRKBY LUNN.
PRELUDE (*Parsifal*) .. .. Wagner

VOCALIST—MME. KIRKBY LUNN.
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CONDUCTOR - - MR. HENRY J. WOOD.

Tickets, 10s. 6d., 7s. 6d., 5s., 2s. 6d., 1s. (Admission Free), of usual Agents, Chappell, Queen's Hall; and THE SUNDAY CONCERT SOCIETY, 320, Regent Street, W. ROBERT NEWMAN, Manager.

QUEEN'S HALL.
FIRST APPEARANCE IN LONDON
OF THE
NORWICH FESTIVAL CHORUS
ON SATURDAY, APRIL 24, AT 3.
ELGAR'S
THE DREAM OF GERONTIUS
NORWICH FESTIVAL CHORUS.
MME. EDNA THORNTON.
MR. GERVASE ELWES.
MR. HERBERT BROWN.
Organist—MR. FREDK. B. KIDDLE.
THE QUEEN'S HALL ORCHESTRA
CONDUCTOR - - MR. HENRY J. WOOD.

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THREE SONATA RECITALS
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WEDNESDAY AFTERNOON, MAY 12, AT 3.
WEDNESDAY AFTERNOON, MAY 19, AT 3.
SOLO VIOLIN—M. EUGÈNE YSAŸE.
SOLO PIANOFORTE—M. RAOUL PUGNO.
Full particulars will be duly announced.

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Instruction in all branches of Music. Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, Concerts, and Opera.

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Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 6, 1909.

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Held three times a year—viz., June-July, October-November, and March-April. Entries for the June-July Examinations close Wednesday, May 12, 1909.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 3d. per set, per year, Post-free.

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Students are required to enter upon a complete course of Musical Instruction, and are not admitted for a shorter period than one year.

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Gold and Silver Medals and Book Prizes are offered for competition according to the regulations.

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SYLLABUS for 1909, together with Annual Report, may be had of
T. WEEKES HOLMES, Secretary.

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T. WEEKES HOLMES, Secretary.

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A Silver Medal for the best simple setting of the Magnificat and Nunc dimittis.

A Silver Medal for the best Andante for the Organ.

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INCORPORATED 1891.

42, Berners Street, Oxford Street, London, W.

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Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc. Cantab., Hon. F.R.A.M.
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Local Theoretical Examination, April, 1909.

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All communications to be addressed as usual to the Secretary, Central Office, 11, Burleigh Street, Strand, W.C.

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The A.R.C.O. Examination begins on July 19.

The Book from which the Literary Test will be taken, and the list of selected pieces, are the same as for the last Examination.

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The Musical Times.

APRIL 1, 1909.

DR. CHARLES HARRISS.

Twenty-six years ago there stood on the deck of the *s.s. Alaska*, then the greyhound of the Atlantic, a youth on his way to seek fame and fortune in Greater Britain beyond the seas. He was just passing out of his teens, and stood there friendless and anxious for the future. As the shores of the mother country were gradually lost to view he realised his loneliness. He had been appointed organist of a church at Ottawa, and was crossing the Atlantic in order to take up the duties appertaining to that office. 'Where is Ottawa?' he enquired of a fellow-voyager standing by his side. 'Ask that man,' was the reply, pointing to a passenger next to him. The result of that enquiry at once removed the dreariness of isolation, and in a moment the young musician seemed to receive an inspiration as to the possibilities that lay before him in the land whither he was going. Those fellow-travellers were Charles H. Macintosh, M.P., Mayor of Ottawa, and Sir Sandford Fleming, of Ottawa, two of Canada's grand old men, both of whom became the staunch friends of the youthful Englishman. Little did he think that within twenty-six years he would take a choir of 200 voices from Sheffield across the ocean to sing in the principalities of the Dominion of Canada, but 'there's a divinity that shapes our ends, rough-hew them how we will.' The youth who in the year 1882 set his face towards the great North West, forms the subject of this biographical sketch.

Charles Albert Edwin Harriss was born in London, 'within the sound of Bow Bells,' on December 16, 1862. He received his first lessons in music from his father, the late Edwin Harriss, organist of St. Mark's Church, Wrexham, who during the latter part of his life practised his profession at Hastings. At the age of twelve he became a chorister of St. Michael's College, Tenbury, founded by the Rev. Sir Frederick A. Gore Ouseley, and of which Sir Frederick was then Warden. In response to our request for information on this point, the present Warden (the Rev. John Hampton) writes: 'Harriss came here in February, 1875, and left in July, 1877, when his voice broke. I remember his advent and that he had a good, strong, useful voice, and was most enthusiastic and diligent. He was a most agreeable fellow whom it was a pleasure to teach. He takes a great pleasure in visiting his old school and we are all delighted to see him.'

'EARNSCLIFFE,' OTTAWA.

THE RESIDENCE OF DR. AND MRS. CHARLES HARRISS.

After holding an assistant-organistship at Reading for about a year, Harriss was appointed organist of the parish church, Welshpool, and private organist to the Earl Powis. The church appointment is duly recorded in the *Musical Times* of November, 1880. He was then nineteen years of age. After two years' strenuous work at Welshpool, he was the successful candidate of sixty aspirants who competed for the organistship of the church of St. Alban the Martyr, Ottawa. This post had been temporarily held until Harriss's arrival by Oliver King, then pianist to Princess Louise, at Government House. He well remembers playing to Sir Frederick Ouseley on the organ in Hereford Cathedral. Ouseley had been extemporising in his inimitable manner, when he asked his old chorister to improvise on a theme. 'Oh! Sir, I can't, after you.' But with that never-failing courage which is one of his greatest characteristics, Harriss did his best, with the result that Ouseley's word settled the competition and sealed the Canadian fate of the Tenbury boy. He left England in December, 1882, for Ottawa, viâ New York, when the incident on board the *Alaska* above referred to took place.

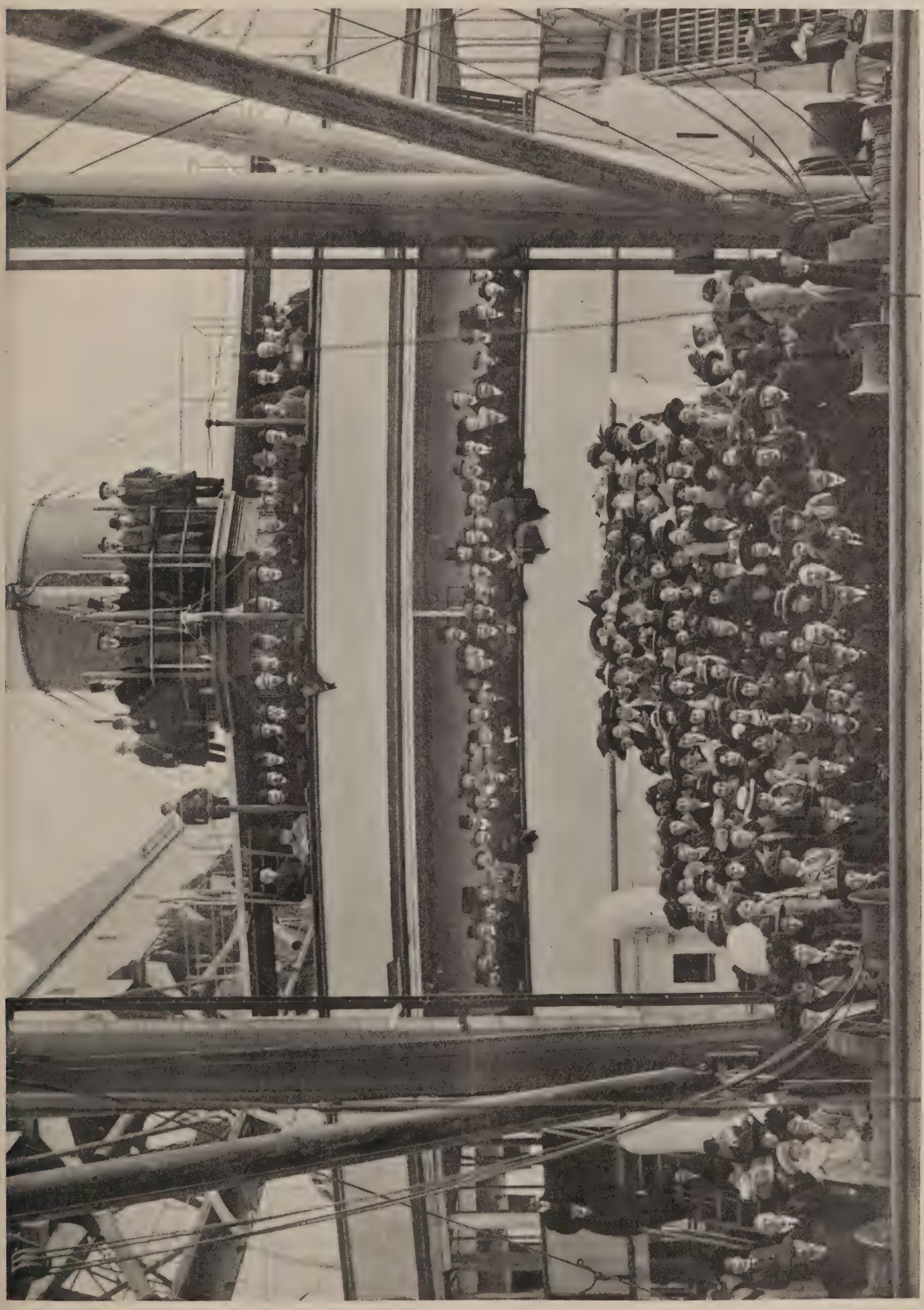
His first Sunday evening at Ottawa was passed under the hospitable roof of Sir John Macdonald, Premier of Canada. Lady Macdonald—afterwards Baroness Macdonald of Earnscliffe, the first Colonial peeress ever created—was from the first his kindest friend in Canada, and it is one of those curious yet pleasurable ironies of fate that Dr. and Mrs. Harriss's home is to-day that same beautiful Earnscliffe from which Lady Macdonald derived her title. Another good friend was the Hon. Charles Macintosh, the member for Ottawa, afterwards Lieutenant-Governor of the North-West Territories, and the octogenarian Sir Sandford Fleming, whose warm friendship he has fully enjoyed during the whole of his residence, now twenty-six years, in the Dominion. The first organ recital given by Dr. Harriss in Canada was honoured by the presence of the Princess Louise (Marchioness of Lorne), wife of the Governor-General.

After having held the organistship of St. Alban the Martyr, Ottawa, for ten months, the subject of this sketch was, in November, 1883, appointed organist and *rector chori* of Christ Church Cathedral, Montreal. There he found himself in the Dominion's Metropolis with nothing to rely upon but his own resources of musicianship and indomitable pereverance. In order to augment his income he gave lessons at Point St. Charles to the sons and daughters of mechanics who were engaged in the shops of the Grand Trunk Railway, until he was able to obtain a city practice, by no means easy of attainment in those days. As he could not afford to take a holiday in the summer of 1884, he composed his first work, 'Daniel before the King,' a sacred dramatic cantata, of which he also compiled the libretto. Six years elapsed, however, before the cantata was performed, when it was given by the Montreal Philharmonic Society in 1890. At Montreal Cathedral he did splendid work with his choir of seventy-five voices. Clerical despotism, however, had such dire results that, after three years (in 1886), Dr. Harriss transferred his services to the Church of St. James the Apostle, of which he remained 'chief musician' for nine years, during which time this church became celebrated for its cathedral services, setting a standard which most other churches adopted. That was his last organ appointment. In this connection it should be recorded that he achieved great success as a solo organist, not only all over Canada, but especially in the United States, where he gave recitals in various cities between Boston and San Francisco. Further mention must be made of his work among the working folk of Point St. Charles in an extract from the *Musical Times* of March, 1887, which speaks for itself:

> Montreal.—Sir Sterndale Bennett's sacred can'ata 'The Woman of Samaria' was given for the first time in Canada, under the directorship of Mr. Charles A. E. Harriss, on the 15th ult. It is surprising that amongst the many choral societies in the Dominion this well-known work should have been so long passed over, and its performance, therefore, reflects much credit upon the Point St. Charles Choral Union, which is a new organization, consisting for the most part of working hands from the Grand Trunk Terminus. The cantata was rendered in a highly satisfactory manner, with a chorus of 100 voices, soloists and orchestra, and before a very large audience.

So far we have referred to what in medical parlance may be termed the 'general practitioner' period of Dr. Harriss's career. Before treating of his 'specialist' achievements, it may be convenient to point to his record as a creative musician. His cantata, 'Daniel before the King,' has already been mentioned. This was followed by numerous songs and anthems, in addition to compositions for the pianoforte and organ, published by Schirmer & Co., New York; Oliver Ditson & Co., New York and Boston; Boosey & Co., New York; Suckling & Co., Toronto; and Whaley, Royce & Co., Toronto. And here it may be mentioned that the head of the Schirmer firm invited Dr. Harriss to reside in New York, but Canada had the first place in the affections of the Montreal organist, and he declined the proposal. 'Torquil,' a lyric opera, was performed under the composer's direction at Montreal, Ottawa, and Toronto in May, 1900, in aid of the fund founded by His Excellency Lord Minto for the benefit of Canadian soldiers of the South African war. Portions of this opera were to have been performed 'by command' before the Prince and Princess of Wales, at Ottawa, during the visit of Their Royal Highnesses to the capital of the Dominion in September, 1902, but the disastrous burning of the Opera House during that week caused the cancellation of the State performance.

A 'Festival Mass' was produced at Buffalo, across the frontier, on Christmas Eve, 1901. For the special service held in Christ Church Cathedral, Ottawa, at the time of the funeral of Queen Victoria (January 22, 1901), he composed a funeral anthem, 'I heard a voice from heaven.'



THE SHEFFIELD CHOIR.

PHOTOGRAPH TAKEN ON BOARD 'S.S. GRAMPIAN,' OF THE ALLAN LINE, ON ARRIVAL AT MONTREAL, NOVEMBER 2, 1908.

A year later (1902), to commemorate the death of the Queen, his Mass was sung in the Basilica, Ottawa, in the presence of perhaps the most representative gathering of worshippers ever assembled in any sacred edifice in the Dominion.

'The Admiral,' a comic opera, belongs to the year 1902. To this succeeded the 'Coronation Mass Edward VII.,' dedicated, by gracious permission, to Queen Alexandra, and bearing its designation by gracious permission of the King. His Choric Idyl 'Pan' was composed for the farewell State concert tendered to Their Excellencies the Earl and Countess of Minto on their departure from the Capital, November 15, 1904. For the Montreal Philharmonic Society—which he founded and directed in 1906—he composed, in 1907, his effective choral setting of Kingsley's pathetic poem 'The Sands of Dee.'

We now come to what may be termed the Imperialistic-musical side of Dr. Charles Harriss's strenuous life. As far back as the year 1884, when he was a young man of twenty-three years of age, he ventured to write to Lord Melgund, military secretary to Lord Lansdowne, then Governor-General of Canada, asking that music should find an acknowledged place in the curriculum of McGill University. As may be imagined, the answer to that request, while sympathetic, was that there were other needed things that would possibly be more to the advantage of the country than music. Nothing daunted, however, the young man steadily kept in view his great ideal, contributing his quota to placing Canada musically on a high level of excellence and developing the artistic resources of the country, and above all making music a powerful factor in furthering the great idea of the Imperialistic propaganda of the art, by establishing what may be described as 'musical reciprocity' between the Dominion and the mother country. Fortune favours the brave, and Dr. Harriss, one of the most warm-hearted of patriots and a true philanthropist by nature, has spared neither effort, time, nor expense in working out the salvation of music in the land of his adoption, and fructifying the seeds of his reciprocal propaganda as applied to music—his life-work in fact, whole-hearted, sincere, and eminently practical.

What are the results so far? In 1903 he organized the first cycle of Musical Festivals in the Dominion of Canada, extending from ocean to ocean. Sir Alexander Mackenzie, principal of the Royal Academy of Music, conducted the performances, in which 4,000 Canadian singers took part. The music performed was entirely by British composers, and that the festivals—lasting five weeks—were a great success the columns of this and many other journals abundantly testified. The dreams of 1884 came true twenty years later, when Dr. Harriss organized and became honorary director of the McGill University Conservatorium of Music, a post he held with distinction until September, 1907. The building was declared opened in 1904 by His Excellency Lord Minto, this being one of his last acts in his official capacity of Governor-General previous to his departure from the Dominion. Last year Dr. Harriss induced Sir Frederick Bridge, organist of Westminster Abbey, to lecture on English Church music in the chief cities of the Dominion, and to demonstrate, through the aid of native choirs, the potentialities of that rich store of sacred music which is our peculiar and precious heritage. Success here again attended this 'musical reciprocity' propaganda. And then, as if seeking other worlds to conquer, the subject of this sketch invited a choir of 200 voices from Sheffield, to visit Canada under the skilful direction of Dr. Henry Coward, in order to afford Canadians proof of the choral achievements of the mother country. It was a bold venture to take this large number of choralists across the Atlantic, but Dr. Harriss is a firm believer in the power of sentiment, and the word 'difficulty' finds no place in his vocabulary.

In further developing his 'musical reciprocity' platform, Dr. Harriss has visited England three years in succession in order to give Empire Concerts in London. The first of these, a British-Canadian Festival, took place at Queen's Hall, June 27, 1906, and was honoured by the presence of the King and the Princess Louise (Duchess of Argyll). On that occasion his Choric Idyl 'Pan' was performed, at the conclusion of which the composer had the great honour of being commanded to His Majesty's presence. On April 16, 1907, he conducted his 'Coronation Mass, Edward VII.' at the concert given by the London Symphony Orchestra in honour of the Premiers of the Empire attending the Colonial Conference. The second Empire Concert was given, also at Queen's Hall, on May 24, 1907, in aid of the Victoria League and Empire Education funds, and on May 23, 1908, the Albert Hall was crowded at the third Empire Concert, when the enterprising Canadian musician's 'The Sands of Dee' was sung. He will again direct the Empire Concert at the Royal Albert Hall in May next, after which he will proceed to Cape Town, South Africa, upon the invitation of the municipal authorities as the guest-conductor of the Cape Town musical festivals to be held there in July.

Dr. Harriss was created a Doctor of Music by the Archbishop of Canterbury (Dr. Davidson) in 1905, and was elected an honorary member of the Royal Academy of Music in the same year. He is a Liveryman of the Worshipful Company of Musicians; an honorary life member of the Royal Society of Musicians; a life member of the Union of Graduates in Music; a member of the Musical Association; a member of the Society of British Composers; and a member of the Savage Club. In Canada he conducts the State concerts at the Capital. He is the director of the Associated Board Examinations (Royal Academy of Music and Royal College of Music); adviser throughout the Dominion for the Royal College of Organists; and a member of the executive committee governing Earl Grey's Musical and Dramatic Competition annually held in the Dominion, at which talent from all parts of Canada compete.

In the year 1897 Dr. Harriss married Mrs. Ella Beatty Shoenberger, of Scarlet Oaks, Cincinnati, a Canadian lady whose generous help and practical sympathy play no small part in the work of his life.

A man of boundless energy, unflinching courage, and strenuous go-a-headness, Dr. Harriss, with his genial optimism, carries all before him. He verily lives up to the injunction of the Preacher, 'Whatsoever thy hand findeth to do, do it with thy might,' whether it be the great work of his life, the furtherance of the art of music in his adopted country, or in shouldering his rifle in quest of big game up the Saskatchewan river, or handling his gun at York Lodge, Poplar Point. Asked as to the tenets of his creed in regard to reciprocity in music between the mother country and the daughter dominion, Dr. Harriss says: 'As I see it, this reciprocity in music affords the greatest scope and the speediest goal for the development of our overseas musical resources. We Canadians are a people by no manner of means lost to the finer senses of things that matter. Rather, indeed, are we a people much exercised in cultivating the finer senses, proof of which is exemplified to-day throughout the whole Dominion in music here, music there, and in the making of music everywhere.'

CARLISLE CATHEDRAL.

One of the charms of English cathedrals is their infinite variety. Not a few of these stately structures are overwhelming in their magnificence. If, on the other hand, there are some that have fewer claims to architectural splendour, they possess compensating features of special interest—it may be historical, ecclesiastical, or musical, or a combination of all three—which give them the

THE EAST WINDOW.
(Photograph by Messrs. S. & D. Jack, Carlisle.)

hall-mark of distinction. The less imposing cathedrals, due to the fact of their restricted dimensions, have an advantage over the vaster and more imposing edifices, in that the mind of the visitor becomes more concentrated upon matters of detail which often yield fruitful results. Are any such subtleties to be found in this, the mother-church of the Border City? We shall see.

The history of Carlisle Cathedral can be briefly told. In the year 1092, Walter—a rich Norman priest who had been made Governor of the town by William Rufus—began to build the church. It was to be dedicated to the Blessed Virgin Mary, and to be in connection with a college of secular canons. As Walter did not live to see the consummation of his handiwork, Henry I. took upon himself the completion of the building. Moreover, the King changed the foundation to a house of Augustinians, the only cathedral in Christendom thus established. When, in 1133, Henry founded the See of Carlisle and the priory church became the cathedral, he placed upon the altar the famous 'cornu eburneum,' now, unfortunately, lost. In this connection—the presentation of a horn instead of a written document as proof of the grant of tithes—Samuel Jefferson, in his 'History and antiquities of Carlisle,' says: 'The ceremony of investiture with a horn is very ancient, and was in use before there were any written charters. We read of Ulf, a Danish prince, who gave all his lands to the church of York; and the form of endowment was this: he brought the horn out of which he usually drank, and before the high altar kneeling devoutly drank the wine, and by that ceremony enfeoffed the church with all his lands and revenues.'

Of the Norman building only two bays of the nave, some portions of the transepts, and piers of the central tower now remain. The rebuilding of the choir occupied forty-two years—those were leisurely times—from 1250 to 1292. In the latter year this new choir was partially destroyed by fire, and its rebuilding covered a period of 103 years, 1292 to 1395. Exactly a hundred years later a second conflagration damaged the north transept. This was restored, and the central tower built between 1400 and 1419. Further disaster attended the cathedral when, at the capture of the city in 1645, the Parliamentary troops demolished part of the nave in order to repair the fortifications. This serious depletion of the venerable fane has never been made good. At the middle of last century the building was in a shocking condition, but the careful restorations of Mr. Ewan Christian, begun in 1853, have changed 'a great wilde country church' into a stately cathedral. At the Reformation the dedication was changed to that of the Holy and undivided Trinity.

The truncated nave, originally 260 feet in length, is now only 39 feet long, thus it has somewhat the appearance of an ante-chapel to the choir. But its circumscribed area space is partly atoned for by the massive circular pillars, 6 feet in diameter, supporting strong-girt semicircular arches. The photograph on p. 234 shows that the arches near the tower have been partially distorted, caused by the sinking of the tower piers owing to faulty foundations. The stained glass in the large north window of the nave is in memory of the five children of Dean (afterwards Archbishop) Tait; they all died of scarlet fever within the space of five weeks, March 6 to April 9, 1858. Previous to the year 1870 the nave was walled off from the choir, and used as the parish church of St. Mary. Here Sir Walter Scott led to the altar his bride, Miss Charlotte Carpenter, on Christmas Eve, 1797.

Upon entering the choir the visitor will behold the glory of Carlisle Cathedral—its gorgeous east window, the finest in the world! No wonder that the citizens are proud of this precious possession. As has been said: 'Its upper part exhibits the most beautiful and perfect design for window tracery in the world. All the parts are in such just harmony the one to the other—the whole is so absolutely appropriate and at the same time so artistically elegant—that it stands quite alone, even among windows of its own age.' High praise indeed; but who, on beholding this exquisite poem in glass, will question the truth of this appreciation? Rich in colour and artistic in design are the two compartments in this nine-light window, in height 51 feet, in width 26 feet. Its upper portion contains beautiful old coloured glass of the time of Richard II., and has for its subject the Session of Our Lord in Judgment, ecclesiologically called 'A Doom.' Mr. T. Francis Bumpus thus describes it.*

'In the quatrefoil at the apex of the window is the Saviour seated as the Supreme Judge, His head surrounded by the cruciform nimbus, and His feet resting upon the rainbow, and showing the stigmata. One hand is elevated, as though saying to the procession of the blessed to the Palace of Heaven in the tracery to the left of the spectator, "Venite benedicite!" while the other is pointing downwards to the right as if addressing the unhappy who are being thrust down to the place of punishment, "Discedite a me maledicti!"

'In the group to the left of the Saviour, the Heavenly Jerusalem is represented with its towers and pavilions. St. Peter stands in the gateway, clad in white, at his feet flowing the River of Life, and, that we may have no doubt that it is a river, it is depicted as full of little fish. All the figures in the procession are naked; they are of all ages and both sexes, and the faces show marked individuality. The antithesis to this happy picture shows the place of punishment, the red glare of which draws attention to the quatrefoil in which it is placed. The tortures indicated are of the most active kind: figures hanging on gibbets, other wretches being boiled in cauldrons, burnt, turned on a spit while a green devil looks on, and in one corner a puce-coloured devil is torturing a woman with a huge fork. The rest of this portion of the tracery is occupied with the representation of the general resurrection elaborately worked out.

* *The Cathedrals of England and Wales.* By T. Francis Bumpus. Third Series, p. 135. London; T. Werner Laurie. 1906.

Some of the figures rising from the dead are kings and ecclesiastics of high rank, and there can be no doubt that many of them are portraits.'

The lower part of this lovely east window was originally a 'Jesse,' which suffered destruction at the Reformation. For more than three hundred years the whole of the nine lights were of plain glass. In 1861 the present colouration, representing events in the life of Our Lord, was inserted as a memorial to Bishop Percy, who died in 1856.

The view of the west end of the choir (see the photograph below) is less attractive than that of the east. What is the reason for this awryness of the tower arch? In about the year 1250 the clergy became dissatisfied with the smallness of the choir. A new one on a much larger scale was therefore projected. As any extension on the south side of the church was precluded by the conventual buildings, the necessary width had to be obtained on the north side, with the result that the choir is 12 feet broader than the nave, and thus the tower is not more than two-thirds the width of the choir. Therefore, while the choir arch is symmetrically placed as regards the roof of the *nave*, it is not concentric with the choir roof, hence the lopsidedness of the choir arch as seen from the choir itself. This enlarged rebuilding of the choir in 1292 also furnishes the anomaly of the south choir aisle having a Norman arch, while the north choir aisle is entered through a beautiful late 13th century arch of the Decorated period.

The choir, of eight bays and 134 feet in length, takes very high rank among English cathedrals. It has this peculiarity, that the arches are Early English 'of the Pointed style in all the purity of its first period' (13th century), and that the pillars supporting them are Decorated of the 14th century. This combination of styles is due to the arches having escaped the fire of 1292, while the falling burning timbers destroyed the Early English columns. As Mr. Bumpus says: 'This explains the (at first sight) strange spectacle of Early English arches resting on Decorated pillars.' The carvings of the capitals are unique, at all events as regards England. Twelve of them quaintly and graphically represent the domestic and agricultural occupations of the months of the year. For instance, February: A man is depicted wearing a loose

THE CHOIR, LOOKING WEST.
(Photograph by Messrs. S. & D. Jack, Carlisle.)

tunic. As his head is closely wrapped up and his countenance has a very woebegone expression, he appears to be suffering from a cold. He is sitting over a fire, holding his boot upside down as if draining the water from it, while he holds up one foot to catch the heat from the fireplace, which is very skilfully carved. The scene is changed for the month of June. Here we find a horseman; in his right hand is a hawk, in his left he holds a bunch of roses. The design includes some half-human figures and men playing musical instruments. This capital, by-the-way, is more elaborately carved than any of the others.

Like the east window, the roof of the choir of Carlisle Cathedral is unique. It dates from *circa* 1350, is of oak, waggon-headed in design, and semicircular in all its parts. Judging from the hammer-beams, it would seem as if the builders originally intended to construct an open-timber roof, similar to that in Westminster Hall; in any case these now ornamental hammer-beams were allowed to remain. It seems incomprehensible that, in the year 1764, a plaster ceiling was put up, which hid this fine timber roof from view! This whitewashed excrescence was fortunately removed

'HOME RULE.' A MISERERE.

(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

in 1856. A faithful restoration of the original was then made, except that the scheme of colouring—red and green upon white—was not copied. Instead thereof, Owen Jones suggested a background of blue plentifully ornamented with golden stars. It is recorded that when Dean Close first beheld this constellation decoration, he solemnly exclaimed, 'O my stars'!

The stalls are remarkably fine, if they do not rank among the finest in England. Of black oak and occupying the three western bays of the choir, they date from the time of Bishop Strickland, early in the 15th century. The beauty and richness of the tabernacle work is worthy of all praise—'like a whole wood, say a thicket of old hawthorn, with its topmost branches spared, slowly transformed into stalls.' The pillars supporting the canopies bear traces of having been burnt, by weary monks who dropped off to sleep in the midst of their interminable devotions while holding a lighted candle in their hands. The misereres are of the usual grotesque designs, *e.g.*, a dragon swallowing a man; a pelican in its act of piety; a man with two eagles plucking at his beard; a mermaid, and so on. A specimen of this monkish jocularity is given in the previous column. At the back of the stalls are some curious paintings ascribed to Prior Gondibour (*circa* 1484). They depict scenes from the monkish legends of St. Anthony the Hermit, St. Cuthbert, and St. Augustine. There are also pictures of the twelve Apostles with the words which, according to tradition, each one contributed to the Apostles' Creed. These paintings were whitewashed at the time of the Reformation, but they are now restored, as far as possible, to their original condition.

Another point in which Carlisle Cathedral is peculiar, if not unique: the north side is Decani and the south Cantoris. The reason for this is obvious. When Æthelwulf, prior of Carlisle, was consecrated first Bishop of Carlisle, he retained the prior's stall on the south side. Thus it is that at Carlisle the Bishop has a stall as well as a throne. The sub-prior was made prior, and kept the sub-prior's stall.

Other interesting features of the choir are the stately arcade, dating from 1292; the Salkeld wooden screen on the north side, a splendid piece of Renaissance work erected in 1545 by Lancelot Salkeld, the last prior and first Dean of the cathedral; the grave, in the centre of the choir, of Bishop Bell (died 1495), upon the blue slab of which is a fine brass with the figure of a bishop robed, and with mitre and gloves. The latest addition consists of some finely-carved choir-stalls, designed by Sir Charles Nicholson and presented in memory of the late Canon Chalker by his wife. One leaves this superb choir with regret, for, allowing for the unsymmetrical appearance of the western arch, it contains many beauties upon which the eye feasts with delight. To sum up this part of our subject, Carlisle Cathedral 'constitutes quite an epitome of English architecture from the 12th to the 15th centuries.'

The bells are six in number. The oldest, dated 1396, is inscribed:

In : voce : sum : munda : maria ;
sonando : secunda.

Another bell, dated 1608, has the words:

Jesus be our speed.

A third bell, dated 1657, contains the following admonition:

I warne you how your time doth pass away.
Serve God therefore while life doth last and say
Gloria in excelsis Deo.

The Fratry, or Refectory, situated on the south side and separated from the cathedral, is the only remaining portion of the conventual buildings. Dating from about A.D. 1350, it was rebuilt by Prior Gondibour about the year 1500. In its restored form this noble apartment—79 by 27 feet—serves the double purpose of Chapter House and Cathedral Library. At the upper end of the room, cut out of the south wall, is the little nook where one of the monks used to read to his fellows in order to improve their morals while they partook of their daily fare. The Fratry has a very fine Decorated crypt, with groined roof, the only crypt

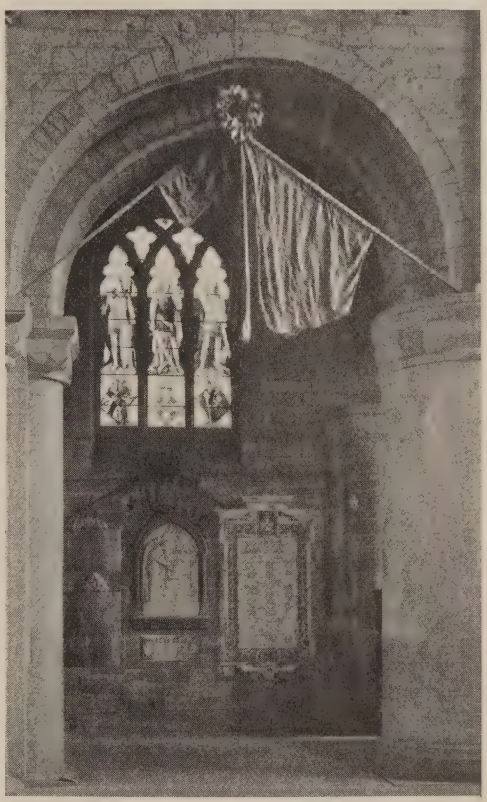
at Carlisle. Carefully preserved in a glass case are two mediæval copes of rich colour and handsome workmanship.

Before considering the strictly musical part of our subject, mention may be made of some of the distinguished ecclesiastics, past and present, connected with the cathedral. Of the bishops, Samuel Goodenough, holder of the See from 1808 to 1827, preached a sermon before the House of Lords in 1809, which gave rise to the following epigram:

'Tis well enough that Goodenough
Before the Lords could preach,
But, sure enough, full bad enough
Are those he has to teach.

Like other prelates of those 'good old times,' Bishop Goodenough looked well after the interests of his family. During his episcopate he appointed three of his sons prebendaries of the cathedral! One of these well-provided-for clerics was the Rev. Robert Philip Goodenough, composer of a double chant which appears in most collections. The Deans of Carlisle include Francis Atterbury (1704), the controversialist and afterwards Bishop of Rochester and Dean of Westminster (the two appointments then went together); Thomas Percy (1778), afterwards Bishop of Dromore, and author of the 'Reliques of ancient English poetry,' probably the most eminent of Carlisle's deans; Archibald Campbell Tait (appointed in 1849), afterwards Archbishop of Canterbury, to whom reference has already been made; and the celebrated Francis Close, who reigned from 1856 to 1881. The present Dean is the Very Rev. William Barker, formerly rector of St. Marylebone. William Paley, author of the 'Evidences of Christianity,' was Archdeacon of Carlisle from 1782 to his death in 1805; his remains are interred in the cathedral. Coming to later times, mention must be made, for it is his just due, of that gifted poet and historian, the late Rev. Dr. Richard Watson Dixon (1833-1900), a former assistant minor canon, honorary librarian, and honorary canon of the cathedral, and second master of Carlisle Grammar School. The present Chapter consists of Archdeacon Prescott, Chancellor of the Diocese, well known for his writings on the cathedral; the Bishop of Barrow-in-Furness (Canon Ware); Canon Bower, held in repute for his archæological researches; and Canon Phillips, formerly Archdeacon of Barrow-in-Furness.

The earliest known mention of an organ in Carlisle Cathedral is in the Inventory of November, 1571, where one of the 'Items' is: 'One pair of organnes.' Perchance this instrument may have been the one heard by the three officers of Norwich who visited the city during their 'short survey of 26 counties' in 1634. Here is their record: 'We repayr'd to the Cathedrall, where there is nothing soe fayre and stately as those wee had seene, but more like a great wilde country church. The Organs, and voices did well agree, the one being like a shrill Bagpipe, the other like the Scottish Tone.' Not very complimentary, perhaps, but probably true. This bagpipey organ may have remained in the cathedral until 1684, when Dean Thomas Smith presented a new instrument, and 'the old organ was given by the Dean and Chapter to the said Lord Bishopp [of Carlisle], who freely bestowed it upon the Corporation of Appleby, in that Church.' Dean Smith's organ cost the large sum, in those days, of £200. It was first used on April 6, 1684, when Archdeacon William Nicolson (afterwards Bishop of the diocese) preached. His diary thus records the event: 'Geprediget zu Carlile über 2 Chron. 29, 27. The first time ye new organ was played on, being highly approved on by Mr. Griggs and Mr. Palmer, ye Organists of Newcastle and Durham.'



BAY OF NAVE: BORDER REGIMENT MEMORIALS, &c.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

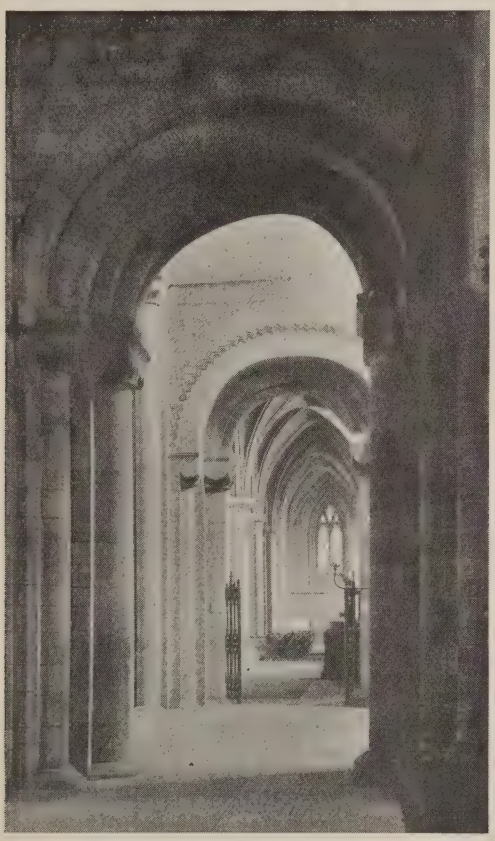
Who was the builder of this old organ? The late Dr. E. J. Hopkins, in his manuscript book of organ specifications (now in the possession of the present writer), assigns its manufacture to Father Smith; but this needs confirmation, which, unfortunately, the Chapter Minutes fail to furnish. Dr. Hopkins gives the following as the specification of this Smith-given, if not Smith-built organ of the 17th century:

One row of keys. GG, without GG♯, to C^3 in alt. 53 notes.

	Pipes.		Pipes.
1. Open diapason	53	6. Fifteenth	53
2. Stopped diapason	53	7. Tierce	53
3. Recorder ('Octave' pitch)	25	8. Sesquialtera, III. ranks	159
4. Principal	53	9. Cornet, IV. ranks	100
5. Twelfth	53		

Having apparently done duty for upwards of 120 years, this one-manual organ was replaced by a new instrument built by John Avery, as the following entry in the Chapter Minutes of 1804 duly records :

Articles of agreement had made and fully concluded this tenth day of July in the year of our Lord one thousand eight hundred and four Between the Right Worshipful the Dean and Chapter of the Cathedral Church of the holy and undivided Trinity of Carlisle on the one part And John Avery of Queen's Square No. 16 Westminster organ builder on the other part as follows (that is to say) First the said John Avery Doth hereby promise and contract and agree to and with the said Dean and Chapter and their Successors That he the said John Avery shall and will on or before the eighteenth day of June one thousand eight hundred and five



SOUTH AISLE, LOOKING EAST.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

make set up and compleatly finish in a good and sufficient workmanlike manner an organ for the said Cathedral Church of Carlisle of the following construction (that is to say) to have three different sets of keys; the first set to play the Choir Organ the second the Full Organ down to GG. long octaves to D in alt. and the third set to play the Swell Organ down to Fiddle G, containing thirty two keys and the stops to be as follows (viz.) :

Full Organ.—Open diapason, Stop diapason, Principal, Twelfth, Fifteenth, 3 Rank Sesquialtera, Trumpet, 3 Ranks Cornet to Mid. C. (the first five stops all through).

Choir Organ.—Stop diapason, Principal, Flute (all through), Dulciana [to Fiddle G] to be communicated to bass of Stop diapason.

Swell Organ.—Open diapason, Stop diapason, Principal, Cornet [3 ranks], Hautboy (all through).

And further that the said Organ with all its appendages shall be made and constructed of the best materials so as to be well calculated for a Cathedral Organ and shall be furnished with two pairs of Bellows and inclosed in a deal case according to a certain Gothic drawing hereunto annexed. . . . And . . . that the whole expence . . . shall be the sum of five hundred and eighty five pounds. . . . The said Dean and Chapter shall pay to the said John Avery the sum of Three hundred pounds during the progress of the work, that is to say when the said John Avery shall satisfy the Dean by Mr. Latrobe that work to any particular amount is done. . . . And further that the said Dean and Chapter will also be at the expence of packing cases packing and carriage of the said Organ to Carlisle. . . . He the said John Avery hereby obliging himself under the penalty of Five hundred and eighty five pounds to finish and complete the same within the period of time hereinbefore limited for that purpose.

John Avery. (Signed) Isaac Milner.
Witness—John Tillotson. W. Sheepshanks.

This organ,—begun by Avery, and the last instrument built by him—opened on Easter Sunday, 1806, and completed by Elliot in 1808, was placed in the centre of the screen. The choir organ—of very small size and containing no pipe longer than four feet — was placed in the projection above the entrance to the choir, and behind the player; but it was entirely cased in and the front pipes did not show. In June, 1834, under the direction of Richard Ingham, then organist, the organ was ordered to be thoroughly repaired, and additional pipes supplied. At this time an octave and a-half of pedal pipes were added, and a Venetian swell was put in by Davis, of Liverpool.

This Avery organ (of which an illustration appears opposite) was the G compass instrument which Mr. (now Dr.) H. E. Ford found when he entered upon the duties of organist in 1842. He had to wait fourteen years before a new organ was erected by Father Willis in 1856. This effective three-manual organ contained 11 stops on the Great, 11 on the Swell, 6 on the Choir, and 7 on the Pedal, in addition to 5 couplers and the usual accessories, including 6 pistons to the Great and Pedal organs, and 6 to the Swell organ. The new instrument was opened by Dr. Ford on Sunday, June 22, 1856, for which occasion a Service in D was composed by W. T. Best, a native of Carlisle, who, in conjunction with Dr. Ford, had drawn up the specification of this Willis organ. In 1875 various additions and alterations were made which included a 32-feet Open diapason on the Pedal, and a large-scaled Open diapason on the Great. Eighteen years later the organ was again renovated and fitted with Willis air-pumps driven by a gas-engine. Thus the organ remained until 1907. At that time the mechanism had become so worn out as to be unreliable, and it was found necessary to undertake a complete renovation of the instrument. Mr. Sydney H. Nicholson, then acting-organist, at once set about raising funds for the entire rebuilding and enlargement of the organ. The sum appealed for (£2,000) to meet the estimate of the builders having been obtained, the work was undertaken by Messrs. Harrison & Harrison, of Durham, and the organ was re-opened on

December 10, 1907, when a special service was held at Evensong, followed by a recital given by Sir Walter Parratt.*

The following is the specification of the present instrument :

Pedal Organ (11 stops, *4 couplers.*)

		Feet.
1.	Double open diapason	metal 32
2.	Open diapason (20 from No. 1)	,, 16
3.	Open wood	wood 16
4.	Sub-bass (12 from No. 12)	,, 16
5.	Violone	metal 16
6.	Octave wood (20 from No. 3)	wood 8
7.	Flute (20 from No. 4)	,, 8
8.	Ophicleide	metal 16
9.	Fagotto (from No. 55)	wood 16
10.	Posaune (20 from No. 8)	metal 8
11.	Bassoon	wood 8

9 and 11 in Solo swell-box.

I. Choir to pedal. *III. Swell to pedal.*
II. Great to pedal. *IV. Solo to pedal.*

Choir Organ (9 stops, *2 couplers*)

12.	Double salicional (closed wood bass)	metal	16
13.	Open diapason	,,	8
14.	Claribel flute	wood	8
15.	Viola da gamba	metal	8
16.	Dulciana	,,	8
17.	Spitz-flöte	,,	4
18.	Flauto traverso	,,	4
19.	Gemshorn	,,	2
20.	Cornopean	,,	8

V. Swell to Choir. *VI. Solo to Choir.*

Great Organ (13 stops, *4 couplers*).

21.	Double open diapason	metal	16
22.	Large open diapason	,,	8
23	Small open diapason	,,	8
24.	Stopped diapason	wood	8
25.	Hohl-flöte	,,	8
26.	Principal	metal	4
27.	Wald-flöte (triangular pipes)	wood	4
28.	Twelfth	metal	$2\frac{2}{3}$
29.	Fifteenth	,,	2
30.	Sesquialtera. 17, 19, 22	,,	—
31.	Trombone	,,	16
32.	Tromba	,,	8
33.	Octave tromba	,,	4

VII. Reeds on Solo. *IX. Swell to Great.*
VIII. Choir to Great. *X. Solo to Great.*

Swell Organ (14 stops, *1 coupler*).

34.	Lieblich bordun	wood	16
35.	Open diapason	metal	8
36.	Lieblich gedeckt	metal and wood	8
37.	Echo gamba	metal	8
38.	Vox angelica (to tenor C)	,,	8
39.	Octave	,,	4
40	Lieblich flöte	wood	4
41	Flautina	metal	2
42.	Mixture. 12, 19, 22	,,	—
43.	Oboe	,,	8

Tremulant (by pedal).

44.	Double trumpet	metal	16
45	Trumpet	,,	8
46.	Clarion	,,	4
47.	Orchestral hautboy	,,	8

XI. Octave.

Solo Organ (11 stops, *4 couplers*).

48.	Quintaten	metal	16
49.	Harmonic flute	,,	8
50.	Concert flute	,,	4
51.	Harmonic piccolo	,,	2
52.	Viole d'orchestre	,,	8
53.	Viole céleste (to FF)	,,	8
54	Viole octaviante	,,	4
55.	Contra fagotto	wood	16
56.	Clarinet	metal	8
57.	Vox humana	,,	8

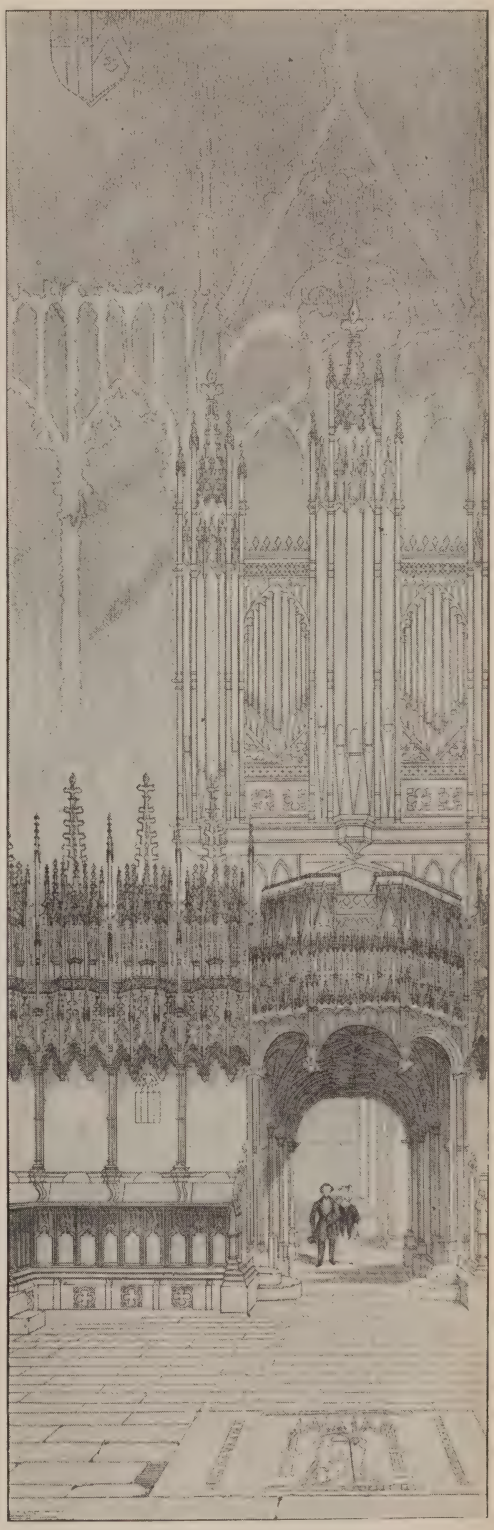
Tremulant (by pedal).

The above in a swell-box.

58.	Tuba	metal	8

XII. Octave. *XIV. Unison off.*
XIII. Sub-octave. *XV. Swell to Solo.*

* For much of the information in this article concerning the organs and organists, past and present, of Carlisle Cathedral, the writer desires to acknowledge his indebtedness to the interesting and instructive brochure compiled by Mr. Sydney H. Nicholson on the occasion of the re-opening of the instrument, in 1907, and published by Messrs. C. Thurnam & Sons, Carlisle.



THE AVERY ORGAN-CASE. 1806.

(*From R. W. Billings's 'Architectural illustrations of Carlisle Cathedral.* 1840.)

Combination Couplers.

XVI. Great and Pedal combinations coupled.
XVII. Pedal to Swell pistons.

Accessories.

Four combination pedals to the Pedal organ.
One patent adjustable combination pedal to the Pedal organ.
Three combination pistons to the Choir organ.
Four combination pistons to the Great organ.
Five combination pistons to the Swell organ.
Four combination pistons to the Solo organ.
Four patent adjustable combination pistons, one to each manual.
Reversible piston to *Great to Pedal.*
Reversible pedal to *Great to Pedal.*
Reversible piston to *Swell to Great.*
Two balanced crescendo pedals to Swell and Solo organs.
Tremulant pedal to the Swell organ.
Two tremulant pedals to the Solo organ.

Wind Pressures.

Pedal flue work, 2½ inches to 6 inches: reeds, 5 inches and 15 inches. Choir, 3½ inches. Great flue-work, 4 inches; reeds, 7 inches. Swell flue-work and Oboe, 3½ inches; other reeds, 7 inches. Solo flue-work and orchestral reeds, 5 inches; Tuba, 15 inches. Action, 12 inches.

NORTH CHOIR AISLE, LOOKING EAST.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

The draw-stop jambs are at an angle of 45 degrees to the key-boards, and fitted with ivory bushes. The stop-handles have solid ivory heads, the speaking-stops being lettered in black, and the couplers, &c. (indicated above by italics), in red. The latter are grouped with the speaking-stops of the departments they augment. The *Swell to Great* draws on both jambs. The combination pistons have solid ivory heads.

The builders' latest system of tubular pneumatics is applied to the whole mechanism of the organ, except the manual to pedal coupling action, which is mechanical.

The 'Willis' air-pumps have been retained, and are driven by a new electric motor.

The Statutes of the cathedral relating to the choir are as follows:

26. *Of the Choristers and their Master.*

We appoint and ordain, that, by the election and designation of the Dean and Chapter, or (in his absence) of the Vice-Dean and Chapter, there shall be in our aforesaid Church six Choristers, boys of tender age, and with sonorous voices and apt at chanting, who shall attend, minister, and chant in the Choir. To instruct these and to imbue them with modesty of behaviour as well as skilfulness in singing, we will, moreover, that (besides the four clerks before named) one shall be elected by the Dean and Chapter, or (in the absence of the Dean) by the Vice-Dean and Chapter, who shall be of honest reputation, correct life, skilful in chanting and playing the organ, who shall studiously occupy himself in teaching the boys in playing the organ at the proper time, and in chanting the Divine Offices. But, if he shall be found negligent or idle in teaching, after a third warning, let him be deposed fm office. Which said Master of the Choristers shall also be put upon oath faithfully to discharge his office in his own person.

With regard to the Carlisle choristers of former days, Miss Maria Hackett, writing nearly a century ago, said: 'They have for several years been greatly neglected . . . but there is good reason to hope that their school will soon advance in credit and usefulness.' Half-a-century ago the discipline of the choir school was not above reproach, for in the attendance book of 1858 we find a note, added—no doubt surreptitiously—in a childish handwriting, to the effect that

> One boy refused to lie over the desk to get the cane from Mr. —— but had a fight with him and injured his nose and gave him a black eye he will probably be expeled (*sic*).

Such an assault lends credence to a line in the quatrain on Carlisle attributed to Dean Swift:

> Here godless boys God's glories squall.

An ex-chorister of the cathedral, Mr. J. W. Brown—who, during a membership of thirty-six years, has been successively treasurer and president of the Carlisle Choral Society—read an interesting paper two years ago on 'Chorister life in the early sixties,' which records some of the pranks of the boys in his day. An unknown versifier wrote on the panel of the outer door of the rehearsal room the following premature epitaph upon him:

> Here lies the body of dear little Brown,
> Like the setting sun his life went down;
> He laid aside his chorister gown
> For better robes and a heavenly crown!

Even minor canons were not models of exemplary conduct in byegone days. In November, 1704, two of the minor canons 'misbehaved themselves in the vestry by kicking, boxing, and by words abusing' one another, and were suspended in consequence and made to apologise.

To return to the choristers. They number twenty-two, including six probationers, and receive a good education in the choir school at the hands of the master, the Rev. Henry Dams, M.A., who is also Precentor of the cathedral. The walls of their school rooms, formerly those of the Grammar School, are adorned with pictures, &c., kindly provided by Mr. Sydney H. Nicholson during the period of his acting-organistship. During Mr. Dams's mastership of the choir school there has been a marked improvement in the culture and tone of the boys. His method of training

and discipline is such that they have no difficulty, on leaving the choir, in securing good appointments promising success in their after life. To a stranger, their reverent behaviour in church is most noticeable, and this is frequently commented upon by visitors. The choristers occupy *two* rows of seats on either side of the choir; this arrangement is a great improvement upon the former plan, as it brings the Decani and Cantoris sides nearer to each other, for it must be remembered that Carlisle Cathedral has the widest choir in England.

Carlisle has been fortunate in its lay-clerks: indeed the Border City cathedral has become a stepping-stone to appointments of greater scope and influence. Since Mr. Dams became Precentor, some eight years ago, lay-clerks have gone from Carlisle to the cathedrals of Durham (2), Gloucester, Salisbury, Exeter, and Southwell. The late Mr. Thomas Hunt, of Windsor, father of Mr. Hubert Hunt, organist of Bristol Cathedral, and Mr. George May, of St. Paul's Cathedral, were former lay-clerks of Carlisle, as was also Mr. James Naylor, father of the late Dr. John Naylor, organist of York Minster, grandfather of Dr. E. W. Naylor, organist of Emmanuel College, Cambridge, and maternal grandfather of Mr. Hubert Hunt aforesaid. The senior lay-clerk (retired) is Mr. William Metcalfe, composer of the popular setting of 'D'ye ken John Peel?'

The music library of the cathedral is carefully preserved under the watchful care of the Precentor (Mr. Dams). It is of considerable size, numbering upwards of 350 bound volumes, besides a considerable quantity of sheet music. The service lists each week are systematically arranged so as to be as catholic as possible in their selection. All schools of composition are represented in them, especial care being taken to keep in constant use the classics which form the basis of all that is best in English Church music. There are few weeks in the year in which specimens from every century since the Reformation will not be found, and every endeavour is made to keep the due proportion. Here, as in everything appertaining to the music of the cathedral, Mr. Dams discharges his duties of Precentor in the right spirit and with an earnest desire for the reverent and efficient rendering of the music and the maintenance of the best cathedral traditions.

Lastly, the organists. Thomas Sowthick was probably the first organist formally appointed after the foundation of the Dean and Chapter. A decree was made December 21, 1578, that Robert James, a singing man, should assist the choir with 'musicall songs and plaing of the Orgins,' he to have five marks during his life, and after the death of Thomas Sowthick, master of the choristers, to hold the said office with the fee of £9 15*s*. Therefore it seems that, in 1578, Thomas Sowthick had become old and required assistance in his duties as organist and master of the choristers, and that he died nine years afterwards. After the death of Sowthick, the holders of the office between 1587 and 1644 were successively Robert James, James Pearson, and Robert Dalton; the last-named occurs in the roll-call of 1630, and continues at intervals until 1644, the last roll-call before the Rebellion.

The name of John How occurs in 1665, the first roll-call extant after the Restoration

MR. S. H. NICHOLSON, MUS.B. (late Acting-Organist). DR. FORD. (Organist). CANON BOWER. THE DEAN. The Precentor (REV. H. DAMS, M.A.) MR. THEO. WALROND, M.A. (Acting-Organist). MR. D. H. WINDELER. (Dean's Verger.)

THE CLERGY, ORGANISTS, AND CHOIR OF CARLISLE CATHEDRAL.

(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

'On September 26, 1692, at 9 in the forenoon, Mr. John How was solemnly admonished because as Organist he had for several years past neglected to attend the duties of his office. On September 27, 1692, John How, Petty Canon and Organist of the Cathedral, being sensible of his inabilities through age and other infirmities, to attend the duties of the said two places, did voluntarily and freely resign the said Offices.' It should be noted that at this time the duties of 'Petty Canon' were sometimes discharged by laymen. A certain John How was Mayor of Carlisle in 1683, but as there are known to have been other residents of the same name, it is not clear that they can be identified. On November 25, 1693, Mr. Timothy How was admitted Organist and Petty Canon, having first signed a statement that he acknowledged his father Mr. John How senior, had been justly and reasonably displaced for his disrespectful carriage to Christopher Musgrave Esqr. Member of Parliament, and promised never to be guilty of the like offence.

Abraham Dobinson and Charles Pick were the chief musicians in succession between 1734 and 1781. Mr. Pick was followed by Thomas Greatorex, afterwards organist of Westminster Abbey and conductor of the Concerts of Antient Music.

For the long period of forty-eight years the organistship was held by one Thomas Hill. Concerning this chief musician there is an entry in the Chapter Minutes of June, 1817, which reads thus: 'Mr. Thomas Hill the organist was reprimanded for Tipling (*sic*) and frequenting the Cockpit. As he had very often been admonished on the same account, he was distinctly informed that, if in future he should be found to offend again in any one instance either as to being present tipling in an Alehouse or at the Cockpit he would be dismissed without further enquiry, at the same time he was fined in the sum of five guineas to be applied to Charitable purposes.' On the same occasion 'Pattinson, the Porter, was fined 3 guineas for a like offence and the rest of the singing men were solemnly warned against such practices.'

Thomas Hill was succeeded by James Ingham, to whom followed for one year (1841-2) James Stimpson, afterwards organist of Birmingham Town Hall and chorus master of the Birmingham Musical Festival. In the latter capacity he trained the chorus for the production of Mendelssohn's 'Elijah' in 1846; he also adapted the solo and chorus, for female voices, in Spohr's Calvary, 'Though all Thy friends prove faithless,' to the metrical version of Psalm xlii., 'As pants the hart for cooling streams,' and re-arranged the music for mixed voices.

In 1842, upon the resignation of Mr. Stimpson, Mr. (now Dr.) H. E. Ford was appointed organist, a post which he still titularly holds, though he has not discharged the active duties since December, 1902. A tenure of office so long and honourable—sixty-one (nominally sixty-seven) years—calls for special notice, which will be found in the Church and Organ Music section on p. 243.

From January, 1903, to June, 1904, Mr. E. G. Mercer was acting-organist of the cathedral. To him succeeded Mr. Sydney Hugo Nicholson, now organist of Manchester Cathedral. During the four years that he held the post of acting-organist Mr. Nicholson left his mark on the services in no uncertain degree. A gifted and cultured musician, the possessor of a genial personality, he had the felicity to impregnate others with his own enthusiasm. His skill in carrying through the rebuilding of the organ, to which reference has already been made, is an instance of the good work Mr. Nicholson did during his brief régime at Carlisle. That he holds sane and healthy views on church music is proved by the excellent paper he read at the Church Congress, held at

MR. THEO. WALROND, M.A., F.R.C.O.
ACTING-ORGANIST OF CARLISLE CATHEDRAL.
(*Photograph by Messrs. S. & D. Jack, Carlisle.*)

Barrow-in-Furness, in October, 1906, on 'The place and limitations of music in public worship,' when he said, in the concluding words of his discourse:

> The function of music in public worship is first of all to be an act of worship, and, secondly, to be an aid to worship. Its place is spiritual, its limitations are human. Like the other arts, it is only contributory, and should never be allowed to become the central feature of worship. We do not want the tyranny of the organ and choir, nor do we want the tyranny of the congregation; but we do want the efficiency of both. Music must be strictly limited on the one hand by the capacity of the performers, and on the other by the receptive power of the listeners. Granted this, we are justified in making this high claim for the art—the more and better music that we have, the more will our services gain in artistic beauty and spiritual reality.

Yours sincerely
Charles M. Harris

Mr. Sydney H. Nicholson has kindly contributed the following reminiscences of the city in which he passed so many happy hours and upon which his fine musicianship exercised a most beneficent influence. He writes :

My impressions of Carlisle are primarily those of most cordial and pleasant intercourse with all with whom I was brought into contact in my work. Carlisle is of course not a great musical centre, but I think that its reputation of being an unmusical place is quite unfair. The Competitive Musical Festival has worked wonders in cultivating a musical taste in the city and district, and I know of no place where more beautiful singing of children can be heard, and where finer results are obtained from the working classes, than in the 'girls and lads in business' competitions.

Moreover, musical taste cannot be at a low ebb in a city where a yearly performance of Bach's 'Passion music' will fill the cathedral from end to end. I must add that Carlisle Cathedral has two musical assets of the greatest possible value—perfect acoustic properties and a superb organ. The four years I spent there were, I think, the happiest of my life.

Mr. Theodore Walrond, M.A , the present acting-organist and master of the choristers of Carlisle Cathedral, was born at Glasgow, on December 5, 1872. He was educated at Rugby School (1885 to 1891), where he received music lessons from the late Mr. Edwin Edwards and from his successor, Mr. Basil Johnson. In 1891 he went to Balliol College, Oxford, and studied for the ordinary Arts degree. He had some lessons in organ-playing and theory from Mr. (now Dr.) Basil Harwood, and learned a good deal of church music by attending week-day services, especially at the cathedral. He came much under the influence of the University Musical Union and its moving spirit, the Rev. Dr. John Mee ; and his name appeared frequently upon its programmes during his Oxford career. After taking his B.A. degree in 1895, Mr. Walrond became music master successively at various schools, and finally at Giggleswick School, where he remained from 1899 to 1905. In 1904 he took the Fellowship diploma of the Royal College of Organists. Wishing to associate himself more definitely with church work, he came to Carlisle in January, 1906, as organist of St. Cuthbert's Church and assistant to his old schoolfellow, Mr. Sydney Nicholson. Upon Mr. Nicholson's departure from Carlisle, Mr. Walrond was elected his successor as acting organist and master of the choristers, the duties of which he faithfully discharges with artistic restraint and reverent feeling. He also does active work as Secretary and Chorus Master of the Carlisle and District Musical Festival.

For valued help in the preparation of this article, the writer is indebted to Dr. H. E. Ford, the Rev. Precentor Dams, Mr. Theodore Walrond, and Mr. D. H. Windeler, Dean's verger.

Dotted Crotchet.

Occasional Notes.

The famous Mendelssohn Choir of Toronto have been winning fresh laurels by three miscellaneous concerts they gave in Chicago, in association with the Theodore Thomas Orchestra, which attracted record audiences. The critics waxed enthusiastic upon the singing of the Toronto choralists. Here is an extract in proof thereof :

The Mendelssohn Choir abundantly justified every laudatory opinion expressed by musicians of all calibers and persuasions. It is a unique organization under the uncanny direction of a man who knows his art to the smallest finesses. As one musician of world-wide reputation said last evening : 'I have heard the best choirs of Europe and America and I have never heard anything that equalled this work to-night.

At home, in Toronto, the Mendelssohn Choir are held in the highest regard. At the five concerts they gave during February, the Massey Music Hall was sold out five times to its entire capacity, and His Excellency the Governor-General attended two of the performances. It certainly cannot be said of Dr. Vogt 'a prophet is not without honour, save in his own country, and in his own house.'

The choral works that have been performed by the Mendelssohn Choir during the past season have been Elgar's 'Caractacus' ; portions of Bach's B minor Mass ; Hugo Wolf's 'Mad Fire Rider' ; selections from 'Die Meistersinger' ; excerpts from Elgar's 'King Olaf' ; and the same composer's 'Bavarian Highlands' Suite. In addition to the foregoing, the Choir have sung many unaccompanied choruses, motets, &c., by the following composers : Brahms, Gounod, Grieg, Lotti, Mendelssohn, Palestrina, Percy Pitt, and Tchaikovsky. Therefore no charge of non-eclecticism can be laid against Mr. Vogt and his excellent colleagues in choral-song. In regard to the admirable interpretations of the Choir, the Chicago critic may again be quoted :

It seemed like a mellow blending of soft sunset tints, like an ever-changing, ever-softening aurora in tone. The long, slow crescendos, the smooth pianissimos suggested nothing of the mechanics of choral art ; they seemed as spontaneous as the very music itself. The slow sweep of the phrases held no threat of unexpected dynamic effect. Repose breathed through every bar, and that repose was not a suggestion of repression, but of absolute poise. The climaxes were not lacking. Yet when they came, they were climaxes that seemed to well up out of an exhaustless reserve. Those long, slow crescendos, were crowned by fortes as marvellous as the pianissimos. It is that old, threadbare simile of the ocean's swell again—no fussing, no holding in leash for one grand outburst, but a tide of wonderful power.

Should not the Mendelssohn Choir of Toronto pay a visit to England? Whatever the answer to this question may be, of one thing we can assure them, that this well-equipped body of singers would receive a very hearty welcome in the old country.

Mr. Felix Moscheles delivered a deeply interesting lecture at his studio, Elm Park Road, Chelsea, on February 24, the subject of his discourse being 'My godfather, Felix Mendelssohn, as I remember him.' On that centenary-celebration occasion there were exhibited the autographs of the 'Songs without words' (Book 1), the 'Hebrides' overture (full score), and the Cradle Song (Op. 47, No. 6), which Mendelssohn composed specially for his godson, in addition to many other artistic relics in Mr. Moscheles's possession.

From the University Conservatorium of Music, Melbourne, we have received various prospectuses and other papers referring to the good work done in that part of Greater Britain. The director, Professor Franklin Peterson, in his report says :

I have peculiar pleasure in reporting that the year just closing has seen the realisation of three ambitions which for some time have occupied much of my thought and energy. It is difficult to say whether the adoption of normal pitch, the registration of music teachers, or the new conservatorium building is the most important for the cause of music in Victoria and in its official centre of education.

He gives details of the movement for the adoption of 'normal pitch,' which is now adhered to by all Government institutions, by the Education Department, and by the best secondary schools in Victoria. The Registration of Teachers Act is now in active operation in Victoria, and a very comprehensive scheme of examination is shown in the syllabus prepared by the University Examinations in Music Board, whose certificate is accepted by the Registration Board as in itself sufficient. The local examinations in music conducted jointly by the Universities of Melbourne and Adelaide operate in four of the Australasian States, and their progress and appreciation in Victoria is remarkably shown by an increase in the last six years from 480 to over 1,600 candidates. The profits of the scheme are devoted to musical education in the State and for providing bursaries and exhibitions. The character of the work done in the Conservatorium itself is shown by the programme of the annual concert given before a large audience in the Town Hall, Melbourne, in December last, which included the 'Magic Flute' overture ; Pianoforte concertos (portions of) by Beethoven (in G), Schumann, Brahms (in B flat) and Grieg ; the *Allegro* from the Concerto for two violins (Bach) ; two movements from Haydn's String quartet ; Schumann's Pianoforte sonata in G minor ; a movement from a sonata for pianoforte and violin (Beethoven) ; and a selection of the best classical songs. All the foregoing record, of something attempted, something done, forms matter for congratulation to Professor Franklin Peterson.

'Die Meistersinger' is generally regarded as one of the most attractive of Wagner's operas, by reason of its human subject and musical interest. But this opinion was certainly not held by John Ruskin. He heard the opera at one of its earliest performances in England, in the year 1882, and attacked the work with extraordinary vehemence. Here is his comment upon the performance, as given in the recently-published letters of Ruskin :

Of all the bête, clumsy, blundering, boggling, baboon-headed stuff I ever saw on a human stage, that thing last night beat—as far as the story and acting went—and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsiturviest, tuneless, scrannelpipiest, tongs and boniest, doggrel of sounds I ever endured the deadliness of, that eternity of nothing was the deadliest, as far as its sound went. I never was so relieved, so far as I can remember, in my life, by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobbler's bellowing ; even the serenader's caricatured twangle was a rest after it. As for the great 'Lied,' I never made out where it began or where it ended, except by the fellow's coming off the horse block.

'Scrannelpipiest' is an adjective that would have rejoiced the hearts of the anti-Wagnerians of half-a-century ago.

'The King's Musick' is a volume of some 500 pages, containing 'A transcript of records relating to music and musicians from the years 1460 to 1700.' The material for this valuable publication has been unearthed from the rich stores of the Record Office. The carrying through of the book is due to the Rev. H. C. De Lafontaine, who has had the valuable co-operation of Miss Stainer in bringing the task to a successful issue. In his preface to the book, Mr. De Lafontaine says : 'It seems to me that the work cannot be without effect on our musical history ; it opens out many possibilities for the musical historian, and gives indeed at times curious sidelights on the doings at Court and in the town during the Tudor and Stuart reigns.' 'The King's Musick,' which is dedicated to Queen Alexandra, will be issued by Messrs. Novello during the present month, and the information contained therein is sure to be instructive and of historical value in regard to the music of olden times.

Mr. Eric William Gritton, to whom the Mendelssohn Scholarship was awarded on February 26, is the son of Mr. J. W. Gritton, of Reigate, where he was born on May 9, 1889. He was formerly a chorister at King's College, Cambridge, where he not only charmed all hearers by the beauty of his voice, but frequently presided at the organ in the absence of Dr. Mann. In 1905 he won an organ Scholarship at the Royal College of Music, where he had a distinguished career, winning the Sullivan Prize for Composition in March, 1908, and frequently taking part in the College concerts. He is organist of St. Matthew's Church, Redhill, and is a Fellow of the Royal College of Organists. The future career of Mr. Gritton will be watched with interest ; in the meantime he is to be warmly congratulated upon having obtained this great prize in English music. There were sixteen candidates for the scholarship, including one lady.

Bach is rapidly coming to his own, even in Presbyterian churches in Scotland ! Only a few years ago, instrumental music in those sanctuaries was anathema to the Scotch people. At Edinburgh, on one evening last month (March 2), Bach's 'St. Matthew' Passion was sung at St. George's Parish Church, under the direction of Mr. Henry Hartley, with Mr. John Hartley at the organ ; and in the Church Hall of North Morningside United Free Church, the organist, Mr. A. Scott Jupp, gave an interesting and well-illustrated lecture on the great Cantor. At Broughton Place United Free Church, Bach's 'St. John' Passion was announced to be given, on March 25, with orchestral accompaniment, under the direction of the organist, Dr. W. B. Ross, and the minister of the church—the Rev. James M. Black, a most eloquent preacher—was announced as 'chairman.' In no part of the Empire has church music, even within certain limitations, made such progress in recent years as in Scotland, where there are excellent organs, organists, and choirs, and appreciative congregations.

At one of the Dresden rehearsals for Dr. Richard Strauss's 'Elektra,' a fireman carrying a lantern was busying himself in the back rows of the orchestra. Annoyed at the disturbance this caused, General-musikdirektor Von Schuch stopped the orchestra, and turning to the composer called out, 'What business has this fellow with his lantern?' Whereupon Dr. Strauss said, 'Leave the man alone, he is only trying to find an honest common chord.' Thus the rehearsal was suspended without that common chord.

Dr. W. H. Cummings gave fresh proof of his antiquarian zeal and love of research in the paper he read before the Musical Association on March 16. The subject of his discourse was Dr. John Blow, concerning whom the lecturer was able to furnish fresh biographical information. As Blow's father and mother resided at Newark-on-Trent, and their son John was baptized in the parish church there on February 23, $164\frac{8}{9}$, Dr. Cummings maintains that Blow was born at Newark, and that probably he first saw the light on February 21 or 22. Thus it would seem that there exists no authority for stating that North Collingham, a village near Newark, was the birthplace of Dr. Blow. Previous to his becoming one of the Children of the Chapel Royal, London, in 1660, he learned music at the Song-School, Newark, studying there under John Hinton. With regard to Blow's Canterbury degree of doctor of music, Dr. Cummings was able to supply definite information. He inspected the faculty book at Lambeth Palace and found that it contained the very unusual entry of a place after the name of the recipient of the degree—'John Blow of Newark.' The degree was conferred on December 10, 1677. It is additionally interesting to know that, on the following day, the Rev. James Clifford, of anthem-book fame, was created a doctor of divinity. Not the least attractive feature of Dr. Cummings's instructive paper was the excellent selection of music, by Dr. Blow, performed on that occasion. The illustrations included a sonata for two violins, violoncello and organ, copied from a fine manuscript volume in the British Museum. A remarkable duologue for soprano and bass, entitled 'Orpheus and Euridice' made a great impression, being remarkable for its vigour and realism. Three songs, the 'Self banished,' 'Undaunted love,' and 'True constancy' were also given as specimens of genuine, beautiful English melody. Mr. Norman Cummings played the organ parts on the pianoforte; and as solo, a 'Vers for ye organ'—Almand, Corant, and Saraband, all extracted from a rare six-lined manuscript, written by Dr. Croft for Gostling, Purcell's renowned bass singer. The last-named work forms part of the lecturer's private collection.

Manchester is in a state of musical unrest in connection with conductorship changes that are pending. The committee of the Hallé Concerts have officially declared that 'Dr. Richter has *not* resigned his position as conductor of the Hallé Concerts, and he will again conduct a number of concerts next season in Manchester and other towns. Negotiations have been opened with Messrs. Max Fiedler, Felix Mottl, Arthur Nikisch, Felix Weingartner and Henry J. Wood with a view to their occupying the conductor's desk during the absences of Dr. Richter.' The directors of the Gentlemen's Concerts in a printed circular state that, 'As Dr. Richter will not be available for these concerts next season, the directors have much pleasure in announcing that they have invited Mr. Henry J. Wood to conduct the orchestral concerts.'

Foreign newspapers continue to maintain their reputation for the mis-spelling of English names. One of the latest, if not one of the choicest, specimens is from a musical journal published across the Channel, commenting upon the death of James Lyman Molloy:

L'un des plus répurés, Sames Nyman Mollon, vient de mourir après Sullivan et Hutton. Parmi les modernes, à part quelques exceptions, on ne trouve plus cette affectation d'archaïsme qui faisait le charme des *Kerry Bauces* et du *Love's old Song* de Molloy. C'est une tendance qui disparaît après tant d'autres.

Lieut. Dr. Williams, Bandmaster of the Grenadier Guards, delivered an admirable lecture on a little known theme, under the auspices of the Royal College of Organists, at the Royal College of Music on March 20. The subject of his discourse was 'Scoring for a military band,' which he treated in a manner that was as practical as it was instructive. It would be impossible, without doing Dr. Williams an injustice, to give even an epitome of his lecture, so exhaustively did he treat the various points of its subject-matter. We must therefore be content with giving the peroration of this thoughtful and informing discourse. 'Military band scoring,' said Dr. Williams, 'is only just beyond its tentative stage, and it will progress slowly until it is taken in hand by a school of well-taught and fully-equipped composers. Most transcriptions from orchestral scores must be regarded as purely conjectural. But were good composers to give us their writings at first hand—thoughts expressed in military band idiom by the authors themselves—the possibilities might be endless. Under such conditions, what new effects and divers combinations may we not hope for, things perhaps undreamt of!'

Dr. Williams went on to say that 'It must be the sincere wish of every earnest student of this branch of our art that its principles may become better understood and more widely diffused among those whose other musical qualifications are such that we might reasonably look to them for the production of art-works composed for military bands. Up to the present time the subject has been unaccountably neglected. Serious and educated musicians appear to regard it as being beneath their notice. But we must not forget that whatever changes have taken place in the musical taste of the masses during the past twenty years are due, in a large measure—nay, almost entirely—to wind-band music of the better class. Beyond all question we of the military bands are the educators of the people in this matter.' At the close of the lecture the band of the Grenadier Guards played, in their inimitable manner—tone, phrasing, and expression to perfection—Schubert's 'Unfinished' Symphony, conducted by Dr. Williams.

Mr. George Henschel made a welcome re-appearance in England on February 23, when he gave one of his artistic and enjoyable vocal recitals at Bechstein Hall. As the biographical sketch of this gifted and versatile musician which appeared in the *Musical Times* of March, 1900, records, Mr. Henschel made his first public appearance at the age of ten, when he sang the solo of Mendelssohn's 'Hear my prayer' at a concert given at Breslau, his native city. Although it is thirty-two years since Mr. Henschel first charmed an English audience, his voice has lost none of its cunning, whether regarded from the vocal or dramatic point of view of interpretation. This was splendidly demonstrated in a group of Schubert's songs, from which Mr. Henschel gave a wonderful rendering of 'Das Wandern,' from the *Müllerlieder*, the singer accompanying himself to perfection, playing the mill-wheel figure with rare poetic feeling and technical skill. Singers and accompanists may learn most valuable lessons from such a true and well-equipped artist as Mr. Henschel. His great gifts as an orchestral conductor should not be allowed to remain idle, and a no less hearty welcome would be accorded to him were he again to resume the baton in this country of which he is now naturalized.

The charm of variety entered very largely into the celebrations of the Mendelssohn centenary. At a Church Guild north of the Tweed it is reported that among the illustrations given in connection with a lecture on Mendelssohn, 'Mr.—— rendered on the ocarina "O, Rest in the Lord," and with Mr.—— took part in two clarinet and ocarina duets, "I would that the Love" and "The May Bells and the Flowers."' That 'the meeting proved a most delightful one' admits of no doubt. What a golden opportunity for the ocarina at that Guild galaxy of talent.

Madame Carreño, one of the most gifted of present-day pianists, in the course of an interview reported in the *Standard*, said: 'My motto in life was given to me by Liszt—"Be true to your own self. Copy no one. Follow no one. Be true to your own talents."'

In the programme of a sacred concert recently given in a Yorkshire theatre occurs the following 'solo':

'Revenge to Mother's Cries' . . . *Handel.*

HANDEL'S LAST DAYS.

One hundred and fifty years have come and gone since George Frederick Handel paid the debt of nature, and his remains found their fitting resting-place among the illustrious dead in Westminster Abbey. Although he was seventy-four years of age at the time of his death, the composer of the 'Messiah' died literally in harness. On Friday, April 6 (1759), he conducted the last of a series of his oratorio performances; eight days later, on Saturday, April 14, his spirit had fled. As Handel's biographers do not very fully record his last days, it occurred to us to search the newspapers of the time, with the result that a certain amount of fresh information has thereby been gleaned, which we gladly place before our readers.

The first extract is from the *Whitehall Evening Post* of Thursday, April 5, to Saturday, April 7, 1759, and reads thus:

> Last Night ended the celebrated Mr. Handel's Oratorios for this Season, and the great Encouragement they have received is a sufficient Proof of their superior merit. He began with Solomon, which was exhibited twice; Susanna once; Sampson three Times; Judas Maccabæus twice; and the Messiah three times.
>
> And this day Mr. Handel proposed setting out for Bath, to try the Benefit of the Waters; having been for some Time past in a bad State of Health.

The same journal of April 10-12 gives the following information concerning the fatal illness of the great composer:

> Mr. Handel, who was in Hopes to have set out for Bath last Saturday, has continued so ill, that he could not undertake the Journey.

The *Gazetteer and London Daily Advertiser* of April 13 prematurely announced Handel's death in this laconic form:

> Yesterday morning died George-Frederick Handel, Esq.

The *London Chronicle* of April 14-17 corrects the above announcement in the following terms:

> By the death of Mr. Handel, who died at his house in Brook-street, Grosvenor-square, on Saturday (and not before) a considerable pension reverts to the crown. We hear he will be buried in the burial-ground at the Foundling Hospital near to Captain Coram.

The date of death—Saturday, April 14, 1759—is confirmed by the *Public Advertiser* of Monday, April 16:

> Last Saturday and not before died at his House in Brook-street, Grosvenor-square, that eminent Master of Musick, George Frederick Handel, Esq.

The *Gazetteer* of April 16 made some reparation for its premature announcement of the death by inserting the following account of the composer's last days:

> Saturday morning, a little before eight o'clock, died (between 70 and 80 years of age) the deservedly celebrated George Frederick Handell (*sic*), Esq. When he went home from the Messiah on Friday se'nnight, he took to his bed, and has never rose from it since; and it was with great difficulty he attended his Oratorios at all, having been in a very bad state of health for some time before they began.

We must now pass on to the funeral. Whatever may have been the original intention of burying Handel in the burial-ground of the Foundling Hospital, of which he was a Governor, his remains, as everyone knows, were interred in Westminster Abbey. What music was sung on that occasion? None of Handel's biographers supply an answer to that question; indeed, Mr. Rockstro says: 'Of the music sung we have not, unfortunately, succeeded in finding any record.' Mr. Rockstro did not, 'unfortunately,' search the newspaper files at the British Museum or he would have found the following interesting announcement in the *Public Advertiser* of Friday, April 20, 1759, which, we believe, is now reprinted for the first time:

> This Evening the Remains of Mr. Handel will be buried in Westminster-Abbey. The Gentlemen of his Majesty's Chapels Royal, as well as the Choirs of St. Paul's and St. Peter's [the Abbey] will attend the Solemnity, and sing Dr. Croft's Funeral Anthem.

This, of course, does not tell us very much; but it is something to know that Croft's sublime music was sung and that choirs of the Chapels Royal and St. Paul's Cathedral were united with the Abbey choir on that solemn occasion.

The funeral took place, at Westminster Abbey, on Friday, April 20, 1759, at 8 o'clock in the evening. Although it was in the nature of a private interment, a great concourse of people attended to pay their last tribute of respect to the composer of the 'Messiah.' The *London Chronicle* of April 21-24 thus records the event:

> On Friday night the remains of the late Mr. Handel were deposited at the foot of the duke of Argyll's monument in Westminster-Abbey; the Bishop, Prebends, and the whole Choir attended, to pay the last honours due to his memory; and it is computed there were not fewer than 3,000 persons present on this occasion.

'The Bishop' (of Rochester), Dr. Zachary Pearce, who, by inference, officiated at the funeral, was also Dean of Westminster in that age of pluralities in the Church.

There is no accounting for the variants in the spelling of names in former times; so in the case of Handel, in the Burial Register of Westminster Abbey, his interment is thus recorded:

> George Frederick Handal Esqr. was buried April 20th 1759 in the South Cross of the Abbey.

Further information—now, we believe, made public for the first time—is furnished from the Funeral Book kept by the Clerk of the Works, which has been searched specially for the purposes of this article. Here is the entry:

> No. 14. George Frederick Handal Esqr. Died April 14. 1759 in the 76th year of his Age; and was Buried by the

Dean on ye 20; in the South Cross; 8 feet from the Duke of Argyle's Iron Rails; 7 feet from his Coffin; which is Lead: N.B. There may be made very good graves on his Right and Left by Diging up a Foundation of an old Staircase; Room at the feet: Mr. Gordin. U.T. [*i.e.*, Undertaker].

'Room at the feet'! How little could the Clerk of the Works at that time have realised that this space would be kept vacant for 111 years, and then receive the remains of England's greatest novelist, Charles Dickens! Yes, both Handel and Dickens rest together among the illustrious dead in Poets' Corner, and when the grave of the novelist was dug in 1870, the red velvet of Handel's coffin became visible.

The following lines, which appeared in the *Gazetteer and London Daily Advertiser* of April 17, 1759, may fitly conclude these notes on 'Handel's last days':

On George Frederick Handel, Esq.
who performed in his celebrated Oratorio of
Messiah, *on the 6th, and dyed the 14th Instant.*

To melt the soul, to captivate the ear,
(Angels his melody might deign to hear)
T' anticipate on Earth the joys of Heaven,
Was Handel's task; to him the pow'r was given!
Ah! when he late attuned Messiah's praise,
With sounds celestial, with melodious lays;
A last farewell his languid looks expresst,
And thus methinks th' enraptur'd crowd addresst.
"Adieu, my dearest friends! and also you,
"Joint sons of sacred harmony, adieu!
"Apollo, whisp'ring, prompts me to retire,
"And bids me join the bright seraphic choir!
"O for Elijah's car," great Handel cry'd;
Messiah heard his voice—and Handel dy'd.
H———y.

Lincoln's Inn, April 16, 1759.

The Elijah reference in the penultimate line of the above is extremely interesting.

F. G. E.

Church and Organ Music.

DR. H. E. FORD: THE DOYEN OF CATHEDRAL ORGANISTS.

Longevity and cathedral life seem to go hand in hand. The Dean of St. Paul's is now a nonagenarian, and Canon Dickson, of Ely, has overstepped the Psalmist's age-limit by sixteen years. Instances could be given of long periods of service rendered by cathedral organists—James Hesletine, of Durham, for instance—but it is more than probable that Dr. Ford, of Carlisle, beats the record.

Henry Edmund Ford was born at Warlingham, near Croydon, on August 6, 1821. At that time Beethoven, Schubert and Weber were living; Mendelssohn, Schumann and Wagner were boys, aged respectively twelve, thirteen, and eight; and Brahms was yet unborn! Dr. Ford's parents were not particularly musical, though his father played the violin a little for his own amusement. Master Henry went to school at both Chatham and Rochester. At the former school he was fag to William Jenner, better known as Sir William Jenner, Bart., one of the physicians of Queen Victoria. A former boy at the same school was Charles Dickens. At about the age of ten, Ford became a chorister of Rochester Cathedral. Thus he forms one of that remarkable sextet of Rochester boys who became cathedral organists—Armes (Durham), the brothers Bridge (Westminster and Chester), Crowe (Ripon), Ford (Carlisle), and Wood (Exeter). The organist of Rochester at that time was Ralph Banks, a pupil of Thomas Ebdon, of Durham. Banks was also a violoncello player. At the end of his choristership Ford became articled pupil-assistant to his master, Banks, and in addition to discharging deputy duty at Rochester Cathedral he held the organistship of Gillingham Church, Kent.

A great change in the life of the subject of this sketch occurred in the year 1842, when he was appointed organist of Carlisle Cathedral. Thus he has held that office—with distinction, we may add—for the long period of sixty-seven years, though since the end of 1902 he has not actively discharged the duties. The *Musical World* of February 10, 1842, thus graciously recorded the appointment:

Rochester.—We have the pleasure to state that Mr. H. E. Ford, pupil and deputy of the late Mr. Banks, organist of Rochester Cathedral, has been appointed organist of Carlisle Cathedral.

DR. H. E. FORD.
ORGANIST OF CARLISLE CATHEDRAL.
(*Photograph by Messrs. B. Scott & Son, Carlisle.*)

Over the tea-cups in his cosy dining-room, Dr. Ford tell us: 'I was only twenty at the time of my appointment here. I had "put in" for Rochester on the death of Banks, but J. L. Hopkins obtained the post. I was also "in" for Exeter, as successor to Wesley, but I accepted the offer from Carlisle, and here I have been ever since—sixty-seven years! I well remember my journey north in the month of February, 1842. At that time the railway from London did not come beyond Lancaster. I started from London at 8 o'clock at night and arrived at Lancaster at eight the next morning—230 miles in twelve hours! Then I had to cover the remaining seventy miles by coach—a long and tedious journey over Shap Fell—and I arrived at Carlisle at three o'clock in the afternoon, seventeen hours after I had left London; now the journey can

be done under six hours. Soon after my arrival I went to the cathedral expecting to hear the afternoon service, but I was disappointed to find that it had already taken place. When I came here (in 1842) the interior of the cathedral was whitewashed throughout. There was no heating or lighting except by candles. The exquisitely carved capitals of the pillars were so filled up with whitewash as to be scarcely discernible, and the superb east window was so dilapidated and insecure that it was quite surprising that it had so long withstood the force of the fierce east winds. I have seen the coming and going of *nine* deans and *six* bishops. When I first came here the dean and all the canons also held livings elsewhere—my first Dean, Hodgson, for instance, who was also rector of St. George's, Hanover Square, London—so that only one canon was in residence, and the Dean occupied the deanery for two or three months in the year.'

Although the outlook was very gloomy when the young organist began his duties at Carlisle—especially as he had a sharp attack of typhus soon after his arrival—he set to work in order to improve the music both in the cathedral and in the city. His name appears in *Mainzer's Musical Times*, the precursor of this journal, of October 1, 1842, where it is stated, under Carlisle, that 'the organist of the cathedral, Mr. Ford, has expressed his readiness to commence a class,' that is on the Mainzer method of teaching to sing. A fortnight later the same journal records that 'amongst the most important [classes] are the classes at Carlisle, which are just commenced by Mr. H. E. Ford, organist of the cathedral'; and a little later, December 23, 1843, we read :

Carlisle.—Here the class under Mr. Ford is going on prosperously. Mr. F. is about commencing a large children's class, in which several hundreds of youths from various schools are to be united.

It was at these Mainzerian classes—'Singing for the million,' as they were called—that Dr. Ford first made the acquaintance of his present devoted wife, whom he married in 1876.

If longevity is 'catching,' Dr. Ford soon caught it, for the *Musical World* of November 24, 1842, records the contagion occasion in the following words :

Carlisle, Nov. 19.

Last evening the choristers of this cathedral had a supper at the Old Queen's Head in this city. The evening was spent in a pleasant and agreeable manner, by their singing a number of glees and songs, but the greatest musical treat was the singing of Purcell's beautiful duet, 'Jolly Bacchus,' by two of our veteran musicians, viz., Mr. Hill, and Mr. T. Caldwell, whose united ages amounted to 160 years. They sang the duet in a style that would have pleased Purcell himself had he been present.

In reply to our enquiry as to the present state of music in Carlisle compared with what it was in 1842, Dr. Ford says : 'There were no musical societies of any kind when I first came to Carlisle. I soon tried to remedy this, and founded a Philharmonic Society, also a Glee and Madrigal Society; but for want of public support these gradually died out. It was such uphill and disappointing work, as there were then no instrumentalists of any attainments, and it is amusing to remember that until that time such a thing as a conductor with a *baton* had never been known. I also gave annual concerts, and in so doing I availed myself of the best of the various tourist parties travelling through the provinces. But these were generally very losing speculations. For many years I had Sir Charles Hallé with Madame Neruda (Lady Hallé) to give one of their recitals here. At the present time there is a great deal of music going on in Carlisle. Besides the cathedral services there are a Philharmonic Society—of which I was for many years president—a good choral society, an orchestral society, the Cumberland Orchestra, various vocal societies, and, of late years, a Carlisle and District Musical Festival. So, to a certain extent, I think, I paved the way for this improved condition. With regard to the cathedral services, when I came here I may say that there were no rehearsals of the choir. Of course I at once instituted a weekly practice of the whole choir. The choir then consisted of eight lay-clerks and eight boys; the lay-clerks only attended the service on alternate weeks, *i.e.*, four at a time, but the whole number were present on Sundays.'

'Please tell us about the Willis organ you introduced at the cathedral fifty years ago,' we ask the veteran organist. 'The organ at the cathedral at Carlisle I found to be a very small one built by Avery. It was more of a chamber organ than a cathedral organ, but very pleasing in tone. I tried for several years to have it enlarged or get a new one, but it was not until Dean Tait's time that I induced the Dean and Chapter to help me in obtaining a new and larger instrument. They headed the subscription list with £300, and also gave me the old instrument of Avery's to go as part-payment for a new organ, and I undertook to get what was necessary to purchase a new instrument by public subscription. The late celebrated Mr. W. T. Best—who was a native of Carlisle, but then holding an appointment at Liverpool—and myself drew up a specification and entrusted the building of it to Willis. It cost altogether from £1,400 to £1,500, and was a remarkably beautiful instrument. The original estimate was £1,050, but an iron girder found to be necessary for support, and some additional stops, brought the cost up to the amount stated above. The organ has recently been enlarged with entirely modern action by Harrison, of Durham. I opened the Willis organ on June 22, 1856.' The specification of the renovated and enlarged organ is given on p. 235.

Dr. Ford's cathedral interests—and these have ever found a very warm corner in his heart—include the compilation of 'A collection of the words of anthems as used in the Cathedral Church of Carlisle, compiled and arranged by H. E. Ford, organist.' The first edition appeared in 1845. Dr. Ford has composed a few services and anthems for use in Carlisle Cathedral.

In 1891 Dr. Ford received the degree of Doctor of Music, *honoris causâ*, from the Archbishop of Canterbury (Dr. Benson). The petition to the Archbishop was signed by Sir John Stainer, Sir Frederick Bridge, Sir George Elvey, Dr. Armes, Dr. E. G. Monk and Dr. Harford Lloyd, in addition to the Dean and Chapter of Carlisle. On the occasion of his jubilee as organist of Carlisle Cathedral, Dr. Ford was presented—on March 23, 1892—with a handsome testimonial subscribed for by the citizens of Carlisle, friends, and former pupils. The gifts were a salver, punch bowl, a tea kettle (with spirit-lamp and stand), all of solid silver, and a handsome Algerian onyx marble clock. The salver bears the following inscription :

Presented with a purse of one hundred guineas, by friends and former pupils, to Henry Edmund Ford, Esq., Mus. Doc., Cantuar., in commemoration of his jubilee as organist of Carlisle Cathedral, and in recognition of his services in promoting the culture of music in Cumberland during the last fifty years. 1892.

Although Dr. Ford has recently experienced the grip of the influenza fiend, he bears his eighty-seven years with wonderful vigour. May old Father Time deal gently with the doyen of cathedral organists in the eventide of his long and useful life.

ALBERT MIDLANE.

Last month, in connection with its jubilee, we gave some particulars of the hymn 'There 's a Friend for little children,' together with some references to its gifted author, Mr. Albert Midlane. Almost at the very hour when a copy of the March issue of this journal addressed to Mr. Midlane reached his residence—Forest Villa, Newport, Isle of Wight—the veteran hymn-writer passed away. He died on February 27, after a few days' illness, at the age of eighty-four. One of the latest of his many versifyings were some lines on the birth of his widely-known and oft-sung hymn, of which we give the first and last stanzas :—

Just fifty years ago I sought
A quiet hour of rest,
To pen the thought which all the day
Had kindled in my breast.

* * * *

From that sweet hour, extending still,
It wings its flight on high,
And many tongues now swell the song—
'Above the bright blue sky.'

Of Albert Midlane it may truly be said 'He being dead, yet speaketh.'

FREE CHURCH MUSICIANS' UNION.

This new Society has been established for the social and musical welfare of all Free Church musicians and for the improvement of Free Church music generally. Although only inaugurated at a meeting held in London last October, 130 members have already been enrolled, and when the various centres are established in different parts of the country this number is sure to be largely increased. The first general meeting and public conference was held at Swansea on March 10. On that occasion addresses were given by the President, Dr. Orlando Mansfield, on 'The aims and purposes of the Union,' Dr. F. N. Abernethy on 'Organ accompaniment,' and Mr. T. Facer (Birmingham) on 'Our musical heritage.' At a meeting of the general council, Dr. Abernethy was chosen President for 1910, and the following were elected as Vice-Presidents: Dr. Henry Coward, Dr. T. Keighley, Mr. Josiah Booth, and Mr. E. Minshall. The treasurer is Mr. J. E. Leah (Guildford); and the secretary, Mr. H. F. Nicholls, of Newport, Monmouthshire, will be pleased to furnish any information as to membership, aims, &c., of a Society to which all good wishes are offered for its success.

LONDON WESLEYAN METHODIST CHOIR UNION.

This excellent organization, founded on the lines of the Diocesan Choral Unions, held its eighth festival service at Wesley's Chapel, City Road, on March 15. Although held in the evening, the 'Order of Service for Morning Prayer' was adopted. The music included Psalm ciii. (chanted), Sullivan's *Te Deum* and *Jubilate* in D, Mendelssohn's 'As the hart pants' (Psalm xlii.) for the anthem, and Stainer's Sevenfold Amen, in addition to several hymns.

Mr. A. Furse conducted the united choirs, and Mr. C. F. Warner, organist of the historic City Road Chapel, presided at the organ. The sermon was preached by the President of the Conference (the Rev. J. Scott Lidgett), a very gratifying tribute, on the part of the higher powers-that-be, to the service of praise in Wesleyan churches.

The annual conversazione of the Association of North London Presbyterian Choirs was held in the Lecture Hall of Park Church, Highbury, on March 6. Dr. Walford Davies, as the guest of the evening, gave an interesting and instructive address to the choirs.

LINCOLN'S INN CHAPEL.

Mr. Reginald Steggall, worthy son of a worthy sire, in his capacity of organist of Lincoln's Inn Chapel, continues to maintain the interest and efficiency of the special services held from time to time on Sunday afternoons in that legal sanctuary. During the past nine years performances have been given there, under Mr. Steggall's direction, of the following oratorios: Redemption and Mors et Vita, *Gounod* (1899); German Requiem, *Brahms* (1900, 1902, 1906, 1907, and 1908); Job, *Parry* (1903); Light of Life, *Elgar* (1904, probably its first performance in London, certainly the first in a London church); The Apostles, *Elgar* (1905 and 1907); and The Kingdom, *Elgar* (1907). The three Elgar works and Parry's 'Job' have only been performed in London, in the concert room, therefore this fact invests the record with additional interest.

On Sunday afternoon, March 21, Brahms's German 'Requiem' was sung for the sixth time at Lincoln's Inn and with all its wonted impressiveness. Mr. Steggall ably accompanies these oratorios on the organ, and, with the possible exception of an extra bass or tenor voice the works are sung by the choir of the Chapel.

PRESBYTERIAN MUSIC IN BELFAST.

News comes from Belfast of a proposed Presbyterian Musical Festival, to be held in Ulster Hall on Friday, May 7. We learn that the organists and choirmasters of between thirty and forty of the churches in the Belfast Presbytery—representing about 1,000 voices—have decided for the festival to be in the nature of 'a typical praise service, consisting of psalms, hymns and anthems, with Scripture readings, and an address appropriate to the occasion.' Furthermore, it is most gratifying to know that 'the Moderator of the General Assembly is taking a deep interest in this new departure.' *The C. P. A. Monthly Magazine* for March (published by the Governing Body of the Central Presbyterian Association, Belfast), from which we have obtained the above information, says :

> The main objects of this scheme are to form a bond of union between the organists and choirmasters of our churches, and to stimulate the cultivation of higher ideals in the matter of the service of praise in the sanctuary. It is confidently believed that this effort to create a greater interest in the praise portion of public worship will have the warm sympathy and support of our Presbyterian people.

May all success attend so commendable an effort to improve church music in the Presbyterian Churches of Belfast.

Special musical services are given monthly on Sunday evenings at Trinity Episcopal Church, San Francisco. On January 31, Part I., and on February 28, Part II. of Mendelssohn's 'Elijah' were sung by the voluntary choir of the church under the able direction of the organist, Mr. Louis H. Eaton. During the eight years which Mr. Eaton has held the organistship he has brought the music of the church to a high state of efficiency, it being acknowledged as the best on the Pacific coast. Therefore it is not surprising to learn that the services are always largely attended.

An impressive Lenten service was held at Tonbridge Parish Church on Tuesday evening, March 16. The music sung on that occasion included Dr. Brewer's cantata 'Emmaus,' Mendelssohn's 'As the hart pants' (first chorus), Dr. Hathaway's chorus 'Among the trees,' in addition to Liddle's 'Abide with me' and Mendelssohn's 'If with all your hearts.' Band and choir numbered one hundred performers, and Dr. J. W. G. Hathaway, organist of the church, conducted. The service was opened and closed by a hymn in which the congregation, numbering upwards of 700 people, heartily joined. At all such services it is only right that the congregation should be allowed to take a part.

AN ENGLISH ORGAN FOR MANILLA.

It speaks well for English organ-building that, although the import duty will increase the cost of the instrument by £300, the order for a new organ for the American Episcopal Cathedral, Manilla, has been given to an English firm. When listening to various organs in this country, the Bishop (the Right Rev. C. H. Brent) was so struck with the diapason tone and general effectiveness of the organ in St. Margaret's Church, Westminster, that he decided at all costs to entrust the building of the Manilla organ to Messrs. J. W. Walker & Sons.

This instrument, upon which Dr. W. G. Alcock recently gave a recital at the builders' factory, is the gift of Mrs. Sears, of Mass., U.S.A., and has cost something like £2,000. It consists of three manuals and twenty-seven sounding stops.

As the climate of Manilla is exceptionally hot and humid, very special constructive precautions have been necessary. For instance, the woodwork of the organ consists almost entirely of mahogany, and any other woods used have been poisoned to render them immune to the attack of white ants. All the leather work throughout has been poisoned in order to ward off voracious insects, musically or non-musically inclined. Wherever possible the use of glue has been avoided. Even the manual soundboards have no glue in their construction, but are framed up and bolted and screwed together; moreover, the most vital parts are made in sections so as to become detachable and to allow of easy repair. All wood pipes have been made with dry joints, the pipes being screwed together on leather. The Bourdons (16 feet), and all stopped basses of 8-feet tone are of metal.

In order to keep the action work as simple as possible, tracker action has been used, with split pallets to lighten the touch; and the large 16 and 8 feet basses have been placed on separate soundboards and supplied with a simple form of tubular-pneumatic action, in order to relieve both touch and demand of wind on the manual soundboards. The Pedal action is tubular-pneumatic.

This organ, now on its way to the Philippine Islands, is the fourth cathedral organ built for the Far East by Messrs. Walker, the others being: Singapore Cathedral, Shanghai Cathedral, and Hong-Kong Cathedral; besides smaller instruments at Shanghai and Canton sent out in 1903 and 1904 respectively.

Messrs. J. W. Walker & Sons have recently been commissioned by H.M. The King to build a very beautiful new three-manual organ for Sandringham Church, Norfolk, to replace the small two-manual instrument erected by them nearly thirty years ago.

A selection from 'Judas Maccabæus' was sung in the church of St. Lawrence, Ramsgate, on March 18. The augmented choir numbered about sixty voices, and the accompaniments were played by a small orchestra. Dr. T. Haigh presided at the organ, and Mr. G. Farrant conducted.

Gounod's 'Redemption' was given with orchestral accompaniment at St. Mary Redcliff Church, Bristol, on March 20, and attracted a large congregation. Mr. R. T. Morgan was at the organ, and Mr. F. W. Hek, organist of Bedminster Parish Church, conducted.

At the opening of the new four-manual organ, built by Messrs. Harrison & Harrison, of Durham, in St. Mary's Church, Stafford, on February 23, Sir Walter Parratt played the following selection of music:

Overture, 'Samson'	*Handel.*
Song without words	*Mendelssohn.*
Toccata in D minor	*J. S. Bach.*
Vorspiel, 'Parsifal'	*Wagner.*
Finale	*Lemmens.*
Fantasia in E flat	*Saint-Saëns.*

THE ORGAN IN WESTMINSTER ABBEY.

The following are the programmes of the three concluding organ recitals given in connection with the re-opening of the above instrument. The first three recital programmes were given in our March issue, p. 167:

Mr. T. Tertius Noble. February 18.

Fantasia in G major	*J. S. Bach.*
Adagio in B flat	*Pleyel.*
Verset in F	*Guilmant.*
Requiem Æternam	*Harwood.*
Toccata and Fugue in F minor	*Noble.*
Marche Funèbre	*Tchaikovsky.*
Evening Song	*Bairstow.*
Sonata in D minor	*Merkel.*

Dr. A. L. Peace. February 19.

Fantasia and Fugue in A minor, from the Compositions for the Clavecin	*J. S. Bach.*
Andante with variations in A, from a Symphony in D	*Haydn.*
Marche Pontificale, from the Organ Symphony, No. 1	*Widor.*
Adagio in E	*Merkel.*
Sonata da Camera, No. 3 (second and third movements)	*A. L. Peace.*
Finale from the Organ Concerto in D	*S. Wesley.*
Cantique Religieuse, Nôtre Dâme des petits enfants	*Gounod.*
March of the Crusaders, Legend of St. Elizabeth	*Liszt.*

Dr. Basil Harwood. February 20.

Prelude and Fugue in F minor Pastorale in F major	*J. S. Bach.*
Larghetto from the Clarinet Quintett	*Mozart.*
Canon in B major (Op. 56, No. 6)	*Schumann.*
Lamentation Melody in G major	*Guilmant.*
L'adieu des Bergers à la Sainte Famille	*Berlioz.*
Andante in D flat	*Battison Haynes.*
Pæan	*B. Harwood.*

Mr. Alfred Hollins attracted a large congregation in St. Agnes' Church, Liverpool, on the occasion of the re-opening of the organ recently rebuilt and enlarged by Messrs. Rushworth of that city. Features of the programme were Best's Fantasia and Fugue on old English psalm-tunes, Faulkes's Theme and Variations in G, and the recitalist's own Andante in D and Concert Rondo, in addition to a masterly improvisation on the hymn-tune 'St. Agnes.'

A new chamber organ, built by Mr. John H. Compton, of Nottingham, for the residence of Professor Dicksee, at Haverstock Hill, was opened on March 6 by Mr. W. Wolstenholme, who performed an attractive selection of music, including several of his own compositions, Bach's 'Fugue à la Gigue' and Mendelssohn's fourth Organ sonata.

The printed list of music sung during the year 1908 by the choir of St. George's Church, Montreal, bears testimony to the ability of the choir no less than to the eclecticism and good-taste of the organist and choirmaster of the church, Mr. Percival J. Illsley.

'Organ Chit-Chat' is the title of a little brochure, consisting of some thirty pages, compiled by Mr. George J. Simmonds and published by the *Musical News* Syndicate.

ORGAN RECITALS.

Dr. William Pendergast, Winchester Cathedral—Ciaccona in D minor, *Pachelbel.*

Mr. R. H. Turner, Parish Church, Portsmouth—Sonata in D flat (No. 12), *Rheinberger.*

Mr. T. Westlake-Morgan, St. John's, Leytonstone—Postlude in D, *Tours.*

Mr. Otley Marshall, St. John's, Buckhurst Hill—Three pieces (Prelude, air, gavotte), *S. Wesley.*

Dr. Arthur W. Pollitt, St. James', Birkenhead—The Curfew, *Horsman.*

Mr. G. H. Cole, St. John's Parish Church, Cardiff—Morçeau de concert, *Guilmant.*

Mr. T. Herbert Weatherly, St. Stephen's, Walbrook—Finale from symphony in G minor, *Lemare.*

Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Intermezzo in G, from an organ suite, *James H. Rogers.*
Mr. Fred Gostelow, Congregational Church, New Barnet—Spring Song, *Hollins.*
Mr. F. de G. English, Parish Church, Halifax—Postlude, *Stanford.*
Mr. T. W. North, Mount Zion Church, Upper Gornal, Dudley (opening of new organ)—The Storm, *Lemmens.*
Mr. Edmund West, All Saints', Vevey—Andante in G, *S. S. Wesley.*
Mr. Caradog Roberts, Tabernacle Chapel, Pontycymmer—Fantasia on the hymn 'O Sanctissima,' *Lux.*
Mr. W. Silkstone Dobson, St. John the Evangelist, Walton—Air with variations, in A, *Best.*
Mr. Alfred Bentley, Holy Trinity, Leytonstone—Fugue on the name 'Bach,' *Schumann.*
Mr. W. Rayment Kirby, St. John's Presbyterian Church, Forest Hill—Prelude and Fughetta, and Rêverie, *Stainer.*
Mr. H. C. J. Churchill, Presbyterian Church, Regent Square—Romance in D flat, *Lemare.*
Mr. Ellis Standring, St. Chrysostom's, Manchester.—Marche Solennelle, *Mailly.*

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Frank Elton, Christ Church, Wimbledon.
Mr. Samuel Foley, Unitarian Church, Netherend.
Mr. H. Henson, Parish Church, Malton, Yorkshire.
Mr. Arthur E. Hunt, All Saints' Church, Sheffield.
Mr. A. E. Jones, Borough Organist, Bolton.
Mr. W. A. Macduff, St. Brelade's Parish Church, Jersey.
Mr. J. H. Olding, St. Saviour's Church, Brixton Hill, S.W.
Mr. George Oldroyd, Parish Church, Halstead, Essex.
Mr. T. Herbert Powlson, All Saints' Parish Church, Penarth.
Mr. G. Stuart Smith, Redland Green Church, Bristol.

Mr. Forest Lambert (Tenor), Holy Trinity Church, Kensington Gore.

Reviews.

Analysis of the Evolution of Musical Form. By Margaret H. Glyn.

[Longmans, Green & Co.]

In some respects this thoughtful volume is a continuation of Miss Glyn's 'Rhythmic Conception of Music.' At the outset it is, perhaps, hardly necessary to say that individual students will probably differ from some of the conclusions herein so clearly set forth; but there is abundant evidence of care in research and inference, and in whatever points the theories that are promulgated go against one's convictions, the book will at once command respect and attention. A careful perusal of these well-written pages will certainly open the eyes of many whose musical studies are confined to the ordinary text-books.

In order to get at the root of musical form, Miss Glyn not only makes excursions into the complex region of Eastern music, but dips into the well of English folk-song. She makes many pertinent statements regarding the cramping of musical form by preconceived and narrow rules, and from her very strongly expressed Introduction some of her conclusions may be quoted. 'The English musician,' she says, 'is still in the pre-Darwinian stage. Like those who believed the world to have been created 4004 B.C., he dates his art from the early centuries of our era, and all time previous to that is a blank to him.' Again, 'The educational need of the day is for a thoughtful, intellectual presentment of the growth of musical form . . . Musicians have quietly accepted the theory of mediæval origin, oblivious to the monstrous impossibility of developing the natural out of the artificial; and so the practice of the composers of music is almost wholly at variance with the theory of it as taught in the schools . . . Melody is ignored, harmony made foolish by isolation, "thematic development" is a vague muddle, and strict counterpoint burdens the mind with the lumber of the Middle Ages.'

Miss Glyn has enlightened ideas upon rhythm. She insists that we should 'see to it that our rhythm feeling and our imaginative hearing take the lead, else we shall put the cart before the horse and repeat the old mistake. We can show the evolution of music in the past, but it is imagination that will find the road of the future. And the musical imagination is "rhythmitonal"—it does not exist apart from rhythm. A rhythmically uncultured nation cannot be actually "musical," whatever may be its potential capacity for music. For this reason a musically gifted people will always be found to have associated dancing with its music, for dancing is an even greater stimulant of rhythmic feeling than is music, especially with the young. It may be said that no national music can long exist without national dance, and it is evident that the Puritan movement in England, by killing the dance, dealt a heavy blow at the national music . . . In the sixteenth century English music was in the forefront of the nations. This was the first great conventional era of the art, but no independent development on national lines has ever taken place in England. *It is yet to come.*' The foregoing extracts undoubtedly prove that the author has 'ideas' which she fearlessly and plainly states.

In support of her theories she burrows into musical history, and by dwelling largely on the music of India, China and Japan, sets forth many interesting points of comparison in regard to scales and general treatment of melody and harmony. It is part of her plan to show the reader by these comparative studies that there is so much more in music than the average composer takes into account, and that it is good to have fuller knowledge of the naturally evolved music, whether of the East or that of which our own English folk-music is composed.

The appendix to the volume is well furnished with interesting musical examples culled from many sources, and in it is an interesting 'Analysis of tune-outline in English folk-song,' in addition to several other sections with which the thoughtful reader will be glad to become acquainted.

The book is a vigorous expression of the author's ideas, which are decidedly original, and if these ideas do not commend themselves in full to all thinkers—original ideas seldom do—they are well worth considering either for acceptance or refutation.

The skeleton in armour. A symphonic poem for chorus and orchestra. Words by Longfellow. Music by Rutland Boughton.

[Novello & Co., Ltd.]

'The skeleton in armour' is a Viking who appears and relates the story of his abduction of a maiden and his escape from the pursuit of Hildebrand, the Prince, her father. The maiden dies, and the phantom relates:

'Clad in my warlike gear,
Fell I upon my spear,
Oh, death was grateful!'

An awesome and portentous instrumental opening prepares us for the entry of the spectre. In a short chorus of considerable interest the beholder asks:

'Speak! speak! thou fearful guest
. . . . . .
. . . With thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?'

The skeleton, speaking through the medium of the chorus, then tells his story. There are many changes of *tempo* and style to suit the varying moods of the poem. A grim effect is secured by a *sforzando* descending augmented 4th, followed by a sudden *pianissimo* to the words:

'Many the souls that sped,
Many the hearts that bled,
By our stern orders.'

Other points of interest are the powerful orchestral passage that depicts the Viking's suing for the maiden's hand in the presence of her father, to the astonishment of the bystanders, and the vivid pictorial climax on the words

'Death! was the helmsman's hail,
Death without quarter!'

when, after the abduction, pursuer and pursued meet on the ocean.

The first aim of Mr. Rutland Boughton's choral writing is to provide interest in every part, the occasions being few when the lower voices form merely an accompaniment. The continuous flow of the part-writing disguises the rigid stanza-form of the narrative, and with its frequent modulations eliminates all monotony. The serious mood of the music rightly excludes a 'tuneful' style, but effective themes or figures often occur in association with various shades of feeling in the poem. They appear chiefly in the orchestral part, while the skilfully woven choral part-writing continues its course simultaneously. Choralists will find that the apparent chromatic difficulties of their parts are smoothed over by the flow and eminently vocal nature of the writing.

Reminiscences of my life. By Charles Santley.

[Sir Isaac Pitman & Sons, Ltd.]

The breeziness which characterizes Sir Charles Santley's temperament is reflected in this readable and informing volume. One can fancy the veteran singer seated by the fireside in his favourite arm-chair recounting with unaffected frankness and evident enjoyment the incidents in his long and honourable career. He is not even averse to telling a story against himself. It is well-known that tenor vocalists bewail the little they have to do in Mendelssohn's 'Elijah.' On the occasion of a performance of the oratorio, as the exponent *par excellence* of the title-rôle was leaving the orchestra of Albert Hall, a nice-looking old lady, accompanied by a young man, emerged from the entrance to the area. 'I heard their conversation,' he says, 'without listening, as they were speaking at full voice. The young man said, "Well, dear, what did you think of it?" "My dear," she replied, "it was delightful, really. I enjoyed it very much." "Was it not a wonderfully fine performance?" continued the gentleman. "It was, indeed," said the pleasant old lady; "there was only one drawback: in my opinion, there was too much of Elijah and too little of Mr. Edward Lloyd."'

There is, however, much in this attractive volume that calls for serious consideration. Sir Charles does not spare the public for their lack of artistic taste; and he speaks in no uncertain tones of the low standard of singing now in vogue. He says:

> Ambition to reach the top of the artistic ladder seems to have slept or died out. The rage for money-making by ballad concerts and royalty accounts has ousted the desire to succeed in opera, which ought to be the aim of every singer, and without which no singer can claim the title of perfect artiste. Some few earnest, gifted students have attained eminence as concert singers, and many more might have been added to their number but for the lack of knowledge of the rudiments of their art, for which not they, but the ignorance of the greater number of those who *profess* to teach, and the carelessness of the few who, with patience and proper attention, *might* teach, are alone responsible.

These reminiscences cover a wide field of interests—biographical, travel, friendships, &c.—the volume being crowded with readable matter from cover to cover. Sir Charles pays a worthy tribute to his friend and comrade in song, Sims Reeves, and in so doing refutes the baseless insinuations against the character of that great artist. The book is one to be read rather than quoted from, because it would be difficult to stop making extracts, nor would it be fair to do so. Its attractiveness is increased by several illustrations, including a beautiful portrait of Sir Charles Santley's mother and a lifelike presentment of the great singer himself. There are also two facsimiles of sketches by Mendelssohn, one of them being a pencil drawing of Ludgate Hill, made by the composer of 'Elijah' during his visit to London in 1832.

SONGS.

Love's secret. The wild flower's song. In a myrtle shade. Words by William Blake. Composed by Granville Bantock.

Good-night. For soprano or tenor. Words by Shelley. Music by J. D. Davis.

Truth. For mezzo-soprano. Words by Ben Jonson. Music by Victor G. Booth.

Six little songs. For contralto voice. Composed by N. Hodgkinson. [Novello & Co., Ltd.]

In the opinion of many authorities, Mr. Bantock has claims to be considered the foremost of English song-writers. In any case his reputation is greatly enhanced by these fresh examples from his pen. The pianoforte part takes an equal share in the effect with the voice part, not by means of elaborate figuration, but rather by expressive phrases and telling harmonies that speak in much subtler terms. 'The wild flower's song' is a tone-poem in miniature; it has three short contrasted sections, each conveying a different mood in the words. The final chord is an interesting one. 'Love's secret' is made noteworthy by the musical representation of a sigh. 'In a myrtle shade' is eloquent and effective in every bar. These songs require a high voice.

Mr. Davis's 'Good-night' is less ambitious in design. The composer is content to reproduce in the music the regular accentuation of Shelley's lines, a process which enables him to be frankly melodious. An optional violoncello obbligato is provided, which adds to the tunefulness of the song. The composition is dedicated to and has been sung by Madame Melba.

'Truth,' by Mr. Booth, gives every opportunity for an expressive style of singing. It is by no means difficult either for singer or accompanist, but has nevertheless considerable emotional significance.

The six little songs by Mrs. Hodgkinson are of the sort that will appeal to children, whether as singers or listeners. The words are in one instance by the composer and the remainder by Christina Rossetti. Both voice and pianoforte parts are easy.

A lost love. And so I made a Villanelle. By Cyril Scott.
Love's mission. Love's retreat. By Cecil Hazlehurst.
Bonny Blue-cap. By Julius Harrison. [Elkin & Co.]

The two examples from Mr. Cyril Scott's pen are highly characteristic. The dainty melody and clever rhythmic accompaniment of 'And so I made a Villanelle' should ensure popularity.

Mr. Hazlehurst's songs exemplify the better-class ballad; the conventional vein of sentiment flows through them strongly. Alternative endings, the one *ff* and the other *pp*, are supplied in 'Love's mission.'

'Bonny Blue-cap,' composed by Mr. Julius Harrison, is a rousing setting of Sir Walter Scott's words, in which the controversial topic of trans-Tweedian superiority is liable to rouse dispute.

A Sea-spell. Words by D. G. Rossetti. Composed by Hubert Bath.

Three songs for a medium voice. Poems by Heinrich Heine. English translations by the composer. Composed by Louis Arthur Hamand. [Breitkopf & Härtel.]

Coast scenes. Four lyrics for medium voice. Words and music by Louis Arthur Hamand. [Augener & Co.]

The modernism of Mr. Hubert Bath finds its most natural outlet in the expression of mysticism. He is therefore well qualified to provide a musical setting to Rossetti's words. Apart from an unwonted strength of character, 'A Sea-spell' shows all the characteristics of Mr. Bath's music. The harmonic scheme is as eerie and ambiguous as the most advanced modern could wish.

The two sets of songs by Dr. Hamand contain much music that is picturesque and interesting. The flowing independence of the pianoforte part is an important feature. For instance, the accompaniment to 'Eine Liebesbotschaft,' one of the Heine songs, is self-contained and would make an effective little pianoforte piece if played alone. The melodies, rhythms and harmonies are varied with great skill throughout these little compositions, which deserve to become popular.

REVIEWS (*continued on page 256*).

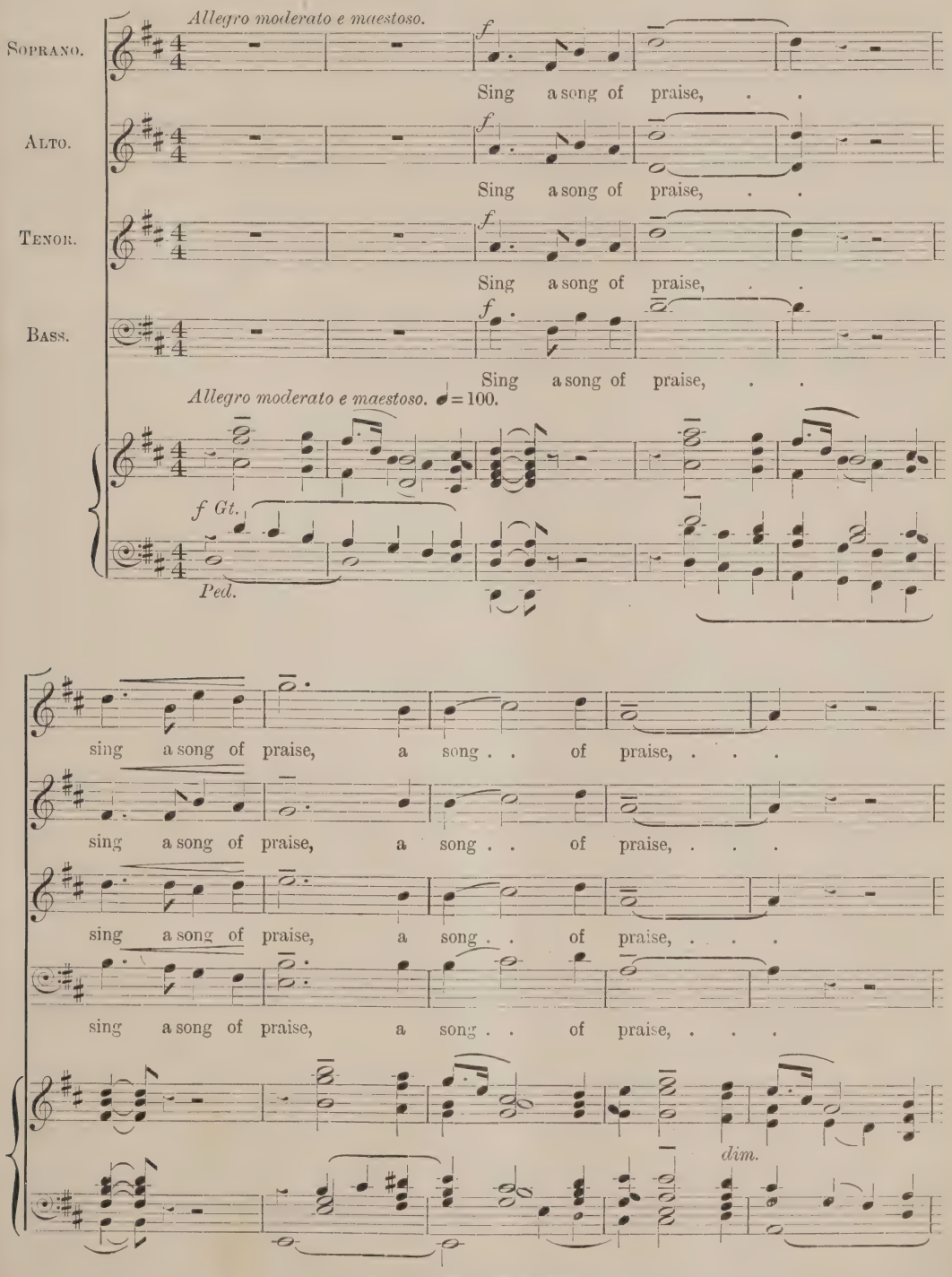
Sing a Song of Praise.

ANTHEM FOR FESTIVAL OR GENERAL USE.

Ecclesiasticus xxxix. 14, 15.

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



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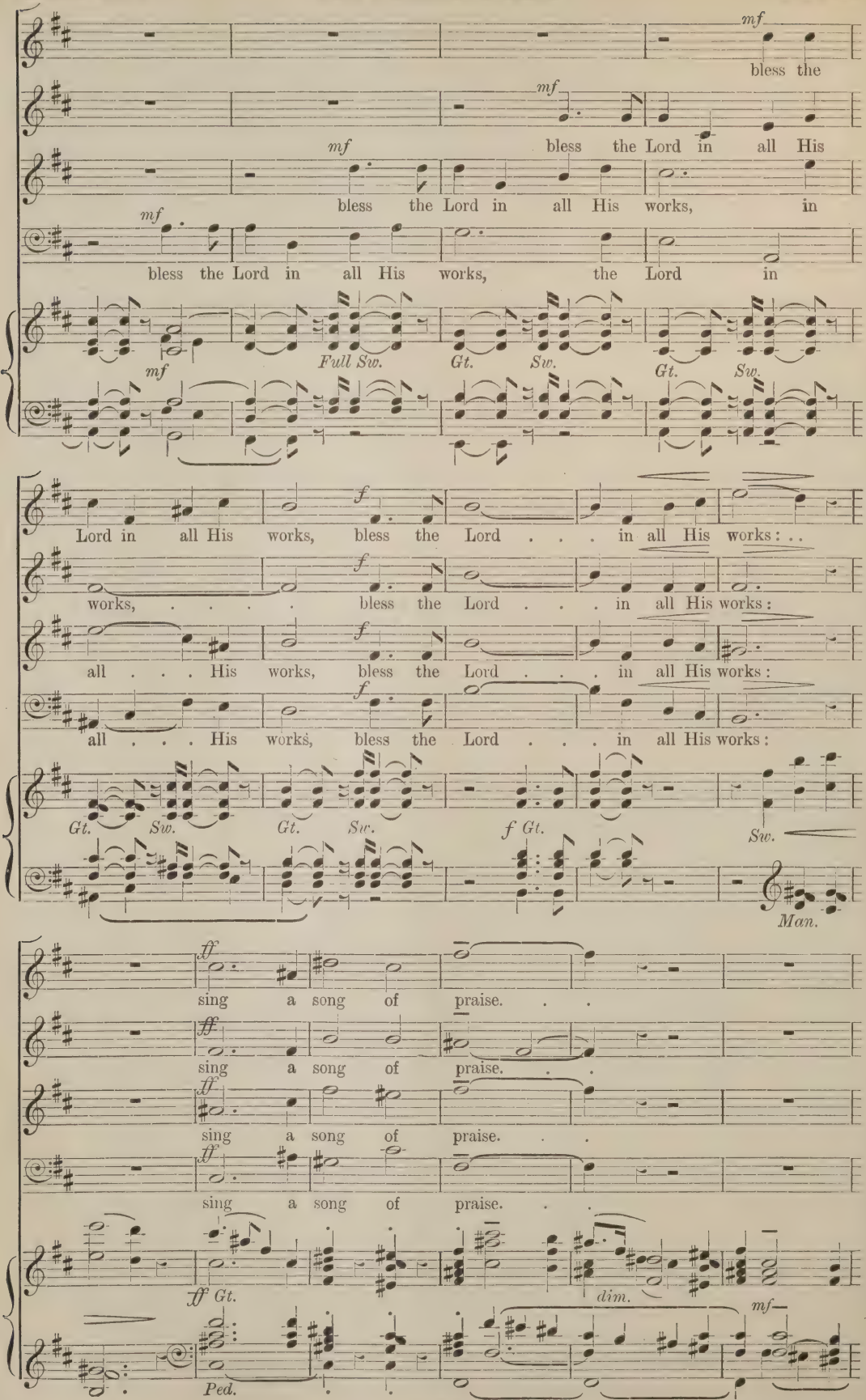
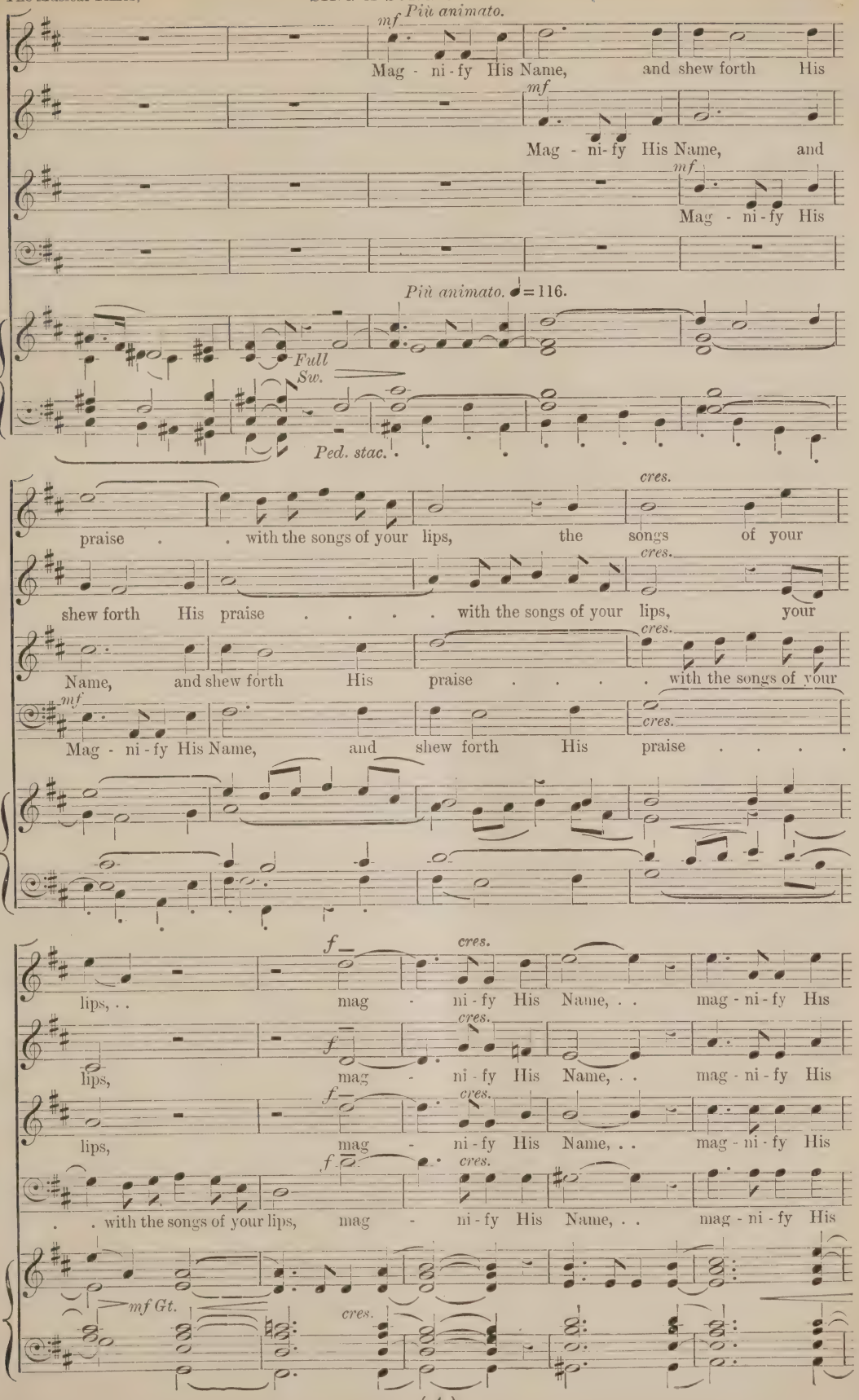
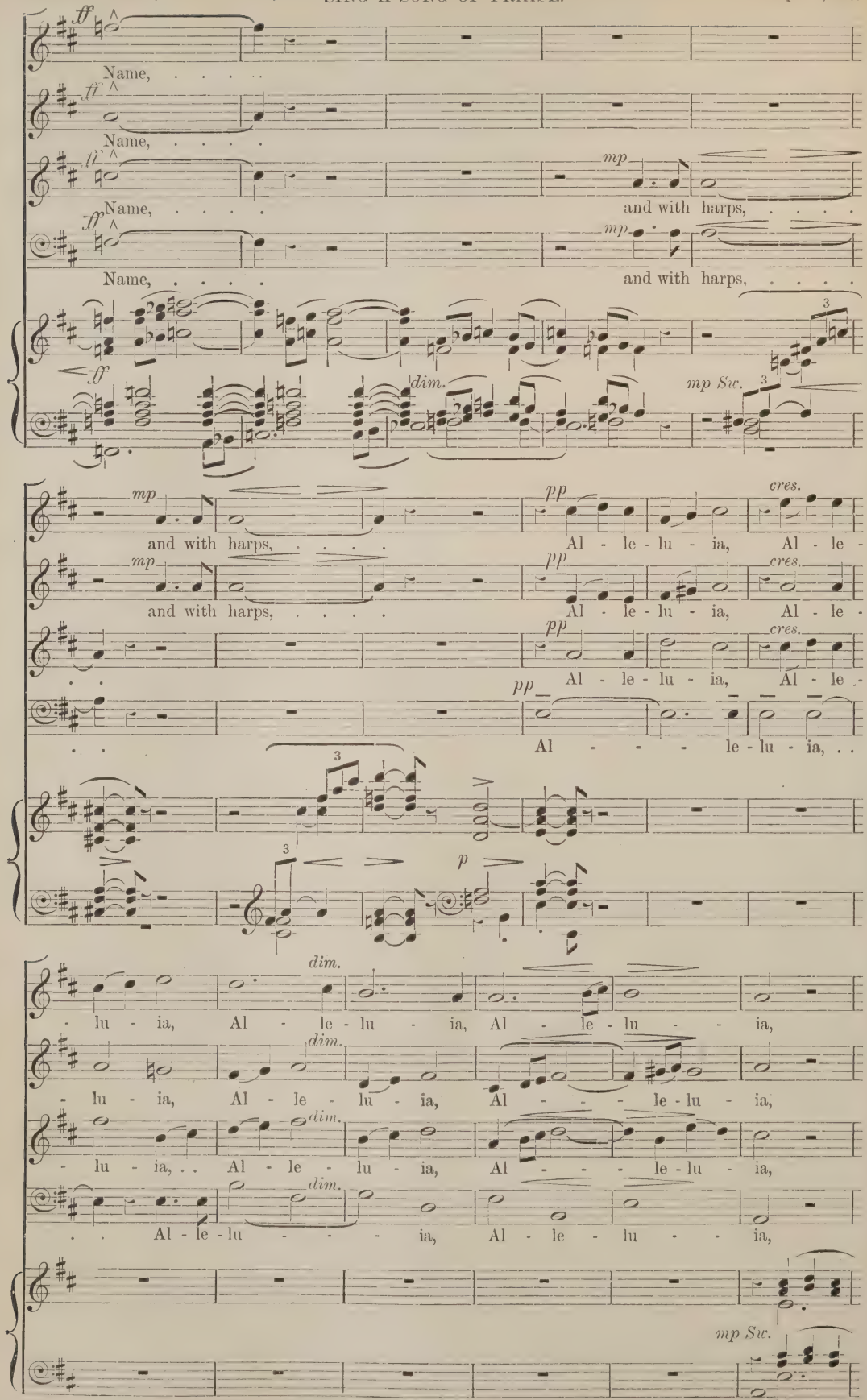
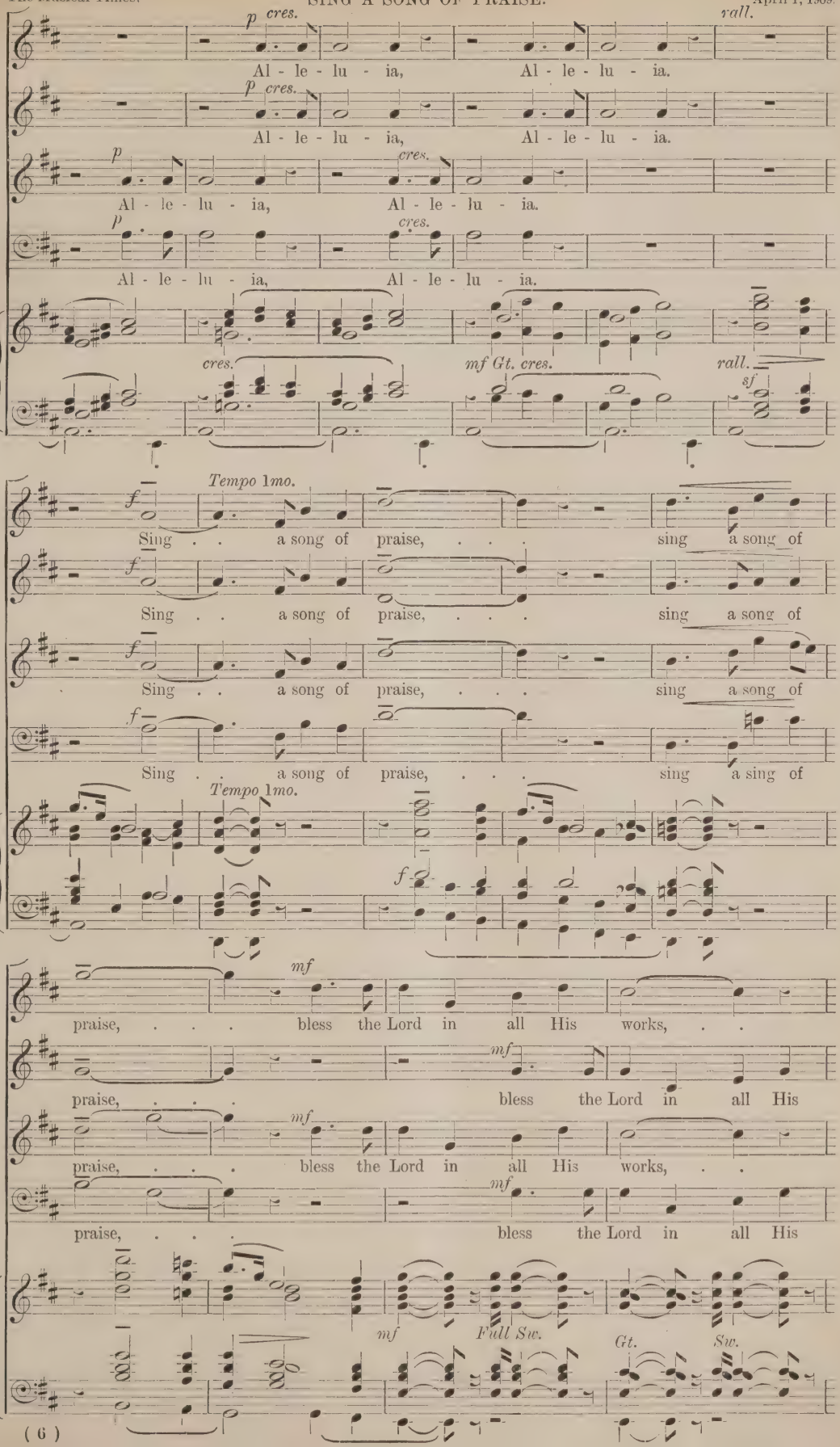
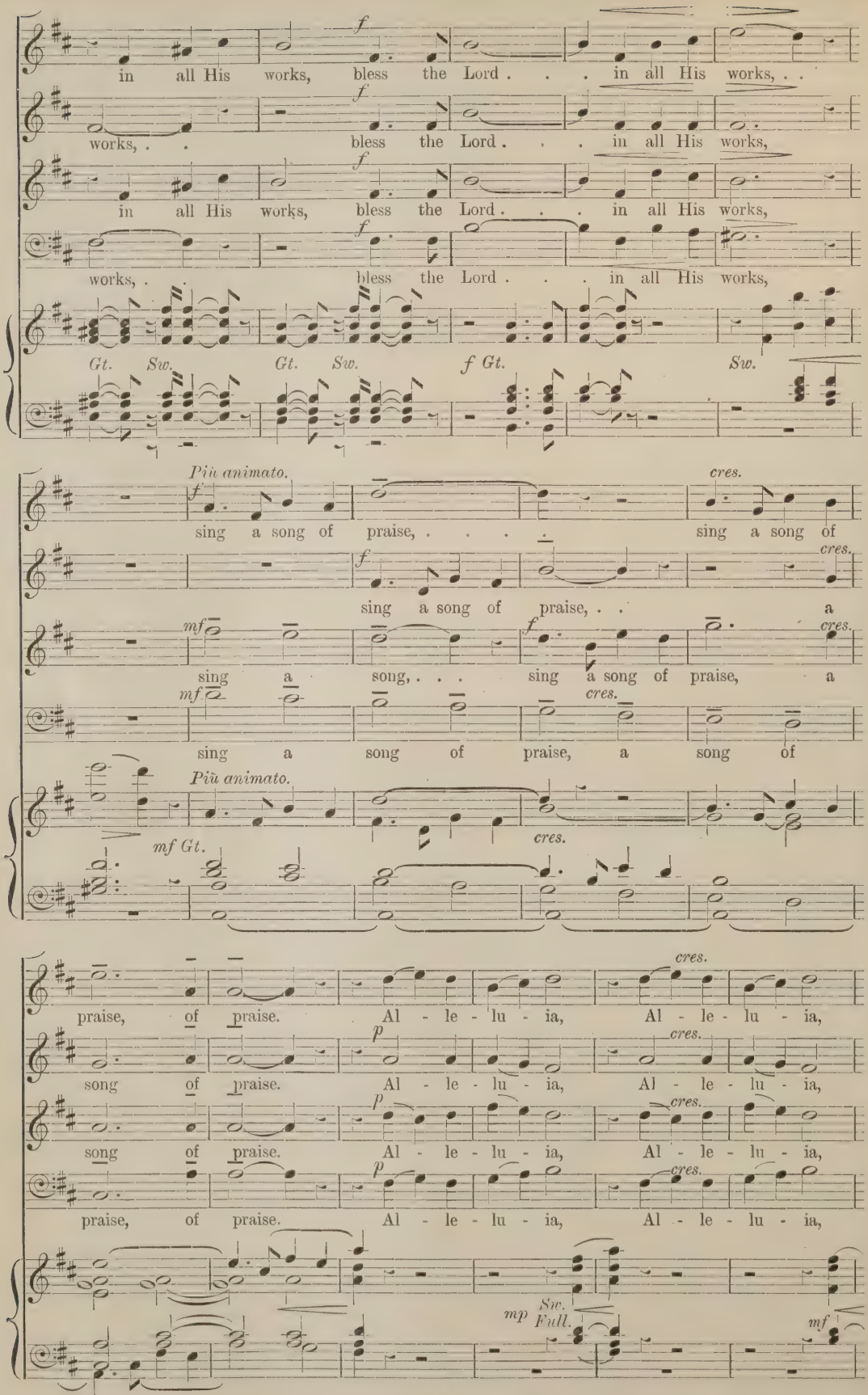
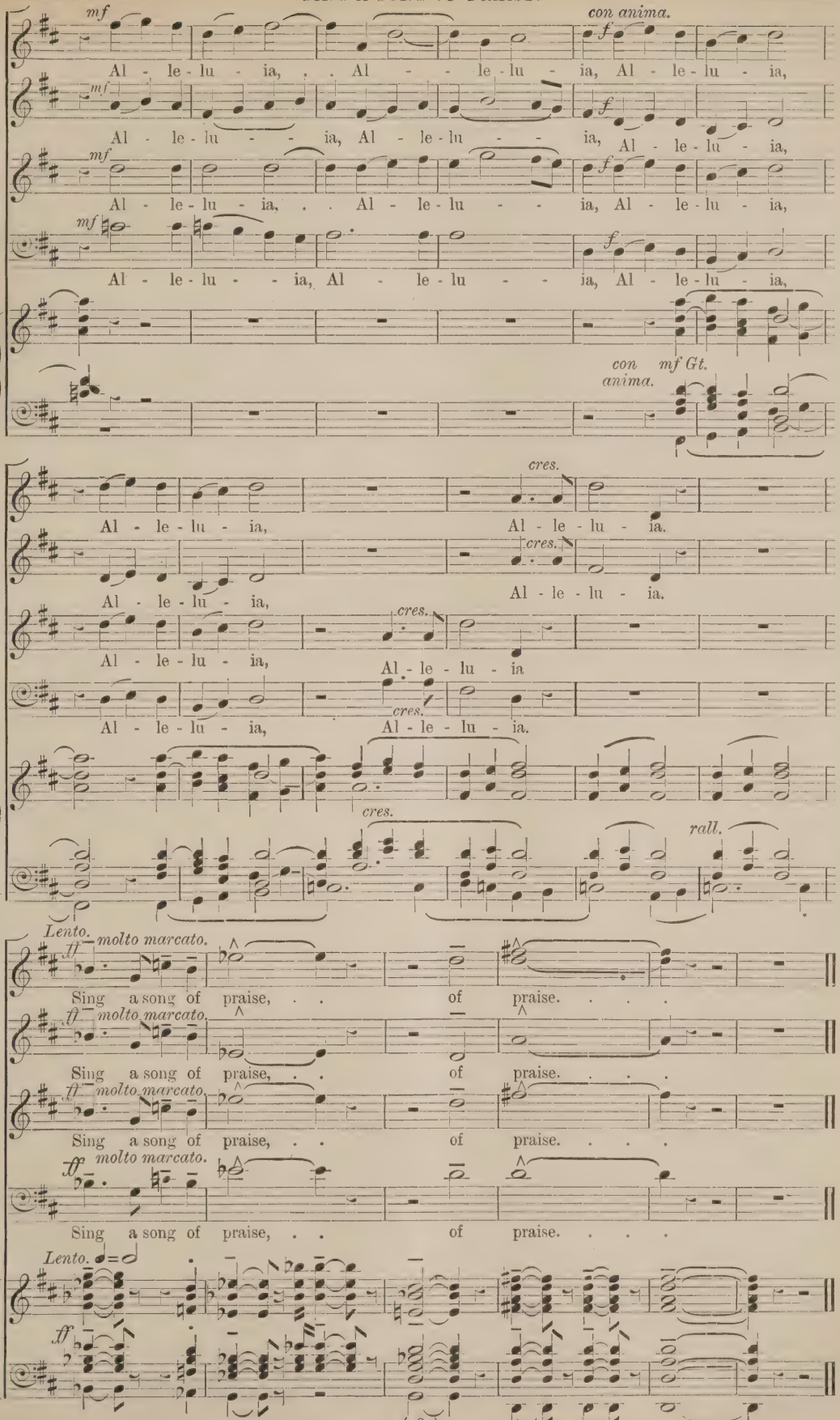

mf
bless the
mf
mf
bless the Lord in all His
bless the Lord in all His works, in
mf
bless the Lord in all His works, the Lord in
Full Sw.
Gt.
Sw.
Gt.
Sw.
mf
f
Lord in all His works, bless the Lord . . . in all His works: . .
works, ... bless the Lord . . . in all His works:
all . . . His works, bless the Lord . . . in all His works:
all . . . His works, bless the Lord . . . in all His works:
Gt.
Sw.
Gt.
Sw.
f Gt.
Sw.
Man.
ff
sing a song of praise. . .
sing a song of praise. . .
sing a song of praise. .
sing a song of praise. .
ff Gt.
dim.
mf
Ped.

mf Più animato.
Mag - ni - fy His Name, and shew forth His
mf
Mag - ni - fy His Name, and
mf
Mag - ni - fy His
Più animato. ♩=116.
Full
Sw.
Ped. stac.
cres.
praise . . with the songs of your lips, the songs of your
cres.
shew forth His praise . . . . with the songs of your lips, your
cres.
Name, and shew forth His praise . . . . with the songs of your
mf
cres.
Mag - ni - fy His Name, and shew forth His praise . . . .
f
cres.
lips, . . mag - ni - fy His Name, . . mag - ni - fy His
cres.
f
lips, mag - ni - fy His Name, . . mag - ni - fy His
f
cres.
lips, mag - ni - fy His Name, . . mag - ni - fy His
f
cres.
. . with the songs of your lips, mag - ni - fy His Name, . . mag - ni - fy His
mf Gt.
cres.


ff
Name, ...
Name, ...
Name, ...
Name, ...
mp
and with harps, ...
mp
and with harps, ...
dim.
mp Sw.
pp
cres.
Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
Al - - - - le - lu - ia, . .
p
dim.
- lu - ia, Al - le - lu - ia, Al - le - lu - - ia,
- lu - ia, Al - le - lu - ia, Al - - - le - lu - ia,
- lu - ia, . . Al - le - lu - ia, Al - - - le - lu - ia,
. . Al - le - lu - - - - ia, Al - le - lu - - ia,
mp Sw.

p cres.
rall.
Al - le - lu - ia, Al - le - lu - ia.
p cres.
Al - le - lu - ia, Al - le - lu - ia.
p cres.
Al - le - lu - ia, Al - le - lu - ia.
p cres.
Al - le - lu - ia, Al - le - lu - ia.
cres.
mf Gt. cres.
rall.
sf
Tempo 1mo.
f
Sing . . a song of praise, . . . sing a song of
Sing . . a song of praise, . . . sing a song of
Sing . . a song of praise, . . . sing a song of
Sing . . a song of praise, . . . sing a sing of
Tempo 1mo.
f
mf
praise, . . . bless the Lord in all His works, . .
praise, . . . bless the Lord in all His
praise, . . . bless the Lord in all His works, . .
praise, . . . bless the Lord in all His
mf
Full Sw.
Gt.
Sw.

in all His works, bless the Lord . . . in all His works, . .
works, . . bless the Lord . . . in all His works,
in all His works, bless the Lord . . . in all His works,
works, . . bless the Lord . . . in all His works,
Gt. Sw. Gt. Sw. f Gt. Sw.
Più animato.
sing a song of praise, . . . sing a song of
sing a song of praise, . . a
sing a song, . . . sing a song of praise, a
sing a song of praise, a song of
mf Gt.
praise, of praise. Al - le - lu - ia, Al - le - lu - ia,
song of praise. Al - le - lu - ia, Al - le - lu - ia,
song of praise. Al - le - lu - ia, Al - le - lu - ia,
praise, of praise. Al - le - lu - ia, Al - le - lu - ia,
mp Sw. Full.
mf

mf
con anima.
f
Al - le - lu - ia, . . Al - - le - lu - ia, Al - le - lu - ia,
Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le - lu - ia,
Al - le - lu - ia, . . Al - le - lu - - - ia, Al - le - lu - ia,
Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le - lu - ia,
con anima.
mf Gt.
cres.
Al - le - lu - ia, Al - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia
Al - le - lu - ia, Al - le - lu - ia.
rall.
Lento.
ff
molto marcato.
Sing a song of praise, . . of praise. . . .
Sing a song of praise, . . of praise. . . .
Sing a song of praise, . . of praise. . . .
Sing a song of praise, . . of praise. . . .
Lento.

REVIEWS (*Continued from page 248*).

August Manns and the Saturday Concerts. A memoir and a retrospect. By H. Saxe Wyndham.

[The Walter Scott Publishing Company.]

Non-creative musicians—conductors, instrumentalists, and singers — are at a disadvantage compared with some composers, in that they pass away and are more or less soon forgotten. Therefore it is desirable that eminent practical musicians, such as August Manns was, should be biographically honoured in a permanent form. The life of Manns was so closely and honourably identified with the Crystal Palace and its music that it is impossible to think of the man without the place where he acquired well-merited fame. Mr. Saxe Wyndham has, however, obtained access to an autobiographical sketch found among the distinguished conductor's papers at his death. This, with the aid of the biographical sketch of Manns which appeared in the issue of the *Musical Times* of March, 1898, and the splendid record of the Saturday Concerts, furnish ample material for the life-story of August Manns.

The book records a strenuous and art-loving life, not without its ups and downs, but animated with earnestness of purpose in the cause of music, and especially, let us add, of the music of his adopted country; for this the name of August Manns will long be held in grateful remembrance. Some of the letters here printed are very interesting. One—written in his seventy-seventh year—is to Sir Hubert Parry, in which he quotes the following poem as an incentive to the students of the Royal College of Music:

THE FOUR P'S.

Patience, Perseverance,
Prudence and Pluck,
They who practise these shall always have luck;
Those who neglect them,
Whatever they be,
Shall never succeed on land or on sea.

The somewhat common sensitiveness of executive artists to criticism was not absent from the temperament of the Crystal Palace conductor. In this connection is printed a highly characteristic letter of Mr. Bernard Shaw, whom, as musical critic of the *Star* in 1888, Manns endeavoured to take to task for an unfavourable notice of a Saturday concert. With what success, the reader is referred to Mr. Saxe Wyndham's book.

It is a pity that the proofs of this volume were not more carefully read. We have always thought that Leamington was in Warwickshire, not in Worcestershire; *Tannhäuser* is persistently printed *Tannhaüser;* the omission of commas on p. 3 (*note*) makes nonsense of some of the names; Chorley is credited with being *The Times* critic, instead of the *Athenæum;* and the quotation on p. 166 is erroneously attributed to Sir George Grove instead to Mr. Joseph Bennett. To issue a book of this kind without an index is nothing short of a literary sin. The memoir is not without some good points, but it should undergo careful revision before a second edition appears. The various portraits of Sir August Manns are an attractive feature of the volume.

VIOLIN MUSIC.

A Modern School for the Violin. By August Wilhelmj and James Brown. Book 6B. (Sixth Book of Studies.)

30 Caprices pour le violon seul. Par John Chits.

[Novello & Co., Ltd.]

Messrs. Wilhelmj and Brown's 'A Modern School for the Violin' is brought to a conclusion with the Sixth Book of Studies. This, the last section, presents four advanced studies in extensions, firmness of stopping, double stopping and octaves, and concludes with Bach's 'Chaconne' in D minor, admirably edited, with copious notes on the method of practising it.

In a final criticism of the completed 'Modern School,' one cannot refrain from expressing high praise for the inception and carrying out of this great work—by far the most exhaustive of its kind. Starting with the very best principles for acquiring a perfect knowledge of the rudimentary art of violin playing, the student is carried systematically and carefully through every difficulty, until he finally arrives at the most advanced stage of technical and artistic skill to which any 'school' can legitimately carry him. Throughout the whole of their work the authors have conscientiously adhered to the two cardinal principles laid down in their initial preface: 'To present the simple before the complex,' and 'To teach one thing at a time.'

Mr. Louis Zimmermann states in a short preface to '30 Caprices for the violin,' by the talented Dutch violinist, John Chits, that they furnish excellent material for study. Not only do they contain much that is useful for the right arm, but they are also fine, original pieces written with excellent musical taste. We can cordially endorse this statement. Only violinists of advanced ability can attack these grand studies, for they deal almost entirely with such difficulties as are met with in concertos and elaborate concert solos. One of the great pianists of the last century invariably played through every morning some fifty of Cramer's studies to 'prepare' himself for an evening concert performance. By analogy these caprices by Chits can be confidently recommended as an excellent preparation for a violinist; but their technical difficulties are as far in advance of those of Cramer for the pianoforte as, say, the Tchaikovsky Violin concerto is to one by Mozart.

Seven Scottish airs. Arranged by G. von Holst. No. 28 of Novello's Albums for pianoforte and stringed instruments.

[Novello & Co., Ltd.]

Mr. Gustav von Holst has skilfully arranged seven Scottish airs as a Quintet for pianoforte and strings. The setting should find favour in school circles where there are string orchestras. With the exception of 'Auld lang syne,' which effectively concludes the whole, the chosen tunes are well away from the beaten track, and include such gems of melody as 'My love's in Germany,' 'O how could ye gang, lassie.' &c. The string parts present no special difficulties.

FOLK-SONGS.

Eighteen folk-songs from Somerset (School-song edition). Collected and arranged by Cecil J. Sharp.

[Novello & Co., Ltd.]

The growing popularity of these examples of native airs is a gratifying reward for the labours of Mr. Sharp and his fellow enthusiasts. Eighteen of the Somerset songs are now issued in separate numbers, in a cheap and handy form, as well as in albums. 'I'm seventeen come Sunday,' 'The keys of Canterbury,' 'O no, John,' and several others in this collection will need no introduction. The artistic nature of Mr. Sharp's accompaniments is well known.

BOOKS RECEIVED.

Beethoven's Letters. A critical edition, with explanatory notes, by Dr. A. C. Kalischer. Translated, with preface, by J. S. Shedlock, B.A. Two volumes, with illustrations and facsimiles. Pp. xxxii. + 439; xx. + 486. 21*s.* net. (J. M. Dent & Co.)

Old Irish Folk Music and Songs. A collection of 842 Irish airs and songs hitherto unpublished. Edited, with annotations, for the Royal Society of Antiquaries of Ireland, by P. W. Joyce, LL.D., M.R.I.A., President of the Society. Pp. xxxvi. + 408; 10*s.* 6*d.* net. (Longmans, Green & Co.)

Edward MacDowell. A Study. By Lawrence Gilman. Pp. xvi. + 190; 5*s.* net. (John Lane.)

The Psychology of Singing. A rational method of voice-culture based on a scientific analysis of all systems, ancient and modern. By David C. Taylor. Pp. xix.+373; 6*s.* 6*d.* net. (New York: The Macmillan Company.)

The Flute and Flute-playing. By Theobald Boehm. Translated and annotated by Dayton C. Miller, D.Sc. Pp. ix. + 100; $1.50. (Sold by Messrs. Rudall, Carte & Co.)

The Music of Speech. By Florence Farr. Pp. 27; 2*s.* 6*d.* net. (Elkin Mathews.)

The Leveller. A musical romance. By Alexander McArthur. Pp. 287; 6*s.* (Stanley Paul & Co.)

BACH CHOIR.

The length of the programme brought forward by the Bach Choir at Queen's Hall on March 2, has been unofficially attributed to a laudable desire to save trouble and expense by giving two concerts on the same evening! The two cantatas that were performed, 'Wachet, betet' and 'Der zufriedengestellte Aeolus,' do not reveal Bach at his best, as they contain a minimum of choral music. An eight-part choral motet might therefore with advantage have been substituted for one of these works. Besides paying homage to their master, the Society made it their duty to celebrate three centenaries. The death of Haydn and the birth of Tennyson in 1809 were commemorated by the performance of a new choral overture entitled 'Ave atque vale' (Op. 114), by Sir Charles Stanford, composed as a tribute to famous men 'such as sought out musical tunes, and set forth verses in writing.' The quotation is from Ecclesiasticus xliii. and xliv., which forms the text of the work. Except in the above words there was little direct reference to Tennyson, but the connection of the music with Haydn's name was made clear by frequent reminiscences of the well-known Austrian National Hymn. The overture represents Sir Charles Stanford in his happiest vein, and possesses qualities that should ensure frequent performance. The Bach Choir's contribution to the Mendelssohn celebrations, though somewhat belated, was one of the most worthy that has been offered, as it took form in a performance of the 'Walpurgis night.' Mr. William Higley was the soloist in Mendelssohn's cantata. Others who took part in the concert as solo singers were Mrs. Henry J. Wood, Mrs. George Swinton, Mr. Charles Child and Mr. Francis Harford. Dr. H. P. Allen conducted. Included in the programme were Brahms's Variations on a theme by Haydn.

MR. BEECHAM'S CONCERTS.

That Mr. Beecham, so soon after his separation from the New Symphony Orchestra, should be able to command the services of another first-rate orchestra is a significant tribute to the executive resources of the metropolis. The boldness and breadth of his schemes deserve the heartiest recognition, and it may be hoped that the general public will soon realise that these concerts deserve their enthusiastic support.

At the first concert—given at Queen's Hall on February 22—the programme proved to be of great interest. It opened with Berlioz's 'Carnaval Romain' overture, which was splendidly played. A 'symphonic impression'—as it was styled in the programme—'In the Fen country,' by Dr. Vaughan Williams, was performed for the first time, and is a highly creditable product of the composer's thoughtful and imaginative attainments. It is a meditative and moody composition relieved by a fine, strong climax, which, if not of obvious significance, is at least fully interesting as absolute music.

A striking item in the programme was the cantata, if such it may be called, entitled 'Sea drift,' for baritone solo, chorus and orchestra, by Frederick Delius. This highly original and characteristic setting of Walt Whitman's sadly beautiful poem was performed at last year's Sheffield festival. On that occasion it was received dubiously, mainly, we venture to say, because its apparent formlessness and strange choral and orchestral idioms did not square with the preconceived ideas of the audience. For our own part we found that the consistency of style and feeling that pervade the work left a general impression of organic unity and form. This feeling was deepened by the finely sympathetic interpretation given under Mr. Beecham, who conducted the whole work from memory. Mr. Frederic Austin sang with great feeling the difficult, and not very vocal, solo portions. The choir was the North Staffordshire District Choral Society (conductor, Mr. James Whewall). This is one of the best choirs in the country. Sweet blendfulness rather than voluminous sonority is the speciality of its tone. The concert concluded with an impressive performance of Berlioz's *Te Deum* for three choirs, orchestra and organ. This fine work admirably suited both the orchestral and choral resources. The brass instruments were relatively perhaps too much in evidence, and the 'third choir'—the music for which is in unison, and which was intended by the composer for children's voices—was not strong enough. It is strange that this product of Berlioz's genius is not more often performed.

At the concert given on March 15, the most attractive feature was the performance of the symphonic poem 'Jour d'Eté à la Montagne' (Op. 61), by Vincent d'Indy. This remarkable work, dated 1905, consists of three sections, respectively entitled, Aurore, Jour, Soir. The poetic basis of the music was suggested by passages from 'Les Heures de la Montagne,' a prose poem by Roger de Pampelonne. In the first movement the strings are divided into twenty parts, and the effects obtained by this and other means are remarkably original and fascinating. The high colour and buoyancy of the second movement maintain the interest thus excited, and the suggestively picturesque third movement rounds off the day with many novel and beautiful effects. It is not possible in this brief notice to deal at all adequately with so notable a work of the extreme modern French school. We must be contented with the record of a general impression that this is a composition displaying great originality and much beauty of a new kind. Mr. Beecham conducted with conspicuous skill and decision, and Mr. Harold L. Brooke efficiently played the slight pianoforte part somewhat singularly introduced into the score. Another comparatively new work brought forward was Mr. Frederic Austin's Rhapsody for orchestra, entitled 'Spring.' This bright and well-scored piece was first performed by Mr. Henry J. Wood's Orchestra in 1907, and it fully deserved resuscitation. A fine performance of the 'Meistersinger' overture opened the concert, and Signor Tamini was the vocalist.

LONDON SYMPHONY ORCHESTRA.

Dr. Richter conducted the concert at Queen's Hall on March 1. The programme was as follows:

Overture.. ..	.. Benvenuto Cellini	*Berlioz.*
Scena for baritone and orchestra	'The ballad of the Bird-bride' Mr. Charles W. Clark.	*W. H. Bell.*
Tone-poem	'Don Juan'	*Strauss.*
Eroica Symphony ..	.. ..	*Beethoven.*

Mr. Bell's new work is a setting of a poem by Rosamund Marriott Watson, founded on an Eskimo legend. The story is told of a flock of seagulls who are changed into fair young women, one of whom is taken to wife by the narrator, who promises never again to kill a seagull. A time of stress, however, arrives and he forgets his promise. His wife and children become gulls and fly away, and the husband is left alone to bewail his loss. This is a story that gives ample scope to the modern composer. Of the opportunity afforded for a descriptive musical seascape, Mr. Bell has fully availed himself, and his gift for picturesque orchestration has stood him in good stead. The emotions of the narrator, however, are less happily portrayed, and the composer hardly shows the same skill in writing for the voice as in scoring for the orchestra. The work, however, is a distinct advance in freedom of expression, and its individuality and technical mastery place Mr. Bell in a high position among young English composers. The orchestra played this and the other modern works on the programme with less than their customary brilliance. There was a suggestion of insufficient rehearsal. This should be carefully guarded against.

On March 22, Dr. Richter made his last appearance at these concerts for the present season. Not the least attractive feature of the programme was Sir Hubert Parry's Variations for orchestra on an original theme, a composition full of strength and vitality and characteristic of the composer's style, but revealing nothing in common with modern extravagancies. Mr. Leonard Borwick played Mozart's G major Pianoforte concerto.

Elgar's Symphony is finding its way to the Antipodes. A performance of the work is announced for June next, to be given by the Sydney Orchestral Society, under the direction of Herr Slapoffski.

M. CLAUDE DEBUSSY.

The Debussy cult is making great progress in this country. It has reached that interesting stage when many people who are really desperately bewildered, affect to perceive beauties and wonderful meanings that have probably entirely escaped the attention of the composer. But there is no mistaking the depth and width of the influence Debussy is exerting on the art. His music may be classed as nebulous, fragile, diaphanous, and so on, but one cannot resist the languor of the hazy atmosphere with which it envelopes and mesmerises the listener. What one appears to miss is the attribute of strength and grip and clearness of purpose. It is nearly always veiled suggestion and an appeal to imaginativeness.

At the concert given by the Queen's Hall Orchestra on February 27, M. Claude Debussy conducted two of his most important compositions, namely: the three Nocturnes for orchestra, entitled respectively (1) 'Nuages' (2) 'Fêtes' (3) 'Sirènes,' which were first issued in 1890 and were now performed for the first time in England, and the well-known prelude 'L'Après-midi d'un Faune.' The poetic basis of the first movement, being 'the unchanging aspect of the sky, and the slow, solemn movement of the clouds dissolving in grey tints lightly touched with white,' is exactly fitted for the display of Debussy's peculiar genius. 'Fêtes' has a higher intensity of tone, and exhibits the composer's fine sense of rhythm and colour. In 'Sirènes' a choir of female voices is introduced. There is in this movement much subtle charm and highly-refined delicacy. The chorus is treated rather as an addition to the orchestral colour. The voices murmur melodious passages to the syllable 'Ah.' On this occasion the singing, which was undertaken by the ladies of Mr. Smallwood Metcalfe's Choir, was far too loud relatively. The performance of the work on the whole was a good one, although there were some hesitancies. In the second movement disaster seemed imminent, and M. Debussy was disposed to stop, but the band went on resolutely and happily recovered. The audience, whether for sympathy or satisfaction, encored the movement, and it was performed for the second time with great success.

Fine performances were given of Beethoven's 'Coriolanus' overture and of Wagner's 'Trauermarsch,' under Mr. Henry J. Wood, and M. Henri Marteau played very impressively Brahms's Violin concerto.

HERR ROSENTHAL'S REAPPEARANCE.

The concert given by the Queen's Hall Symphony Orchestra on March 13 was distinguished by the reappearance of Herr Moritz Rosenthal, who had not been heard in London for nine years. In spite of his long absence and the formidable list of great pianists who have gained the public ear in the interval, the name of Rosenthal remained one to conjure with, and it is no wonder that a large audience assembled to hear a pianist who was practically a newcomer. They found that the magic of the name that attracted them was even surpassed by the potent magic of his playing. Of no other artist can it be said with any semblance of truth that he combines all the virtues and avoids all the vices of pianoforte-playing. Herr Rosenthal played Chopin's Concerto in E minor and Liszt's Concerto in E flat in a manner that needs no comment. Besides supplying the accompaniments to these works, Mr. Henry J. Wood's orchestra was heard in Beethoven's C minor Symphony and the Introduction to the third act of 'Tristan.'

On March 17, Herr Rosenthal's powers were exhibited under conditions that allowed greater intimacy between player and audience, when he gave a pianoforte recital at Queen's Hall. The programme included the Carnaval of Schumann and the B minor Sonata of Chopin, and in other pieces the pianist found ample scope for his extraordinary virtuosity.

The accounts of the Norwich Musical Festival held in October last show a credit balance of £286 11*s.* 6*d.* Except in 1866—when the festival was attended by the present King and Queen (then Prince and Princess of Wales)—the gross receipts at last year's festival have not been exceeded during the past eighty years.

MR. EDWARD MASON'S CHOIR.

The principal object of this new organization is to produce 'new works by the young composers,' presumably British. Very well was this excellent purpose fulfilled at the concert given at Queen's Hall on March 16. At present the choir, numbering ninety-eight voices, is hardly strong enough to give great effect to works accompanied by a modern orchestra, but exhibits good tone and training. It may be hoped that the musical success so far achieved will bring many accessions to Mr. Mason's choral ranks. The programme was a varied one. Cowen's genial setting of 'John Gilpin' was followed by Charles Wood's picturesque song 'Ethiopia saluting the colours,' sung by Mr. Frederic Austin. A more ambitious performance was that of the cantata—we tremble to use this old-fashioned word—setting of 'The Blessed Damozel,' for mezzo-soprano and baritone soli, chorus and orchestra, by Edgar L. Bainton. There is obvious earnestness and endeavour to realise atmosphere in Mr. Bainton's music, but the treatment on the whole invites monotony, or at least it assumes a power of sustained attention to low tints that few, including ourselves, can claim to possess. The soloists were Miss Katherine Vincent, the possessor of a pleasing voice and an attractive style, and Mr. Frederic Austin. A novelty was the 'Symphonic poem' for chorus and orchestra, 'The skeleton in armour,' by Rutland Boughton, a composer who has made his name familiar by his music, his critical comments, and as conductor of a flourishing Birmingham society. In his highly descriptive setting of Longfellow's grim poem, Mr. Boughton displays considerable power to write effectively for chorus and orchestra. He indulges in many strange devices, but they always have interest and application to the situation. Some of the climaxes are very dramatic, and prove that he can feel strongly in terms of music. The performance was a fair one, but the lack of balance of choral and orchestral tone was sometimes conspicuous.

GUILDHALL SCHOOL OF MUSIC.

Hérold's opera, 'Le Pré aux Clercs,' which was last heard in England at Covent Garden in 1880, was performed by the students in the theatre of the School on March 4, 5 and 6. The work was well chosen as being melodious, gratefully written for the voices, and in every respect suitable for presentation by students, while the opera is not without interest to musicians. The plot deals with Queen Margaret of Valois, wife of Henry of Navarre and sister of the King of France, and is agreeably intricate and melodramatic, with a happy termination in two marriages. The chief parts were taken by Miss Lilian Allen, Miss Ethel Elmes, Miss Pansy Hooper, Mr. Alfred Steed, Mr. Eldon Dacre, Mr. Harold Lopresti and Mr. Arthur Gourlay, who achieved, on the whole, better success as vocalists than as actors. The choruses and dances were effectively executed, and in supplying accompaniments the School Orchestra did their work well. The performances were directed by Mr. Richard H. Walthew.

QUEEN'S HALL ORCHESTRA.

If all performances of 'Elijah' were as excellent as that given at Queen's Hall on Ash Wednesday (February 24) there would be less said about the degenerate style of the work. Mr. Henry J. Wood's reading showed all the individuality, artistic purpose and careful preparation that characterize his interpretations of important masterpieces, and in the choral portions he was admirably seconded by the quick responsiveness of the Leeds Choral Union, whose singing reflects the whole-hearted methods of their trainer, Dr. Henry Coward. The orchestral part was perfectly executed by Mr. Wood's own forces, and the solo music was undertaken by distinguished artists. Especially noteworthy was Mr. Thorpe Bates's conception of the rôle of the Prophet, which he may almost be said to have re-created. Mrs. Wood, Miss Dilys Jones and Mr. Walter Hyde sustained their reputations, and the second quartet consisted of Miss Eva Rich, Miss Amy Skerritt, Mr. William Burrows and Mr. Walter Scott.

London Concerts.

ROYAL CHORAL SOCIETY.

The Royal Choral Society signalised Ash Wednesday (February 24) by a performance of Elgar's 'The Dream of Gerontius,' a work that in its devotional spirit was highly appropriate to the occasion. The choral and orchestral portions were well executed, although many of the subtleties of the latter were necessarily lost. But the acoustical design of the Albert Hall added not a little to the gruesomeness of the Demons' chorus by sending mocking echoes from all sides. The solo music was in the capable hands of Miss Edna Thornton, Mr. Gervase Elwes and Mr. Dalton Baker. Sir Frederick Bridge conducted.

PHILHARMONIC SOCIETY.

At the concert given at Queen's Hall on March 3, the principal features were the first appearance in England of Mr. Bruno Walter, of Vienna, as a conductor, and the performance of the overture to Miss Ethel M. Smyth's opera 'The Wreckers.' Mr. Walter proved his ability by securing fine interpretations of Schumann's Symphony in B flat, and of Beethoven's 'Leonora' Overture (No. 3). His speciality as exhibited on this occasion was a feeling for climax and strongly accented rhythm. Miss Smyth's picturesque and brilliantly scored overture, also admirably directed by Mr. Walter, made a great impression. Herr Sauer played in grand style Beethoven's Pianoforte concerto in E flat and two solo pieces, 'Ricordanza' (Liszt), and 'Allegro de Concert' (Chopin).

ORIANA MADRIGAL SOCIETY.

This excellent Society gave a concert at Portman Rooms on February 23, under the direction of Mr. C. Kennedy Scott. The programme was drawn entirely from music of the old English school, and contained madrigals by Wilbye, Bateson, Kirbye, Pilkington and Marson. The number and attitude of the audience showed that the revival of interest in this school of music is spreading. The principal soloist was Miss Hilda de Angelis. The other artists who assisted in various 'Ayres,' songs and rounds were Mrs. Medlicott, Mrs. Scott, Miss Ethel Duthoit, Mr. V. Hards, Mr. L. Rogers and Mr. F. Williams. The choral singing was smooth and refined, and in the style required by the music. It could have been improved on the technical side by a better balance of parts, which an increased male membership would secure.

LONDON CHAMBER CONCERT ASSOCIATION.

A series of concerts given by this excellent organization at the Royal Palace Hotel, Kensington, has now been in progress since the beginning of the season. The chief place in the programmes is given to chamber music in which wind instruments take part. On March 6 the selection was entirely devoted to new works of this description. There were a Trio for clarinet, violoncello and pianoforte (Op. 20), by Vincent d'Indy; a Quintet for flute, violin, viola and violoncello, by J. Brandts-Buys, in four movements, illustrative of four sentences from the New Testament; and smaller pieces for flute, stringed instrument and pianoforte by Ch. Lefèbvre and H. Rabaud. The works brought forward on March 20 were also new to the public. In a Quartet for clarinet, horn, bassoon and pianoforte (Op. 6), by Mr. Harold Darke, the composer played the pianoforte part. A Serenade (Op. 77), by Max Reger, was included in the programme, and a Quintet for oboe, violin, viola, violoncello and pianoforte by Th. Dubois.

Mr. Charles Gardner gave a lecture-recital on 'The life and works of William Sterndale Bennett,' at Queen's College, Harley Street, on March 10.

SOCIÉTÉ DES CONCERTS FRANÇAIS.

The concert given by this excellent Society at Bechstein Hall, on February 26, was devoted to the works of Claude Debussy. The most important items were the first Quartet for strings and the Danses 'Sacrée' and 'Profane' for the chromatic harp and small string band. The former work was admirably performed by MM. Willaume, Morel, Maçon and Feuillard. The music exhibits the composer's great originality and peculiar idioms. The Danses are less easy to understand on one hearing. At least it can be said that they held the attention if they did not at once excite admiration. The harp part was beautifully played by Madame L. Wurmser-Delcourt, and the other parts were also well sustained. M. Ricardo Viñes played six pianoforte solos with fine technique and expression, and nine songs were sung with considerable temperament by Mlle. Hélène M. Luquiens.

THE NEW SYMPHONY ORCHESTRA.

The first concert of this organization under its new conductor, Mr. Landon Ronald, at the Queen's Hall on March 10, was looked forward to with unusual interest and drew a large audience. The overture to 'Oberon' and Tchaikovsky's Symphony (No. 5) were splendidly performed, and Miss Irene Scharrer played successfully Saint-Saëns's Pianoforte concerto in G minor. The novelty brought forward was an orchestral piece entitled 'Françoys Villon,' by Mr. William Wallace, which was conducted by the composer. This work displayed much elegant fancy and not a little originality. Sometimes the purpose seemed vague, but the interest was nearly always constant. We hope to have another experience of this work.

The second of Mr. Theodore Byard's series of concerts at Bechstein Hall on March 11, derived interest from the inclusion of a new work by Señor Albeniz, a composer who is said to be the most remarkable representative of the new French school, but who claims to have nothing in common with Debussy, Vincent d'Indy, Dukas or Ravel. The latter claim was substantiated by his new work, a suite of six pianoforte pieces entitled 'Iberia,' intended for musical pictures of various localities in Spain. Señor Albeniz's music revealed many virtues, one of the foremost being a successful employment of airs of Spanish origin or character. Mr. Byard's contribution to the programme included Borodine's 'La princesse endormie,' Castillon's 'Le Semeur,' a song-cycle, 'Echoes,' by Mr. Landon Ronald, and songs by Schubert and Eric Wolff. Such a selection offered a varied field for the exercise of the remarkable power of characterization and interpretative methods which have placed Mr. Byard in the front rank of English vocalists.

On February 25, at the Salle Erard, Mr. Joseph Holbrooke again ventured upon a chamber concert for which the greater part of the programme was supplied by his own works. The three Sextets—two for strings and pianoforte and one for strings alone—that were performed are characteristic examples of the peculiar idiom and remarkable resource of the concert-giver's genius. Owing to an injury to Mr. Holbrooke's hand the pianoforte parts were undertaken by Mr. George Boyle. The programme included the 'Three blind mice' variations for pianoforte duet; and songs composed by Mr. Holbrooke and others were sung by Miss Lydia Stace.

The London String Quartet gave a concert at Æolian Hall on March 22. Three charming Idylls for string quartet by Frank Bridge and Beethoven's E flat Quartet (Op. 74) were included in the programme, and the interpretations given by the instrumentalists raised the hope that their association would be permanent and their success lasting. The proceedings were diversified with recitations given by Miss Lena Ashwell to pianoforte accompaniments composed and played by Mr. Stanley Hawley.

MR. THOMAS DUNHILL.

In giving three chamber concerts at Steinway Hall on March 5, 12 and 19, Mr. Thomas Dunhill was actuated by a laudable desire of bringing to the public notice examples of British chamber music. He was justified in including two works of his own in the scheme, for they showed qualities of ripe musicianship and inventive power. They were a Quartet for pianoforte and strings (Op. 16), played at the first concert by the composer and members of the Grimson Quartet, and a Sonata for violin and pianoforte (Op. 27), played at the second concert by Mr. Charles Schilsky and Mr. Dunhill. Other meritorious works that were performed at these concerts were Mr. John Ireland's Fantasie Trio, variations and fugue on an Irish theme for two pianofortes by Mr. Norman O'Neill, Mrs. Bredt-Verne's Fantasie Trio, and quartets by Mr. Montague Phillips and the late W. Y. Hurlstone. Mr. Dunhill's exertions deserve every form of encouragement, and it is to be hoped that they will rouse more widespread interest on future occasions.

Herr Fritz Kreisler's reappearance, after long absence from London, at Queen's Hall on March 5 attracted a large audience. His programme represented the works of some little-known violin composers of the old school, such as Pugnani, Martini, Lolli, Francœur, and included a well-conceived 'Introduction and Scherzo-caprice' for violin alone, written by Herr Kreisler himself.

Count Heinrich von Wesdehlen made a successful début as a pianist at Æolian Hall on February 25. He applied himself to familiar works, choosing César Franck's Prelude, Choral et Fugue as his chief number. His playing was distinguished by its decision, clearness of texture and expression without sentimentality.

Suburban Concerts.

The Alexandra Palace Choral Society gave a performance of Gounod's 'Redemption' on February 27, in which they lived up to their reputation as one of the most efficient choral bodies in London. The character of religious music has changed since Gounod's time, but it is clear that this work retains a firm hold on popular appreciation. The bass solos that play so important a part were admirably interpreted by Mr. Robert Radford. Miss Gleeson-White, Miss Maud Wright and Mr. James Davis also took part as soloists. Mr. Allen Gill conducted with his usual resourcefulness.

The Dulwich Philharmonic Society may be congratulated on the prominence given to the works of British composers in their programme on February 27, at the Crystal Palace. The programme included Dr. Esposito's prize cantata 'Deirdre,' in which the solo parts were worthily sustained by Miss Julia Caroli, Mr. Harold Wilde and Mr. Thorpe Bates; and a selection of old sea chanties arranged by John Bradford and Arthur Fagge. The choir sang really admirably, showing the results of careful training by their conductor, Mr. Arthur Fagge. The orchestra gave a satisfactory account of the Masquerade music from Sullivan's 'Merchant of Venice,' an 'Indian march' by Hyslop, and a set of Russian dances by Granville Bantock. A selection from Tennyson's 'Maud' song-cycle, by Dr. Arthur Somervell, excellently sung by Mr. Thorpe Bates, should not pass unnoticed.

The Goldsmiths' College Musical Society, New Cross, gave a concert on March 11, when the chief feature of the programme was Stanford's 'The Revenge.' The choir also sang 'Full fathom five' by D. J. Wood and Mendelssohn's 'Come, with torches,' and the orchestra played Schubert's 'Rosamunde' overture and three of Cowen's English Dances, also taking part in Rheinberger's Concerto for organ and orchestra, the solo part being played by Dr. R. T. White. The conductors were Dr. R. T. White and Dr. C. E. Jolley, Miss Gwendoline Rook and Miss G. M. Beech were the solo vocalists.

The Hampstead Conservatoire Choral Society, conducted by Mr. Paul Graener, gave a concert on March 16, when the programme included Grieg's 'Autumn storms,' 'Songs of innocence' (female voices), by H. Walford Davies, and Rossini's 'Stabat Mater.' The choir was assisted by the excellent Hampstead Conservatoire Orchestra (of which Mr. René Ortmans is conductor), and an able quartet of solo vocalists was provided by Mrs. Frank Morris, Madame Blanche Newcombe, Mr. Gwynne Davies and Mr. William Waite.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15, 1909.

The novelty at the last Philharmonic concert was a 'Symphonic Prologue' by Max Reger. This very earnest and exceedingly clever composer has of late years achieved a great reputation, and for this reason it is the more to be regretted that the new work, of which the length is out of proportion to the interest of its subject-matter, should have won only slight success. The remaining numbers of the programme were received with enthusiasm, and Director v. Weingartner ended his season's duties as conductor in complete triumph.

The Konzertverein and the Tonkünstlerorchester performed two symphonies by Gustav Mahler with brilliant success. Among violin virtuosi, Eugene Ysaÿe is pre-eminent, having given three concerts in quick succession to full houses, and winning unparalleled success with an extremely soulful if strangely coloured performance of the Brahms Concerto. Bronislaw Huberman's recitals were also successful, and quite recently the American violinst, Francis Macmillen, won recognition by his extremely brilliant playing. Among pianists, Emil Sauer, Moritz Rosenthal, Alfred Grünfeld and Leopold Godowsky appeared successfully. The last-named has meanwhile been made director of the pianoforte school of the Imperial Academy of Music. The Gesellschaft der Musikfreunde has given a performance of Berlioz's dramatic symphony, 'Romeo and Juliet,' for the first time in its entirety.

At the Hofoper the preparations for the first performance here of Richard Strauss's 'Elektra' have been taxing the management to the utmost. The Volksoper had considerable success with Richard Heuberger's opera 'Baby,' which is drawing full houses. Interesting was the revival of Rousseau's 'Le devin du village,' which takes the place of curtain-raiser before the 'Fledermaus' at the little Soubrette Theatre. The delicate and clever music was very pleasing, and made us wish that the larger opera houses also would more frequently revive equally worthy works in the old style.

RICHARD VON PERGER.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT)

Two chamber concerts were given on January 23 and February 25, at Queen's College, or University as it is now designated. On the first occasion the artists were Mr. Montagu Nathan's Quartet (Messrs. Nathan, Dunford, Drake and Kordy), Miss Florence Nixon (vocalist), and Mr. Sawyer (pianoforte); and at the second concert the performers were Mr. Henry Verbrugghen, Miss Ailie Cullen, and Miss Renouf (vocalist). The Philharmonic Society's third concert on February 5 was of a miscellaneous character, at which Elgar's 'Cockaigne' overture was the only item that need be mentioned, as having been given

for the first time in Belfast. The vocalists were Madame Kirkby Lunn and Mr. Arthur Royd, and M. Zacharewitsch was the violinist.

The Philharmonic Society's season was brought to a close on March 12, when Beethoven's great Mass in D was performed in a very creditable style. This very difficult work had been most diligently prepared under Dr. F. Koeller, and the result must have been most gratifying to him and his excellent choir. The soloists were Miss Eleanor Felix, Miss Annie Grew, Mr. Hector Lightfoot and Mr. John Saville. The exquisite violin obbligato to the Benedictus was most artistically and sympathetically played by Miss Isabel Leetham, of Manchester. The second part of the concert included Cowen's cantata 'John Gilpin.'

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Clifton Quintet gave its third chamber concert at Queen's College on February 23. The programme included Dvorák's String quartet in G (Op. 106), Brahms's Pianoforte quartet in A (Op. 26), César Franck's Sonata for pianoforte and violin in A, and two pianoforte solos by Liszt, the Etude de Concert in F minor and the 'Gnomenreigen,' all of which were admirably rendered.

At the Birmingham Festival Choral Society's concert on February 25, the chief attraction was Elgar's 'King Olaf.' The work was listened to with great interest, especially as, under the careful beat of Dr. Sinclair, the rendering was marked by poignant realisation of tone-colour, attack, and intelligent dramatic delivery. The choir sang magnificently and the orchestra has rarely played better. The soloists were Madame Gleeson-White, Mr. John Coates and Mr. Frederic Austin. The second part of the concert opened with a delightful performance of Elgar's orchestral suite 'The wand of youth,' No. 2, heard here for the first time. The work pleased immensely, and a section had to be repeated. The concert terminated with a fine interpretation of Parry's 'Blest pair of Sirens.'

The Victoria Male Choir's annual concert was given in the Town Hall on March 6, under Mr. W. E. Robinson, who has succeeded the late Mr. John Northwood as conductor of the choir. The well-rendered part-songs included Walford Davies's 'Hymn before action,' Leon Paliard's 'The voice of the torrent,' Mendelssohn's 'Fair Semele's high-born son,' Bantock's 'Marching along,' 'Give a rouse,' and 'Boot and saddle,' Elgar's 'The reveille,' and German's 'O peaceful night.' The solo vocalists were Madame Aston, Madame Marguerite Gell, and Mr. Lewys James.

The Midland Musical Society gave a performance of Elgar's 'The black knight,' on February 27. The programme included the third act of 'Lohengrin,' in which the principal parts were well sustained by Miss Nellie Finch, Mr. Joseph Reed and Mr. Harry Dowing. Miss Marjorie Sotham played some pianoforte solos, and Mr. A. J. Cotton conducted.

Mr. Arthur Nikisch conducted the London Symphony Orchestra at the Harrison concert on March 8, and gave a magnificent reading of Tchaikovsky's fifth Symphony. The last Max Mossel drawing-room concert of the season was given at the Grosvenor Room, Grand Hotel, on March 11, the attraction being the appearance of Mrs. Henry J. Wood, accompanied on the pianoforte by Mr. Henry J. Wood. The Max Mossel String Quartet, led by Miss Muriel Warwood, played a String quartet by Borodin, and one by Schubert, with perfect unanimity and refined tone-colour.

Dr. Cowen conducted the concert of the Birmingham Concerts Society on March 2, when he secured fine performances of Schumann's Symphony in D minor, and of his own second set of 'Old English Dances.' The solo pianist was Leopold Godowsky, who played Beethoven's G major Concerto. The last concert organized by this Society for this season was given in the Town Hall on March 16, under Mr. George Halford's conductorship. Sir Charles Santley was the vocalist, and the symphony was Tchaikovsky's 'Pathétique,' excellently played by the orchestra.

The Birmingham Choral and Orchestral Association gave a concert-version of Edward German's sparkling opera 'Merrie England,' in the Town Hall, on March 13, under Mr. Joseph H. Adams's direction. The work pleased enormously, and the whole concert has to be recorded as a great artistic achievement.

The second concert of accompanied and unaccompanied choral music, specially arranged for this season by the New Choral Society, was given in the Town Hall on March 18, under Mr. Rutland Boughton's conductorship. The selection included Bach's motet 'Praise the Lord,' Walford Davies's 'Hymn before action' (male voices), Bantock's 'The Tyger' (eight parts), Edgar Bainton's 'The miracle,' and H. Orsmond Anderton's 'To Autumn' (female voices). The choir still needs strengthening in the tenor department in order to secure a better tone-balance, the chief feature of this organization being the splendid timbre of the sopranos. The conductor was represented by two songs, 'The dead Christ' and 'To freedom,' sung by Madame Marie Brema. Mr. Willy Read, the solo violinist, gave a virile interpretation of Bach's 'Chaconne.'

The Moseley Choral Society gave a Mendelssohn concert at the Moseley and Balsall Heath Institute on March 18, under the able conductorship of Mr. W. Berridge Hicks. A good performance was given of the 'Hymn of praise' and 'Loreley,' the solos being well sung by Madame Laura Taylor, Master Wilfred Hudson and Mr. J. Alban Cohen. The orchestra and choir, numbering 120 performers, realised an excellent ensemble. Miss Emmeline Miles played the Pianoforte concerto in G minor with technical ability, and was artistically accompanied by the orchestra.

MUSIC IN BRISTOL AND BATH.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Symphony Orchestra gave their second concert of the second season at the Victoria Rooms on March 3, under the direction of Mr. Arthur H. Peppin, music master at Clifton College. The principal work performed was Beethoven's eighth Symphony, which was excellently interpreted and evoked great applause from the large audience. An admirable rendering was also afforded of Max Bruch's Violin concerto in G minor, the soloist being Mr. Otto Milani. The programme also included Schubert's 'Rosamunde' Overture and Grieg's Symphonic Dances (Op. 64). The vocalist was Madame Marie Alexander, who sang 'Mon cœur s'ouvre à ta voix,' from 'Samson et Dalila,' and 'My heart is weary,' from Goring Thomas's 'Nadeshda.'

On March 10, the Bristol Temperance Choral Society gave their twenty-eighth annual concert in the hall of the Young Men's Christian Association. The first part consisted of a performance of Roland Revell's operetta 'The outlaw's wooing,' the principal vocalists being Miss Kate Cherry, Mr. Robert Courtney and Mr. Alfred de Manby. The choir numbered about 100 voices, and the conductor was Mr. F. Stone.

The Clifton Quintet gave their fourth concert for the season at the Victoria Rooms on March 11, and afforded gratification to a numerous audience. The performers were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Beethoven's Quartet in F minor (Op. 95) and Brahms's Pianoforte quintet in F minor (Op. 34) were finely rendered. Mr. Parsons played Debussy's 'Children's corner,' and Mr. Maurice Alexander contributed Tchaikovsky's Meditation (Op. 42), and a Scherzo in A, by Mr. R. O. Beachcroft, of Clifton College. The latter, a sportive composition, so delighted the hearers that it had to be repeated. Mr. Arthur Walenn contributed some songs with much charm.

There was a large attendance at the Victoria Rooms on March 13, when the last for the season of Mr. George Riseley's Popular Concerts was given. The orchestra was composed of the Bristol Society of Instrumentalists, and several local professional players. Saint-Saëns's Concerto in G minor was performed, with Miss Mildred Pritchard at the pianoforte, and the other instrumental features of the concert were Beethoven's Overture 'Leonora No. 3,' the 'Der Freischütz' Overture, the Introduction to Acts I. and III. of 'Lohengrin,' and German's 'Nell Gwyn' dances, all of which were well rendered. The vocalists were

Mrs. Archbold and Mr. R. H. Byers, whose songs were well received, Mr. G. Herbert Riseley being the accompanist. The concert was directed by Mr. George Riseley with his accustomed ability.

The Avonmouth Choral Society, on March 19, gave a performance of Haydn's 'Creation' in Shirehampton Public Hall. The soloists were Miss Elizabeth Morgan and Messrs. F. G. Board and F. C. Preston, both of Bristol Cathedral. The choir numbered sixty voices, and the band comprised several members of the Bristol Symphony Orchestra, with Mr. Hubert Hunt as leader. Mr. W. Powell conducted a creditable rendering of the oratorio, which was listened to with interest by a large audience.

BATH.

The Bath Orpheus Glee Society gave their annual concert in the Assembly Rooms on February 22, assisted by Miss Betty Booker, vocalist, and Mr. J. W. Duys, violinist. The part-music performed included Cooke's 'Strike the lyre,' Pearsall's 'The river spirits' song' (madrigal), Moellendorff's 'A spring shower,' Lovatt's 'Slumber song,' Dr. G. W. Naylor's dramatic chorus, 'The charge of the Light Brigade,' Laurent de Rillé's 'The retreat,' two folk-songs, Kücken's 'Twilight is darkening,' and finally, in honour of the Mendelssohn centenary, his 'Hunting song' and 'Students' parting song.' Under the able conductorship of Mr. Henry J. Davis, the Society fully sustained its reputation.

Mendelssohn's 'Elijah' was performed by the joint choral unions of Bathgate and Armadale, at Armadale on March 10, and at Bathgate on March 17. At the former concert the principal vocalists were Miss Nellie Speedie, Mrs. Marion Christie, Mr. John Jamieson and Mr. Walter Harvey, who on the second occasion were replaced by Miss Ethel Lister, Miss Annie Johnston, Mr. James Davis and Mr. Albert Garcia. Both performances were conducted by Mr. Hugh Somerville, to whom great credit is due for the intelligent manner in which the choruses were rendered.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The principal event of the term was the performance by the University Musical Society of Bach's 'Passion' Music (St. Matthew) on March 9, if we may disagree with the leading University Journal, which assigns this honour to the visit of a popular ballad singer! Great thought had evidently been devoted to the presentation of the work, and the rendering was very impressive, although perforce given in the Guildhall. Notwithstanding that the performance lasted nearly three hours, very few of the audience left before the end. All the soloists were good, notably Mr. Francis Harford and Mr. Joseph Reed, and the choir were excellent, especially in showing considerable dramatic characterization in the various utterances assigned to them. Dr. Alan Gray conducted.

Other interesting concerts have been the three Wednesday Chamber concerts given by the Brussels Quartet, Mr. Leonard Borwick, and Miss Edith Clegg, and another led by Mr. Haydn Inwards which included Mozart's Divertimento for four strings and two horns, supposed to have been played only once before in England. Also the Symphony concert on February 16, when Saint-Saëns's 'Danse Macabre' and Schumann's Symphony in B flat were the chief items.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave its second concert for the season on March 11, when Dr. Esposito conducted the following programme: Beethoven's 'Coriolan' overture, Mendelssohn's Canzonetta (Op. 12), Elgar's 'Enigma' Variations, and Tchaikovsky's 'Pathetic' Symphony. Special interest was excited in the Elgar Variations, as it was the first performance, and a very good one, of this important work by the Society. The large and appreciative audience included His Excellency The Earl of Aberdeen.

On March 12 the annual distribution, by His Excellency the Earl of Aberdeen, of prizes to the students of the Royal Irish Academy of Music was held in the Royal University. At the subsequent concert the orchestra, under Dr. Jozé, played the 'Freischütz,' 'Oberon' and 'Fra Diavolo' overtures. The solo vocalists were Miss E. Jackson-Jones, Miss Adelaide Ward, Miss Gladys Jacob, Miss Winifred Allen and Mr. Thomas J. Collins. The solo instrumentalists were Miss Bertha Dowse and Miss Bessie O'Hart Bourke (violinists), Miss Lilian Dowse and Miss Dora Alton (violoncellists), Miss Sophie Vance and Miss Gertrude Cuolahan (pianists), and Miss Elinor Scott (organist), in addition to the usual organ recital given by pupils before the distribution of prizes.

The Leinster School of Music gave a performance on March 16, with orchestral accompaniment, of Cowen's 'The Rose Maiden,' under the conductorship of the Principal, Mr. S. Myerscough. The solos were well sung by Miss Evelyn Duffy, Miss Daisy Buckley, Miss Eva Biggart, Mr. W. H. Jones and Mr. T. V. Shellard. Miss Madalene Mooney played Mendelssohn's Violin concerto in the first part of the programme.

On March 6, Miss Nora Thomson (violinist) and Miss Madeleine Macken (soprano vocalist) gave a concert at which Dr. Brodsky conducted an orchestra which played the 'Don Giovanni' and 'Der Freischütz' overtures and the accompaniment to Mendelssohn's Concerto played by Miss Nora Thomson. Dr. Brodsky and Miss Nora Thomson played Bach's Concerto in D minor with orchestral accompaniment, the orchestra being conducted by M. Octave Grisard.

The Royal Dublin Society Chamber Music Recitals were concluded for the season on March 1 with an organ recital by Mr. Alfred Hollins, who played Bach's Prelude and Fugue in B minor and Boëllmann's 'Suite Gothique' and other pieces in his usual attractive and artistic style.

The Feis Ceoil or Irish Musical Festival has been fixed to take place during the week beginning May 17. Mr. Joseph O'Mara, who is at present fulfilling a five years' engagement in the United States, is coming to adjudicate in the solo-singing competitions.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the fifth of Mr. Simpson's classical concerts, on March 1, the programme consisted exclusively of works by Mr. Claude Debussy, and comprised examples of his songs, pianoforte compositions, and chamber music. Through illness the composer was unfortunately unable to be present, but all the artists who appeared had had the advantage of studying their music under his personal direction. The sixth concert, on March 6, consisted of a highly appreciated pianoforte recital by Mr. Emil Sauer.

In the Music Hall, on February 23, Mr. Kirkhope's choir (conductor, Mr. John Kirkhope), supported by a full orchestra led by Mr. Henri Verbrugghen, gave a splendid performance of Handel's 'Israel in Egypt.' The choir amply sustained their reputation for high-class work, the singing being excellent throughout; but special mention must be made of the exceptionally fine renderings of the 'Hailstone' chorus, 'He sent a thick darkness,' and 'The horse and his rider.' The soloists were Miss Gleeson-White, Miss Maie Thom, Miss Gertrude Lonsdale and Mr. John Coates.

An interesting lecture on J. S. Bach was delivered by Mr. A. Scott Jupp in the hall of North Morningside Church on March 2. This was followed by a musical programme of quite unusual merit, the performers being Miss Pearl Jupp, Miss Meta Sonntag and Mr. A. Scott Jupp (pianists), Miss Anita Howden and Mr. George Campbell (vocalists), and Mr. Winram (violinist).

The annual concert of the University Musical Society, conductor, Mr. J. A. Moonie, was given in the McEwan Hall on March 5. The choral works performed comprised Stanford's 'Last post,' Bishop's serenade 'Oh, by rivers,' Faning's 'Vagabonds,' Cliffe's 'Ode to the north-east wind,' and a musicianly setting, by Mr. Moonie, for four voices, of 'Gaudeamus igitur.' In view of the fact that the personnel of the Society must necessarily change to a considerable

extent each year, the conductor and the members are to be congratulated upon the high standard of excellence which is annually attained in performances of the choir. Songs were contributed by Miss Jean Waterston; and Miss Chrystal, accompanied by Miss Mabel Barrons, played Handel's Sonata in D major for violin and pianoforte. The accompaniments to the choral works were provided by an orchestra led by Mr. Siegl, and the organ was safe in the hands of Mr. T. H. Collinson.

The last of the four Historical Concerts, which are given annually in the University Music Class Room under the direction of Professor Niecks, was held on March 10. The programme was devoted to an exposition of choral works by three early English composers—William Byrd, Orlando Gibbons and Henry Purcell. The illustrations, some of rare beauty and charm, were delightfully performed by a section of Mr. Moonie's choir, conducted by Mr. J. A. Moonie. The organ accompaniments to the Purcell music were played by Mr. Matthew Shirlaw.

The Philharmonic Society, ably conducted by Dr. W. B. Ross, gave their annual concert in Queen's Hall on March 10. The singing of the choir in both the works performed—Mackenzie's 'Jason' and Coleridge-Taylor's 'Hiawatha's Wedding-feast'—afforded evidence of much careful study and training. The soloists were Miss Sara Maconochie, Mr. Alfred Young and Mr. Ashbridge Miller.

A concert in aid of the fund for the unemployed, and under the patronage of the Lord Provost and members of the Distress Committee, was given in the McEwan Hall on March 12. The programme included meritorious performances by the Grosvenor Orchestra (conductor, Mr. G. W. Crawford); part-songs by the Edinburgh Select Choir, a small but cultured body of singers conducted by Mr. George Short; and songs by Miss Bertha Bird, a brilliant soprano with a phenomenal range of voice, and Mr. Robert Anthony, a promising young baritone.

The Choral Union (conductor, Mr. T. H. Collinson) gave its annual concert in the Music Hall on March 1. Stanford's 'The Revenge' and Sullivan's 'Golden Legend' constituted the programme. The choir has perhaps never appeared to greater advantage than on this occasion. Quality of tone, degree of attention to phrasing, and balance of parts were alike admirable, the singing of the choral numbers 'O gladsome Light,' 'The night is calm,' and the epilogue 'God sent His messenger,' in the 'Golden Legend,' being really fine performances. The soloists were Madame Mary Conly, Miss Edna Thornton, Mr. Walter Hyde and Mr. Thorpe Bates. A full orchestra, led by Mr. Dambmann, supplied the accompaniments.

The Southern Choral Association (conductor, Mr. E. W. Winning) gave a very successful concert in the Livingstone Hall on March 19, at which the principal work on the programme, Elgar's 'The banner of St. George,' received an eminently satisfactory rendering, one that reflected great credit upon all concerned. Supported by the male-voices of the choir, Mr. George Campbell—a baritone who possesses a fine voice and highly-cultivated method—sang Stanford's 'Songs of the sea' in finished style and with rare dramatic insight.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the Pollokshields Philharmonic Society, the Verbrugghen Quartet (Messrs. H. Verbrugghen, G. Magrath, D. E. Nichols, and J. Messeas) gave a series of chamber concerts on February 22, March 1 and 8. In addition to quartets by Haydn, Mozart, Beethoven, and Schumann, Bach's Concerto (No. 2) in E, for solo violin, was reproduced in its original setting, viz., with accompaniment for five violins, viola, bass, and harpsichord. A somewhat unique feature at each concert were the introductory remarks contributed by Mr. Verbrugghen on the history and form of the works to be played, thereby giving to the performances an enhanced interest and educational value.

The second of the Bach Choir's chamber concerts took place on March 4, and was in all respects an unalloyed treat. The programme included a Trio for flute, violin and pianoforte, artistically played by Messrs. A. Halstead, H. Verbrugghen and P. E. Halstead; a Sonata for flute and pianoforte; Concerto for two violins and orchestra; and a rendering of 'The Peasants' Cantata' by the Bach Choir, under Mr. J. M. Diack, with Miss Rana Taggart and Mr. Walter Harvey as soloists. On the lines of the Verbrugghen concerts mentioned above, Mr. J. B. McEwan gave a short address on Bach's Chamber Music.

The University Choral Society, under Mr. A. M. Henderson, gave a very meritorious concert on March 9, when Brewer's 'Sir Patrick Spens' was brought to a first hearing in Glasgow. In that composition, and in a well-chosen selection of motets and part-songs, the choir showed a distinct advance on its former appearances both with respect to balance of parts and quality of tone, their singing being marked by considerable refinement and intelligence. Miss Margaret Horne was the solo violinist; and in a cycle of songs by Schumann, Mr. Horatio Connell proved himself a vocalist of great distinction. Mr. Henderson added to his duties as conductor those of solo pianist, and Mr. W. Forsyth played the accompaniments very successfully.

The Young Men's Christian Association Choir, ably conducted by Mr. R. L. Reid, gave a successful performance of Handel's 'Samson' on March 15. The choral numbers were sung with great spirit and good attack, to the accompaniments of Mr. W. H. Cole's orchestra, with Mr. J. E. Hodgson as organist, and the soloists—Misses E. Willox and A. Picken, and Messrs. J. F. S. Adams and Walter Harvey—did well in their respective parts.

To those whose tastes lie in the direction of unaccompanied choral singing, the annual concert of the Glasgow Orpheus Choir on March 18, offered a veritable feast. The great artistic success of this young choir is due not so much to its *personnel* as to the *esprit de corps* of its members and the unmistakable gifts as a choir trainer of Mr. Hugh S. Robertson, the conductor. In a programme consisting of no fewer than seventeen concerted numbers, ranging in point of variety and difficulty from the old 'repeating' psalm-tune 'Orlington' to Joseph Holbrooke's choral song 'Footsteps of angels,' the choir sang—almost entirely from memory—with charming finish and point. Vocal solos were contributed by Miss Antonia Dolores, Mr. Herbert Brown, and Masters Brian Williams and Alfred Darling, and the accompanists were Messrs. A. J. Lancashire and Gilbert Esplin.

The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, gave their second concert on March 19, when the programme included Mozart's 'Parisian' symphony, the overture to Gluck's 'Iphigenia in Aulis,' and Beethoven's fifth Pianoforte concerto (soloist, Mr. Wilfrid Senior). The playing of the orchestra, especially the string section, was marked by great brilliance, and the excellent ensemble furnished proof of careful rehearsal and thorough familiarity with the music performed. Mr. Walter Harvey's vocal solos lent variety to the programme.

Mr. Golan E. Hoole's choir gave a successful concert on March 22, the chief feature of the programme being Parts 1 and 2 of Haydn's 'Creation,' sung with good effect to the organ accompaniment of Mr. J. E. Hodgson. Of suburban music-makings the following deserve to be recorded: Cambuslang Choral Society (Mr. J. M. Diack, conductor), concert performance of Gounod's 'Faust'; Clydebank Choral Union (Mr. W. J. Clapperton, conductor), Haydn's 'Spring' and Parry's 'The Pied Piper of Hamelin'; Vale of Leven Choral Society (Mr. W. J. Clapperton, conductor), Handel's 'Acis and Galatea'; Coatbridge Choral Union (Mr. W. J. Clapperton, conductor), Haydn's 'Spring' and Mendelssohn's 'Hymn of Praise,' with full orchestral accompaniment.

Miss Thérèse Annie Harper died, we regret to record, at Dublin, on March 17, after a very short illness, in her forty-eighth year. She was the youngest daughter of the late Mr. Edmund B. Harper, a member of the well-known family of musicians of that name, and formerly a professor of repute in the Irish capital. Her mother (née Marianne Lincoln) was a distinguished vocalist, who sang with success at the Gewandhaus, Leipsic, during the Mendelssohn régime, and in this country.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

In view of Mr. Granville Bantock's unavoidable resignation as conductor of the Orchestral Society, the closing concerts of this season acquired an added interest. His great services to the Society and to English composers were alluded to in terms of eulogy in a speech made by Mr. Michell, honorary secretary of the Society, at the Gentlemen's Concert on February 27, and although Mr. Bantock's progressive policy in musical matters may not always have commended itself to the entire body of the Society's subscribers, there is no doubt that he is personally regarded with an esteem which borders upon affection. The programme on this occasion included Bach's Quadruple Concerto for violin, oboe, trumpet and flute, which were respectively well-played by Messrs. Akeroyd, Reynolds, Valk and Needham. Mr. Bantock conducted Debussy's 'Petite Suite,' and Mr. Fritz Cassirer, of Berlin, conducted Wolf's 'Italian Serenade' (solo viola, Mr. J. Nicholls) and Beethoven's second Symphony. The vocalist was Mr. Lloyd Moore, a local tenor with a sweet voice and artistic method. Dr. Lyon's pretty song 'Sunrise' was especially well received.

The Orchestral Society's closing concert on March 13 proved a memorable affair on account of the association of the orchestra with the Welsh Choral Union, conducted by Mr. Harry Evans, a collaboration which had the happiest results instrumentally and chorally in the performances of Mr. Bantock's highly original chorus with orchestra, 'Sea Wanderers' and Bach's cantata 'Sleepers, wake.' The splendid body of Welsh choralists, under Mr. Harry Evans, gained fresh laurels by the courage and enthusiasm with which they attacked and generally overcame the formidable difficulties of Mr. Bantock's work. It was conducted *con amore* by Mr. Harry Evans, and the composer was called to the platform. The first part of the programme included Sibelius's 'Finlandia' and Elgar's lullaby 'In Hammersbach.' Mr. Granville Bantock afterwards conducted an interesting performance (with Mr. Harry Evans as organist) of Bach's cantata 'Sleepers, wake,' in which the vocal solos were entrusted to Miss Florence Lee, Mr. David Ellis and Mr. Arthur Weber.

Mr. Ernest Newman has continued his lectures at the University, the subject on February 19 being Strauss's 'Till Eulenspiegel' and 'Tod und Verklärung,' while on March 5 his discourse was a retrospect of these two works with remarks on the later application of the principles employed. Mr. Newman's subject on March 12 was Mr. Granville Bantock's 'Omar Khayyam, and 'Sea Wanderers,' which he said technically were among the finest works of modern musicians.

The tenth concert of the Philharmonic Society took place on February 23, when Dr. Cowen conducted an augmented orchestra in Strauss's 'Till Eulenspiegel,' Beethoven's 'Eroica' symphony, Wagner's prelude to the third Act and Dance of Apprentices from 'Die Meistersinger,' and Berlioz's 'Apotheosis March.' The vocalist was Madame Frease-Green, and the choir had their single opportunity in Elgar's Spanish serenade 'Stars of the Summer night.'

The programme of the eleventh Philharmonic Concert on March 9 included the symphonic suite 'Scheherazade' (Rimsky-Korsakoff) and the 'Variations on a Rococo theme' for violoncello solo and orchestra (Tchaikovsky), played by Mr. Carl Fuchs. A new orchestral work, 'The Maid of Astolat,' by Mr. J. D. Davis, was also favourably heard on this occasion. Mozart's Symphonic Concertante (first movement) afforded opportunities to Mr. Rawdon Briggs (solo violin) and Mr. S. Speelman (solo viola). The vocalist was Madame Elena Gerhardt, whose pianoforte accompaniments were well played by Mr. Richard Epstein, and the choir was agreeably heard in Dr. Charles Wood's impressive part-song 'Nights of Music.'

The twenty-fifth annual concert of the Liverpool Cymric Vocal Union on March 6 deserves a special line of recognition, as does also the enthusiasm and devotion which has kept this fine body of male voices in corporate existence for so many years. Under the direction of Mr. J. T. Jones, Félicien David's symphonic ode 'The Desert' was chorally well sung, the spoken lines being effectively recited by Miss Marie Raynor. The vocal solos were sustained by Miss Amy Evans and Mr. Thomas Thomas, while the orchestra was led by Mr. John Lawson.

César Franck's Pianoforte quintet was performed at the Schiever concert on February 20, and another interesting work heard on the same occasion was Max Reger's 'Suite in the olden style' for violin and pianoforte. This was well played by Mr. Schiever, with Mr. Egon Petri at the pianoforte. Schumann's String quartet in A (Op. 41, No. 3) completed the interesting scheme.

The closing concert of the series was given on March 20, when Madame Marguerite Stilwell collaborated with the strings in Georg Schumann's Pianoforte quintet in E minor, and other works. The concert worthily closed a series which has been especially interesting on account of the diversity of the programmes.

Elgar's new Symphony had an enthusiastic reception in Liverpool at its first performance on February 26, conducted by Dr. Hans Richter. The interest which had been aroused was shown by the large audience, one of the largest ever assembled at a Richter concert. The music was heard with profound attention and made an evident impression. The remainder of the notable programme included Bach's third 'Brandenburg' Concerto for strings alone, Beethoven's overture 'Coriolan' and Strauss's 'Tod und Verklärung.'

An unusually large audience greeted Sir Charles V. Stanford and Mr. Plunket Greene at the Symphony Orchestra concert in the Sun Hall on March 15. The occasion was the performance of the 'Irish' Symphony, conducted by the composer, whose arrangement and orchestration of the Irish songs sung so admirably by Mr. Greene were also a potent attraction. Miss Llewella Davies, as solo pianist in Grieg's Pianoforte concerto in A minor, played very cleverly.

The West Kirby Choral Society gave a performance of Dvorák's 'Stabat Mater' on March 8, in which the vocal principals were Miss Emily Breare, Miss Mabel Braine, Mr. David Ellis and Mr. Horatio Connell. The singing of the choir was on the whole very creditable. Dr. W. B. Brierley, who conducted, is to be congratulated on the result of his labours, and also for reviving Dvorák's beautiful music. A new song by Dr. Brierley, with orchestral accompaniment, ''Tis night, the evening shadows deepen,' was a feature of the second part as sung by Mr. Connell.

The Warrington Musical Society gave a performance of Gounod's trilogy 'The Redemption,' on March 18, conducted by Mr. F. H. Crossley. The orchestra and chorus numbered 200 performers, and the vocal principals were Miss Marie Houghton, Miss Dorothy Truslove, Madame Lily Fairhurst, Mr. Cynlais Gibbs and Mr. Robert Burnett. The boys of the Warrington Parish Church choir formed the 'celestial choir,' the orchestra being led by Mr. R. H. Pearson, with Mr. W. H. Payton as organist. The work was generally well performed, and there was an appreciative audience.

An interesting and well-attended recital was that given by Mr. Josef Greene, a young pianist of merit and promise, on March 19. He had the co-operation of Miss Marie Raynor, an excellent reciter, and of Mr. John Lawson, whose violin playing gave great pleasure.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Mendelssohn Centenary was further remembered at the Hallé Concert of February 25, when the 'Hymn of Praise,' and Brahms's 'Requiem' were performed. The soloists were Miss Perceval Allen, Madame Annie Walker, Mr. Webster Millar and Mr. Herbert Brown. At the second performance of the Elgar Symphony on March 4, Dr. Richter threw a great deal of fresh interesting light upon the work. Mr. Pablo Casals, the solo violoncellist, played Dvorák's B minor Concerto (Op. 104) with a fine, singing quality of tone. An excellent rendering was given of Mendelssohn's 'Athalie' overture. At the twentieth and last concert, on March 11, the programme was devoted entirely to Wagner. With the valued co-operation of Miss Agnes Nicholls, Mr. Walter Hyde and Mr. Robert Radford, Dr. Richter was able to secure a splendid concert performance of the first Act of 'Die Walküre.' It is officially announced that, as substitutes for Dr. Richter during his absences next season, negotiations are in progress with Messrs. Felix Weingartner,

Felix Mottl, Arthur Nikisch, Henry J. Wood, and Max Fiedler, each of whom, it is hoped, will conduct one or more concerts.

At the extra Hallé concert of March 18, given annually on behalf of the Orchestra Pension Fund, a masterly rendering was given of Brahms's Violin concerto by Mr. Arthur Catterall. The orchestral selections were the 'Pathetic' symphony, Bach's overture (Suite) in B minor, for flutes and strings, and the 'Ride of the Valkyries.' Dr. Richter was greeted with special enthusiasm.

Dr. Brodsky conducted at the Gentlemen's Concerts on March 1. One of the most gifted of his pupils—Naum Blinder, a Russian musician—much distinguished himself in a performance of Max Bruch's Violin concerto in G minor. Mendelssohn was honoured again in the most robustly eloquent reading of the 'Scotch' symphony we have heard for many a long day. The final concert, on March 15, took the form of a Pianoforte recital by Mr. Ernst Lengyel von Bagota, the selections interspersed with part-songs and choral numbers rendered by a choir rehearsed and conducted by Mr. R. H. Wilson, chorus-master of the Hallé Concerts. The programme stated that Mr. Henry J. Wood had been invited to conduct next season's orchestral concerts.

At the Brodsky Quartet concert of February 24, Mr. Arthur Catterall was at the second violin desk in place of Mr. Rawdon Briggs. The programme contained Bach's Sonata in E major for violin and pianoforte, Beethoven's String quartet in C (Op. 59, No. 3), and Tchaikovsky's Pianoforte trio in A minor (Op. 50). Mr. Siloti was at the pianoforte.

A triumph of ensemble playing characterized the last concert of the Brodsky Quartet on March 17. The programme contained Smetana's 'Aus mein Leben' quartet; Beethoven's Pianoforte trio in D (Op. 70, No. 1); and Brahms's Sextet in G (Op. 36). Mr. Egon Petri was at the pianoforte in the Trio; and Mr. Alfred Barker and Mr. Leo Smith, both of the Hallé Orchestra, joined the Brodsky Quartet as second viola and second violoncello respectively in the performance of the Sextet.

At Mr. Brand Lane's concluding Subscription concert on February 27, Mr. Godowsky played some Chopin pieces, Miss Marie du Chastain contributed violin solos, and Miss Amy Castles and Mr. Dalton Baker were the vocalists. The choir sang admirably. There is considerable attractiveness in the orchestral suite by Mr. J. H. Foulds, entitled 'Holiday Sketches,' played at the Promenade concerts on February 20, the third movement, 'Evening in the Odenwald,' especially showing genuine poetic feeling. Mr. Arthur Catterall played De Beriot's Violin concerto, No. 7, and the 'Ballade and Polonaise' by Vieuxtemps. Mrs. Margaret Booth was the vocalist. At the concert of March 6, Mendelssohn's 'Midsummer Night's Dream' music was given, and the Canzonetta from the composer's first quartet was played by all the strings. Miss Ellen Arthan, a former student at our College of Music, meritoriously played the first movement of Beethoven's Pianoforte concerto in C minor, a Caprice by Arensky, and the Schubert-Liszt Valse-Caprice, No. 6. Mr. Alfred Heather was the vocalist.

The 'Italian' symphony brought a fresh tribute to the genius of Mendelssohn at the concert of March 20, an interesting feature of which was the performance by members of the orchestra of the Andante con Variazioni movement of Beethoven's Septet. Miss Phyllis Lett was the vocalist.

Indisposition unfortunately prevented Mr. Claude Debussy from being present at the French concert on March 2. His compositions filled the programme. Mr. Ricardo Vinès performed two groups of pianoforte pieces, entitled respectively 'Impressions,' and 'Images,' and Mlle. Helene Luquiens sang nine songs. Two 'Danses' served to introduce the chromatic harp, played by Madame Wurmser-Delcourt; and there was an interesting performance of the G minor String quartet, which the Edith Robinson Quartet had already introduced to a Manchester audience. Mr. Vincent D'Indy was able to fulfil his promise to take part in the following concert on March 8. His 'Poème des Montagnes' and César Franck's 'Prelude, Choral and Fugue' were remarkably well played by Mlle. Blanche Selva; and the same criticism applies to a violoncello solo—'Lied'—played by Mr. Fernand Pollain.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Elgar's 'The Kingdom' was given for the first time in Sunderland on February 26, when the Sunderland Philharmonic Society and the Leeds Symphony Orchestra united their forces. The choir sang throughout with refinement and intelligence, under the skilful and experienced direction of Mr. N. Kilburn, who had evidently spared no pains in the preparation of the work, infusing into the choral and orchestral forces under his control his own enthusiasm and zeal for a reverent and artistic performance. A highly capable quartet of solo vocalists was provided in Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Webster Millar and Mr. Herbert Brown. The successful carrying out of so ambitious an enterprise on the part of Mr. Kilburn and his loyal followers deserves the warmest commendation.

No more appropriate work could have been chosen for Dr. Richter's farewell to Newcastle on February 24, than Beethoven's Choral Symphony. The performance was a memorable one in every respect. The Hallé Orchestra was at its very best, and the choral portions were sung with splendid verve and precision by the Newcastle and Gateshead Choral Union who, on this occasion, celebrated their twenty-first season by an extra concert. Other orchestral items were Smetana's 'Lustspiel' overture, Wagner's 'Siegfried Idyll' and Brahms's 'Academic' festival overture. Under the direction of Dr. Coward, conductor of the Choral Union, the choir sang Bach's fine motet 'Sing ye to the Lord.'

The Postal Telegraph Choral Society gave a performance of unaccompanied music on February 26, ranging from old English madrigals and ballets to Bantock's 'The Tyger' and Boughton's 'Young Herchard' folk-song variations. The choir showed an improved appreciation of this class of work. Pianoforte trios by Arensky and Tchaikovsky were played by the conductor, Mr. Edgar L. Bainton, and Messrs. Perry and Schott.

The Amateur Vocal Society (conductor, Mr. J. E. Jeffries) performed Mendelssohn's 'Athalie' on March 4, with organ and strings. Subscribers to the Harrison concerts met with a disappointment on March 12. Owing to difficulties in engaging the Town Hall, the Palace Theatre was taken for an afternoon, and the effect of the London Symphony Orchestra, conducted by Mr. Arthur Nikisch, was utterly ruined.

On March 16 the Armstrong College Choral Society gave its annual concert. The chief works were Beethoven's Mass in C and Vaughan Williams's 'Toward the unknown region.'

The fifth annual concert of the South Shields Orchestral Society, on March 17, presented an excellent programme, which was rendered with care and much attention to detail. Haydn's Symphony in C, Schubert's 'Tragic' symphony, and overtures by Mozart and Mendelssohn were the principal features. Mr. A. Adams conducted.

On March 18 and 19, two country societies on Tyneside gave their concerts—the Hexham Orchestral (conductor, Mr. N. Robson) and the Stocksfield Choral (conductor, Mr. N. Walker); the latter performed Parry's 'Ode on St. Cecilia's Day.'

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle-under-Lyme Philharmonic Society added their contribution to the Mendelssohn Centenary by a performance of 'Elijah' on February 28. There was a band and chorus of 150, and the interpretation throughout was excellent. Miss Lily Jeffrey, Miss Myra Dixon, Mr. John Needham and Mr. Joseph Lycett were the principals, and in some of the concerted numbers valuable assistance was rendered by Mrs. Mellor, Mrs. Shufflebottom, Mr. S. Thompson and Mr. Ernest Butterworth, members of the choir. A small but efficient amateur orchestra played the accompaniments. Miss Farmer was the organist, and Mr. John Cope conducted.

In view of the fact that in March, 1910, the various Pottery towns will become absorbed into the city of Stoke-on-Trent, the musical societies of the district are showing an equal readiness to adapt themselves to the change. The

Hanley Glee and Madrigal Society (conductor, Mr. John James), which has borne its honoured name for twenty-five years, announces that after March, 1910, it will become the 'Stoke-on-Trent City Choral Union.' The excellent Burslem Amateur Operatic Society (conductor, Mr. Frank Bennett) is to be known in the future as the 'Stoke-on-Trent Operatic Society.'

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Sacred Harmonic Society's orchestral concert on March 4 was memorable on account of its being the occasion of the first performance in Nottingham of Elgar's Symphony. Considering the difficulties of the work, and the fact that a large portion of the orchestra are amateur players, the results were most praiseworthy, and Mr. Allen Gill is to be heartily congratulated on the result. The programme included 'Finlandia' (Sibelius), and the 'Rienzi' and 'Hansel and Gretel' overtures. The vocalist was Mr. Thorpe Bates, whose singing was enthusiastically received.

The Long Eaton Choral Society performed Smart's 'Bride of Dunkerron' on March 9. The soloists were Miss Ethel Lister, Mr. James Davis and Mr. Charles Knowles. Mr. J. S. Derbyshire ably conducted.

On February 25 Miss Augustine Bisiaux gave her annual chamber concert, at which she played violin solos by Bach, Schumann and Wieniawski and took part in Rheinberger's Quartet in E flat (Op. 38).

A very interesting lecture on 'Sibelius and the modern Finnish school' was given at Loughboro Town Hall on March 13, by Mr. T. Henderson, of Darlington. Of the vocal and instrumental illustrations given on that occasion, special mention must be made of Miss Cantelo's pianoforte solos, which were admirably rendered.

The choir of St. Mary's, Nottingham, rendered selections from Bach's 'St. Matthew' Passion music on March 18, under the direction of Mr. F. Dunnill, with Mr. Wyatt at the organ, when the noticeable feature was the unaccompanied singing by the choir. The Beeston (Nottingham) Choral Society gave Handel's 'Samson' on March 19, when the solos were ably rendered by Madame Wilson-Moulds, Madame Ethel Edgar, Mr. Kingston and Mr. Downing.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first performance of the term took place in the Town Hall on January 28, when an excellent orchestral concert was given under the auspices of the Musical Club. On this occasion Dr. Allen's string band was supplemented by wind-instrument players from the London Symphony Orchestra. The chief features of the programme were Haydn's Symphony in E flat, and Beethoven's Pianoforte concerto in C minor, with Miss Fanny Davies as the soloist.

In the same building, on February 9, Herr Backhaus, assisted by Madame Ella Russell and Mr. Plunket Greene, gave an enjoyable concert. Three days later (February 12), in the Assembly Room of the Town Hall, Mr. Harold Bauer gave a recital at which he displayed his remarkable technique. At the Town Hall, on February 25, another excellent concert was jointly given by Madame Carreño and Miss Marie Brema. Curiously enough, as at Mr. Bauer's recital, the chief pianoforte solo was Beethoven's 'Appassionata' Sonata, and the differences in the rendering of the two performers were very instructive. Miss Brema's singing of Schubert's 'Erl-king' was beyond all praise.

The last concert of the term was given on March 4 in the Town Hall by the combined forces of the Choral and Philharmonic Societies and the Bach Choir, under the able conductorship of Dr. Allen. Dr. R. Vaughan Williams's cantata 'Toward the unknown region' and Brahms's 'Triumphlied' (Op. 55) were performed. The former work certainly needed more rehearsal, on account of its tonal difficulties and weird-like character. The 'Triumphlied' received a better rendering, and the broad, almost Handelian strains with which the latter portion of this beautiful work abounds evidently proved very grateful to the choir. A capital rendering of the 'Eroica' symphony afforded welcome relief to the vocal pieces.

On March 10, in the Sheldonian Theatre, the professor of music, Sir Walter Parratt, gave his terminal lecture to an appreciative audience, his subject being 'English Psalmody since the Reformation.' The illustrations were well given by a small contingent of the Choral Society, under Dr. Allen's direction. The lecturer said a good hymn-tune was by no means an easy thing to write, and that in many collections it would be found that the hymns and tunes were not always in sympathy with each other. In concluding his discourse Sir Walter invited the audience to rise and sing the first verse of 'When I survey the wondrous Cross.'

The Assembly Room was crowded on March 12 in order to hear a very interesting lecture on English Folk-Music by Mr. Cecil J. Sharp. This well-known authority lucidly explained the history of folk-song, its origin and development. Many charming examples of the species were given, and Mr. Kimber, of Headington, and his pupils gave graceful illustrations of the old Morris dances and jigs.

At the New Theatre, Aristophanes's 'Frogs' was performed for a week, beginning on February 17, by the Oxford University Dramatic Society. To this charming old-world play Sir Hubert Parry wrote most delightful music for its first performance here in 1892. This was again used, with a few slight additions, on the present occasion, and the clever music again gave proof of its wonted charm. The overture sounded as merry as ever, while the rollicking first chorus, *βρεχεχεχὲξ χοὰξ χοὰξ* (Brekekekex koax koax) was even more funny and amusing than before. Again the charming lilt of the obbligati accompaniment to the chorus *Χωρῶμεν ἐς πολυρρόδους* ('Now haste we to the flowery meads') was a real delight to listen to. No wonder that the genial composer received a well-merited ovation on Tuesday night. The chorus singers were admirably trained by Dr. Allen, who, with Sir Hubert Parry, shared the duties of conducting. The whole performance was a great success for the O.U.D.S.

We must not conclude this necessarily brief sketch without mentioning two recitals given in the Town Hall by blind organists, the first given on February 4 by Mr. W. H. Warrilow, organist of St. Barnabas Church here, and the second, on March 8, by Mr. W. Wolstenholme. Both gentlemen showed perfect command over the instrument, and their performances were greatly enjoyed.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The neighbouring towns of Rotherham and Doncaster have fixed upon a scheme of choral co-operation which in practice makes for efficiency and economy. Both possessing a choral society of similar size, and conducted by Mr. T. Brameld, they arranged a joint concert of the same work in each town, with identical orchestra and soloists. The audiences benefit by hearing a large chorus, and in other respects the method is of great advantage. Two years ago 'The Apostles' was so given, with striking artistic results. Last month the experiment was repeated with Berlioz's 'Faust.' Under so excellent a choir-trainer as Mr. Brameld, the opportunities for virtuoso choralism which Berlioz's showy work affords, especially in respect of variety and characterization, were fully seized, and an exceptionally brilliant and interesting performance was secured. The orchestra, largely made up of local players, included several amateurs. They played on the whole very creditably, the March and the Dance of Sylphs being admirably performed. Mr. Charles Tree was a sardonic and vocally equipped Mephistopheles, and the other parts were well sung by Miss Verrinder, Mr. Gwilym Richards and Mr. R. Crawshaw (Brander).

Among other interesting concerts during the past month, the following are deserving of mention: Cowen's 'The Rosemaiden,' by the Mexbro' Choral Society, conducted by Mr. W. J. Dickie; Cuthbert Nunn's cantata 'Everyman,' at St. Peter's (Abbeydale) Church, where Mr. C. E. Hornsby is doing excellent work; 'Elijah' by the Penistone Choral Society, under the enthusiastic direction of Mr. J. Cooper;

and a concert recital of 'Maritana,' by the Sheffield Choral Union, a keen and hardworking Society which has taken a fresh lease of life and vigour under its new conductor, Mr. Horace Reynolds.

An enjoyable concert was given before the Sheffield Chamber Music Society on March 9, by Miss Helene Dolmetsch, with whom was associated Mr. Arthur Catterall (violin) and Mr. Edward Isaacs (pianoforte) in a Sonata by Telemann.

MUSIC IN SOUTHPORT.

(FROM A CORRESPONDENT.)

Southport has maintained its enterprise in matters musical by a performance of Elgar's Symphony, a result due to the enthusiasm of Mr. A. W. Speed for all that is best in music. The work was given at the second Subscription Concert of the Southport and Birkdale Philharmonic Society, on March 12, at which the orchestra and choir numbered some 170 performers. Under the able direction of Mr. W. Speed, the orchestra—largely composed of members of the Hallé Orchestra, and supplemented by local amateurs—undoubtedly achieved a notable performance of this extremely difficult symphony. A wonderfully fine balance of tone characterized the interpretation, and at the end of each movement the audience were not slow to show their appreciation, both of the work itself and of the admirable rendering it received. The remaining orchestral pieces were the 'Meistersinger' overture, and Wallace's symphonic poem 'The Passing of Beatrice,' both of which were performed in a highly effective manner.

The singing of Mr. Speed's choir always gives pleasure. On this occasion they gave an excellent rendering of Dr. Brewer's bright and breezy choral ballad, for baritone solo and chorus, 'Sir Patrick Spens.' Dr. Charles Harriss's choral ballad 'The Sands of Dee' was also sung, and proved to be a highly picturesque work of simple pathos. The choir were heard to no less advantage in Jackson's unaccompanied part-song 'Sisters of the sea'; indeed, in whatever these well-trained choralists undertook to do, they acquitted themselves in a most praiseworthy manner.

Mr. Charlesworth, a fine artist with a fine voice, achieved great success in Wallace's 'Freebooter' songs. The heartiest congratulations are due to Mr. Speed upon the able manner in which he conducted one of the best concerts given in Southport. He so infused his forces with his own enthusiasm and artistic feeling that he obtained from all concerned the best possible results.

ELGAR'S 'THE KINGDOM' AT SWANSEA.

(FROM A CORRESPONDENT.)

The St. Paul's Choral Society successfully carried out an ambitious programme at the Albert Hall, Swansea, on March 15, when they produced Sir Edward Elgar's fine oratorio. The result justified the attempt, and 'report speaks goldenly' of the performance. It was apparent throughout that great care had been taken in preparation, and that the choir were fully imbued with the religious spirit necessary to a proper appreciation of the work. Much credit is due to the conductor, Mr. Harry Williams, not only for his training of the choir but for the command with which he held his forces, both choral and orchestral, in hand. The solo vocalists, also very able, were Miss Perceval Allen, Miss Gwladys Roberts, Mr. Alfred Heather and Mr. Llewellyn Bowen, who deserves commendation for successfully undertaking, at a few hours' notice, to replace Mr. David Hughes in the part of St. Peter. The oratorio was preceded by Elgar's 'Pomp and circumstance' march.

MUSIC IN WORCESTER.

(BY OUR SPECIAL CORRESPONDENT.)

The programme of the Worcester Festival Choral Society's concert on February 23 consisted of Mackenzie's 'Dream of Jubal,' and Elgar's Symphony. As the Symphony was given for the first time in the composer's native city, the occasion may well be regarded as a red-letter day in the annals of the Worcester Society. Sir Alexander Mackenzie's cantata is in itself no mean undertaking, but when to that are added the difficulties of Elgar's Symphony, played by an orchestra only partly professional, it will be admitted that the entirely successful result was one that calls for congratulations to all concerned. The 'Dream of Jubal' once more commanded attention and interest, the delicate accompaniments to the recitation being specially admired, while the choir displayed excellent tone and precision of attack, the Gloria, Hero's March, Funeral March and Invocation being excellent examples of spirited and expressive singing. It was quite evident that a firm hand had directed the training of the choir, and infused into its members the varying spirit of the work. Much disappointment was felt at the absence, owing to illness, of Sir Alexander Mackenzie, who had promised to conduct his 'Dream of Jubal'; but the intimate acquaintance with the score displayed by Mr. Ivor Atkins enabled him to give an excellent and satisfying performance. The solo vocalists were Miss Ida Kahn and Mr. Cynlais Gibbs, assisted in the quartet by Miss Newton and the Rev. A. L. Griffiths, while Mr. Charles Fry once more resumed his original position as reciter of Mr. Bennett's poetic lines.

Sir Edward Elgar's Symphony fully taxed the powers of the orchestra; but here again Mr. Atkins's thorough knowledge of the score produced a most satisfactory result, the difficulties being grappled with successfully and many of the inner beauties of the work being cleverly revealed. It was not to be expected that the audience would at once grasp the full significance of such a masterpiece, but the brilliancy of the *Scherzo* and the superlative beauty of the *Adagio* made as usual their instant appeal, while the final movement with its series of climaxes brought the work to a triumphant conclusion, resulting in an ovation by the crowded and fashionable audience to the conductor and his forces. Such a performance goes far to show that, given a clever conductor capable of infusing enthusiasm into the members of his orchestra, the Symphony is within the possibilities of efficient amateur orchestral Societies.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

A month ago I referred to the parlous position of the Leeds Municipal concerts, from which, in the interests of 'economy,' it was proposed to withdraw the subsidy of something under £200. The present state of affairs, according to a statement made at the last concert, is that this policy will be persisted in, but that a voluntary committee will be formed to run the concerts next season, and to be responsible for any deficit, while the Corporation may possibly graciously permit the Town Hall to be used free of charge for the purpose. This is by no means a merely formal concession, for an Alderman, who is a leader in this crusade of mean economies, when interviewed on the subject, complained that, beyond the actual loss incurred by the concerts, 'we have had to give them the free use of the Town Hall, which has involved considerable additional cost to the ratepayers, and has interfered with the possibility of the hall being let on remunerative terms for other purposes.' So the Corporation may perhaps nobly forego the occasional few pounds which might be earned by letting the hall, and permit it to be used for this distinctively educational purpose, which, it seems, is not worth the expenditure of something like a thirtieth of a penny in the pound on the rates.

The Municipal concert on February 27 gave prominence to Tchaikovsky, whose fourth Symphony, 'Francesca da Rimini' fantasia and 'Casse Noisette' suite were given with the most praiseworthy finish of detail, under Mr. Fricker's direction. Mr. Havergal Brian's 'English Suite,' first heard at these concerts two years ago, was repeated, and the prelude to the third act of 'Tristan' proved more effective than might be imagined, the melancholy solo for the cor anglais being very artistically played by Mr. F. Holt. Mr. Gordon Heller was the vocalist. The series ended on March 20 with a 'Wagner programme,' which experience has always shown to be a safe attraction. The fine 'Faust' overture and two extracts from the 'Götterdämmerung' had the advantage of being less hackneyed than most 'Wagner selections,' and Mr. Marsden Williams gave a creditable

performance of the splendid 'Wotan's Abschied.' Contemporary composers were represented by Debussy ('L'apres-midi d'un Faune') and Sibelius ('Finlandia'), so that we had a very characteristic programme of modern music, and one illustrating well the educational value of these concerts.

The popularity of Wagner's music was again shown on March 3, when the Subscription Concert was given up to it, and an exceptionally large audience was the result. Dr. Richter conducted a performance of the whole of the first Act of 'Die Walküre,' which in more than one respect can seldom have been surpassed. His own share, and that of the Hallé Orchestra, requires no description, and the cast of soloists—Miss Agnes Nicholls, Mr. Walter Hyde, and Mr. Robert Radford, all of whom have taken part in the recent Covent Garden performances—was of surpassing excellence.

The month has been distinguished by some interesting chamber concerts. First in date came a Debussy concert on February 25, at which the composer's recent 'Danses' for harp (Madame Wurmser-Delcourt) and strings were given, while the expert Parisian Quartet played Debussy's String quartet (Op. 10), Mr. Ricardo Vinès gave a series of the composer's remarkably individual pianoforte pieces, and Mlle. Luquiens sang a number of songs.

On March 8 the quartet party of which Mr. Rawdon Briggs, leader of the Hallé Orchestra, is the principal, came to Leeds, and in a very different line showed artistic qualities comparable with those of the Parisian party. Beethoven's noble Posthumous Quartet in A minor (Op. 132) and Brahms's beautiful String quintet in F (Op. 88) were charmingly played, with great technical finish, balance of parts, and warm yet refined feeling. Two days later, on March 10, the Leeds Bohemian Concerts brought their season to a close with a programme that had for its central feature Stanford's recent Quartet in G minor (Op. 99), which bears date October, 1906, and is still in MS. It is, as a matter of course, well-written, showing a thorough appreciation of the qualities and limitations of the string quartet, and is besides very gracious, fresh and attractive music, the first and second movements being delightfully spontaneous and genial. Coupled with it were Beethoven's early Quartet in D (Op. 18) and Dvorák's in F (Op. 96). A week later the last of the Rasch Quartet's concerts, on March 18, took place, the programme including Sinding's Quartet in A minor (Op. 70), and Schubert's delightful 'Trout' Quintet, the pianist in the latter being Mr. H. Percy Richardson.

On March 17 the London Symphony Orchestra paid a visit to Leeds, and under Mr. Arthur Nikisch gave a work with which his name is peculiarly associated, Tchaikovsky's fifth Symphony, the warmth and brilliant virtuosity of the performance being quite phenomenal. On February 23, Mr. Louis Pecskai gave a recital at one of the Leeds Musical evenings, and showed a very decided advance in his art by his masterly playing of a varied programme, including Handel's Sonata in A, Bach's Chaconne, and Max Bruch's G minor concerto. He owed not a little to the very sympathetic playing of his colleague at the pianoforte, Mr. Herbert Johnson.

BRADFORD.

On March 5, at the last of the Bradford Subscription Concerts, Elgar's Symphony was given for the first time in Yorkshire. Under Dr. Richter's direction the Hallé Orchestra played the work finely, and the power and distinction of the music were made very apparent, as well as the beauty of its finely-wrought details. The Symphony certainly improves with knowledge, and one cannot but rejoice that the composer has at last turned his attention to the highest type of art, and one moreover in which he can express himself with peculiar eloquence. May it soon find a successor! At this concert Mr. Pablo Casals gave a most artistic and sensitive reading of the solo part in Dvorák's Violoncello concerto, and Dr. Richter conducted a very sympathetic performance of the 'Siegfried Idyll.' On March 13 the Bradford Permanent Orchestra ended its season with a 'plébiscite' programme, which included the 'Peer Gynt' Suite (No. 1), 'Flying Dutchman' overture, German's 'Henry VIII.' dances, 'Finlandia,' 'Meistersinger' overture, 'Unfinished' Symphony, and Gounod's 'Marche Militaire' (named in the order of the voting). On the whole it must be pronounced a choice creditable to the taste of the subscribers, though the list submitted to them was one of fairly uniform excellence. Mr. Herbert Johnson played the solo part in Schumann's Pianoforte concerto in thoroughly musicianly style, and refrained from making it a mere piece of virtuosity, and Miss Phyllis Lett was the vocalist. Mr. Allen Gill conducted with his accustomed care and energy. On March 2 the Bradford Old Choral Society gave 'Elijah,' under Mr. E. J. Pickles, the principals being Miss Gleeson-White, Miss Cecile Vicars, Messrs. H. Turnpenney and Mr. Herbert Brown. The chorus sang with exceptional vigour and enthusiasm. On March 18 the London Symphony Orchestra, under Mr. Nikisch, appeared at one of the Harrison concerts, repeating the programme it had given at Leeds the evening before.

OTHER TOWNS.

At the Huddersfield Subscription Concert on March 2, Mr. Henry J. Wood appeared with the Queen's Hall Orchestra, in a programme which was full of bonnes bouches, Mozart's brief and brilliant 'Haffner' Symphony being the chief thing, while Debussy's 'L'après midi d'un Faune' and the air and variations from Tchaikovsky's Suite in G were remarkable for their finish and effectiveness. On March 5 the Huddersfield Choral Society gave, under Dr. Coward's direction, Handel's 'Israel in Egypt,' a work which suits this powerful chorus admirably. The soloists were Miss Perceval Allen, Miss Gertrude Lonsdale and Mr. Harold Wilde.

At Halifax the Orchestral Society, of which Mr. Van Dÿk is the conductor, gave Beethoven's eighth Symphony on March 4, in a fashion very creditable to a body chiefly amateur in its composition Massenet's 'Scènes Pittoresques' and the 'Euryanthe' overture were also satisfactorily played, and a very promising young singer was introduced in Miss Florence S. Taylor, who has a natural style of great charm. On March 11 the Halifax Choral Society gave a most interesting programme of three important works by living British composers—Stanford's 'Stabat Mater,' Elgar's 'Enigma' variations, and Parry's 'Pied Piper.' The soloists, Madame Conly, Miss Dilys Jones, Mr. Webster Millar and Mr. Dalton Baker, were thoroughly efficient, and the choir sang artistically. In the Variations the excellence of the orchestra of local professionals reflected credit upon the players, and upon the conductor, Mr. F. de G. English. Handel's genial Organ concerto in B flat, with Mr. H. E. Illingworth as the soloist, was another feature of this excellent programme. On March 3 the Keighley Orchestral Society, conducted by Mr. J. B. Summerscales, gave Mozart's 'Jupiter' symphony, and some compositions by Mendelssohn and Berlioz, Miss Edith Evans being the vocalist. 'St. Paul' was the work chosen by the Keighley Musical Union for its concert on March 16, the soloists being Miss Emily Breare, Miss May Peters, Mr. Joseph Reed and Mr. Francis Harford. Mr. Summerscales conducted.

The Morley Choral Society, on March 10, gave one of the best Mendelssohn programmes of any that have been arranged in connection with his centenary. His vocal music was represented by the strong and masculine Psalm 'When Israel out of Egypt came,' the 'Loreley' finale, and some part-songs; his orchestral works by the 'Midsummer Night's Dream' overture, a portion of the 'Italian' Symphony, the Violin concerto (soloist, Miss Lily Simms), and the 'Capriccio Brillante' for pianoforte (Mr. Laurence Bundle) and orchestra. This may be styled a really model programme, and it was more than satisfactorily carried out under Mr. Fricker's able direction.

On the same day the Cleckheaton Philharmonic essayed a revival of Benedict's 'St. Peter,' which, though not of profound interest in itself, served as the material for some good choral singing under Mr. W. H. Wright's direction. The principals were Miss Gwladys Edwards, Miss Lucy Nuttall, Mr. Wilfrid Hudson and Mr. James Pearson.

The York Symphony Orchestra, of which Mr. T. Tertius Noble is the conductor, gave a Mendelssohn programme on March 15, including the 'Italian' Symphony, the Violin concerto (soloist, Mr. Percy Sharman), and the 'Hebrides' overture, which were played with much brightness and enthusiasm.

At Hull, the Symphony Orchestra under Mr. Wallerstein gave the last concert of its regular season on March 3, to which an extra 'benefit' concert for the orchestra was added on March 24. On the former occasion the first three movements of Tchaikovsky's fifth Symphony and his taking 'Capriccio Italien' were played, together with Wagner's 'Flying Dutchman' overture, and Prelude to the third Act of 'Die Meistersinger.' Mr. Wallerstein conducted, making the most of the material at his disposal, and it was satisfactory to learn that, instead of a deficit of £200, the season has nearly paid its way. On March 5 the Hull Harmonic Society, under Mr. Walter Porter, gave the first and second parts of the 'Creation,' Miss Edith Evans, Mr. Joseph Reid, and Mr. Robert Radford being the soloists.

The Hull Philharmonic Society, on March 12, gave an exceptionally interesting concert. Save for a tendency to hurry the *tempi* which detracted from the clearness and dignity of the music, Brahms's second Symphony was most creditably performed under Mr. J. W. Hudson's direction, and the 'Parsifal' prelude, Saint-Saëns's Introduction to 'Le Deluge' (the violin solo very pleasingly played by Miss Evelyn Alexander) and three well-written characteristic dances by the conductor, were among the more striking features of the programme. Mr. Albert Garcia proved a most delightful vocalist.

Foreign Notes.

BARMEN-ELBERFELD.

Richard Strauss's 'Elektra' met with a most enthusiastic reception at its first performance here, given at the local Stadttheater. The same remarks apply to the first performance of the work at Barmen's twin town of Elberfeld.

BERLIN.

At the third concert of the Gesellschaft der Musikfreunde, under Oskar Fried, no fewer than four works were performed, all novelties, as far as Berlin was concerned. They were a 'Symphonic Fantasia' by the Swiss composer Volkmar Andreæ, a 'Totenmarsch' for male-voice chorus and orchestra by Siegmund Hausegger, a Symphony in C sharp minor by Wladimir Metzl, and the conductor's own 'Erntelied' for male-voice choir and orchestra.——At a concert given by the Berlin Teachers' Choral Society, the two recently-published humorous male-voice part-songs 'Der Weise Diogenes' and 'Musikantenprügelei,' by Mendelssohn, were produced and delighted the audience.——The Spanish violinist Joan Manén produced a symphony bearing the title 'Nova-Catalonia,' of his own composition, at a concert given by him in the Blüthnersaal on March 3.——The Städtischer Gesangverein of Aachen, numbering 400 members, which enjoys the reputation of being the foremost *a cappella* choir in the Rhinelands, gave a concert in the Blüthnersaal at which they sang Bach's motet 'Jesu, meine Freude,' the 'Beatitudes' from Liszt's oratorio 'Christus,' several part-songs by Brahms, and three old English madrigals by Dowland, Benet and Thomas Morley The performances, in every respect beyond criticism, delighted the astonished audience, who overwhelmed the singers and their excellent conductor, Professor Eberhard Schwickerath, with enthusiastic applause.——The programme of the last concert of the Philharmonic Choir, on March 15, was devoted exclusively to Bach, and included the cantatas 'Herr, gehe nicht in's Gericht,' 'Mein Liebster Jesus ist verloren,' the air 'Vergnügte Ruh', beliebte Seelenlust' (from the cantata No. 170), and the Magnificat in D. The performances under Professor S. Ochs, and with Professor Max Seiffert at the pianoforte as interpreter of the figured bass, were admirable in every respect.

BREMEN.

The Philharmonic Society, at an extraordinary meeting of the directors, appointed Kapellmeister Ernst Wendel, of Königsberg, as conductor, in place of Professor Karl Panzner, who goes to Düsseldorf as successor to Professor Julius Buths.

BOSTON.

M. Paderewski's first Symphony in B minor (Op. 24) was produced here by the Boston Symphony Orchestra, under Max Fiedler, and enthusiastically received.

BRUSSELS.

M. Edgar Tinel's sacred opera 'Katharina' (Sainte-Catherine d'Alexandrie) was produced with great success at the Théâtre Royal de la Monnaie on February 27. The work is a mixture of opera and oratorio, and though containing many beauties, it would seem doubtful whether such a strange combination of art styles is likely to ensure lasting success.

COLOGNE.

Professor Max Reger's latest work, a 'Symphonic prologue' for orchestra, was produced at the ninth Gürzenich concert. Although the composer was present, and Fritz Steinbach conducted a splendid performance, there was hardly any applause and even that met with opposition.

CONSTANTINOPLE.

The first National Conservatoire of Music has just been opened here. The institution is under the patronage of Prince Siadeddin, the son of the late Sultan Murad.

DORTMUND.

An elaborate musical festival, consisting of five recitals and concerts, was held on March 20-22 in connection with the dedication of a new organ, erected in the Reinoldi Kirche. The programmes, chiefly devoted to works by J. S. Bach, included church cantatas, concertos, suites, sonatas, &c.; but compositions by the sons of Bach, also by Handel, Max Reger, Liszt and Widor were included. The new instrument, which has been built by Messrs. Walcker, of Ludwigsburg, is the largest in Western Germany.

DRESDEN.

At one of the Royal Orchestra's Symphony concerts, Hofkapellmeister Hagen produced a valuable novelty in the shape of a set of twelve Variations on an original theme, by Hofkapellmeister Wilhelm Berger, of Weimar. The *Finale*, an elaborate fugue, commences with a kind of funeral dirge, which has a pathetic history. Herr Berger had just commenced the *Finale* with a recitative passage for the clarinet, when he heard of the sudden death of his friend, the famous clarinettist, Richard Mühlfeld, a member of his own orchestra. So he silenced the clarinet and wrote the aforesaid dirge, laid out, at first, for Mühlfeld's colleagues of the wood-wind department (without clarinet), and subsequently for the full orchestra, before proceeding with the fugue which brings the work to a brilliant conclusion.

ERFURT.

Anton Bruckner's rarely-played sixth Symphony was brought to a hearing at the fourth subscription concert of the Musikverein, under Kapellmeister Richard Wetz, and enthusiastically received.

GIESSEN.

The local Akademischer Gesang Verein held a musical festival on February 14-18, to celebrate the ninetieth anniversary of its foundation. The programme included Beethoven's Mass in D and Schumann's 'Manfred.'

KARLSRUHE.

Leo Blech's new one-act comic opera 'Versiegelt' was greatly appreciated at its first performance here, given at the Court Opera House.

LEIPSIC.

The Students' Choir, 'Sängerschaft Arion,' conducted by Dr. Paul Klengel, sang Elgar's male-voice part-songs to words from the Greek anthology, at their 'winter concert,' and were very successful with this 'novelty' as it was for Leipsic. 'Elgar has enriched male-voice choir literature with truly noble gifts,' wrote one of the leading German critics.——At a Mendelssohn Festival concert given by the Leipziger Männerchor, the recently-published humorous part-songs 'Der Weise Diogenes' and 'Musikantenprügelei' were performed, and received with much laughter and applause.

LEMBERG.

'Boleslav Smiaty' (Boleslav the bold) is the title of a new three-act opera, produced here on February 11. The composer, Ludomir Rozycki, who was born at Warsaw in 1883, conducted his first opera, and by an excellent performance helped the work to a decided success.

MADRID.

'Hesperia' is the title of a new Spanish opera recently produced here. The libretto, which deals with events of the time of the Roman invasion of the Iberian Peninsula, is the work of Oliva Brindmann, while the composer is Lamote de Grignon, conductor of the Wagner orchestra, and president of the Philharmonic Society of Barcelona.

PARIS.

A new symphony by M. Marcel Labay, his second, was produced with much success at the Lamoureux concert of February 14. At the Colonne concert of February 28 a new 'Andante symphonique' by M. Paul Pierné was produced, as well as an 'Overture, Bourrée Recitatif et Air et Minuet vif,' by M. Roger Ducasse. Both novelties met with a friendly reception.——At the Opéra Comique a new work, entitled 'Solange,' by M. Gastom Salvayre, was produced on March 10. In a communication recently addressed to the Press, the Directors of the Opéra Comique informed the public that in 'Solange' they were about to present a real opéra comique, such as our mothers and grandmothers knew. Thus forewarned, critics and public abstained from applying a standard of criticism set up by the ultra-modern works produced within recent years. They enjoyed the good things provided by the composer, and thoroughly appreciated a melodious and wholly charming work.——A three-act play in verse, entitled 'Beethoven,' was produced at the Odéon on March 8 and received with much enthusiasm. In addition to the master himself, the poet, M. Réné Fauchois, has included among his characters Giulietta Giucciardi, Bettina Brentano, Schindler, the poet Von Arnim, the Archduke Rudolph, Beethoven's brothers and many others. The action commences after the battle of Wagram, in 1808, and ends with the master's death.

PRAGUE.

At the German Theatre Hans Pfitzner's opera 'Die Rose vom Liebesgarten' was performed for the first time, without, however, making the impression which might have been expected from this ripest work of one of Germany's leading musicians. The performance was excellent.

SCHWERIN.

Siegfried Wagner's new opera, 'Kobold,' was very warmly received on its production here at the Court Theatre. The performance, conducted by Hofkapellmeister Willibald Kähler, was excellent, and the poet-composer was enthusiastically fêted.

STRASSBURG.

Hermann Goetz's delightful opera 'The taming of the Shrew' has been very successfully revived at the local Municipal Theatre. A first-rate performance was secured by the conductor, Herr H. Gorters.

Arrangements are in active preparation for the visit to Paris of a choir of girls selected from secondary schools, in order to perform at a concert to be given in the French capital under distinguished patronage on May 14. The English choir is to sing the trios by Elgar, 'The snow' and 'Fly, singing bird,' and some national songs, and it will unite with a representative French school girls' choir in singing two French pieces, 'La légende de frère Jacques' (E. Paladilhe) and a three-part fugue on the word 'Alleluia,' specially composed by Ch. Lenepveu. The Colonne Orchestra will assist, and Mr. Norman O'Neill will conduct. In the circular issued by the French organizers the hope is expressed that in 1910 a French girls' choir will visit London. Full particulars can be obtained from Miss Cecilia Hill, Wentworth Hall, Mill Hill, London, N.W.

Performances of the 'Messiah' are of such common occurrence that it is quite impossible to chronicle them in our overcrowded columns. An exception must, however, be made in regard to the performance of Handel's masterpiece given by the Windsor and Walkerville Choral Society in the Central Methodist Church, Windsor, Ontario, on January 21. When the energetic conductor, Mr. H. Whorlow Bull, began to rehearse the 'Messiah' in September last, not more than half-a-dozen members of the Society had ever previously sung the work, and scarcely a dozen had heard it rendered! Therefore Mr. Bull had an almost superhuman task in preparing the oratorio for performance. But by diligent perseverance on the part of the choir and their enthusiastic leader, the performance proved to be in every respect a most satisfactory one. The audience, which numbered between 700 and 800 people, listened most attentively and with evident appreciation of the music and its interpretation, and although the concert occupied nearly three hours, very few of the listeners left before the final Amen had been sung. The orchestra was led by Mr. Hugo Kalsow, and Miss Irene Whittaker presided at the organ. In addition to the exacting task of conducting the oratorio, Mr. Bull sang all the bass solos, the other soloists being Mrs. Roy Arthur Littlefield, Miss Winifred Parker and Mr. Thornton D. Urquhart. It is always pleasant to record musical doings in the Far West, especially those of such an earnest nature as the performance given by the Windsor and Walkerville Society.

M. Pierre Tas, conductor of the Duke of Devonshire's private orchestra at Eastbourne, met with great success in Paris on March 14. On that occasion he conducted M. Fernand de Léry's fine orchestra at the Théâtre Marigny, Champs-Elysées, in performances of Dvorák's New World Symphony, the Prelude to Gerontius (Elgar), the Finlandia Suite (Sibelius), and Liszt's second Rhapsody. No fewer than 1,786 tickets were sold for this concert, and at its conclusion M. Tas was called to the platform no less than four times to acknowledge the plaudits of the huge audience. The *Comedia*, in an appreciative notice of the concert, thus referred to the Eastbourne conductor: 'Il fut preuve d'un grand savoir, et, par sa façon remarquable d'enlever ses musiciens, soulever, à plusieurs reprises, l'enthousiasme unanime du public.'

At the nineteenth symphony concert by the Duke of Devonshire's private Orchestra, at Devonshire Park, Eastbourne, on March 18, the programme included the Finlandia Suite, by Sibelius, and Dvorák's From the New World symphony, conducted by M. Pierre Tas; also Dr. J. W. G. Hathaway's prelude In Te Domine speravi, given for the first time in its rearranged form for full (small) orchestra, and his suite (Op. 19), Songs of the Swiss mountains, both works being conducted by the composer.

The 'suggested programme' of the Sydney Musical Festival, to be held in May next, has now been issued in a skeleton form. In addition to 'two concerts of a much different character and two orchestral concerts,' the works to be performed are Elijah, Messiah, Dream of Gerontius, Faust (Gounod), and excerpts from Aïda. Seventy-five professional players and 'twenty best amateurs' of Sydney will form the nucleus of the orchestra, and the choir will number 500 voices, including the best singers obtainable from local societies and choirs in and around Sydney.

At the Hôtel Métropole, Brighton, on March 2, a banquet was held in connection with the successful Musical Festival recently held in the town. Alderman Botting presided, and the chief guests of the evening were Mr. Joseph Sainton, the conductor of the festival, and Mr. Robert Taylor, conductor of the Brighton Sacred Harmonic Society. The latter, in an amusing speech, in referring to 'the musical landmarks of this watering-place,' recounted some of his experiences during the last forty-three years as a resident of Brighton.

Mr. William Short, the principal trumpet player in His Majesty's private Band, has just returned from his extensive adjudicating tour throughout Australia.

Errata.—March issue, p. 165, col. 2, line 13 from bottom, for '1895' read '1905'; p. 174, col. 2, line 6 of Silas obituary, for '1837' read '1827.'

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

S. E. B.—With regard to the tune 'Crucifixion,' by A. Cnophius, No. 158 in the 'Methodist Hymn Book'—mentioned last month—we are able to furnish the following information: A. Cnophius was Andreas Knöpken (*vide* Julian's 'Dictionary of Hymnology,' p. 629), but he had nothing to do with the tune. As will be seen in the above book of reference, his name has been erroneously attached to 'Herr Christ, der einig Gotts Sohn,' which is noted in the 'Dictionary of Hymnology,' p. 271. The words are by Elisabeth Cruciger; the tune was published with the words in the Erfurt Enchiridion of 1524, but no one knows who is the composer. The tune is in Erk's 'Vierstimmiges Choralbuch' (1863), No. 103, and in Zahn's 'Psalter und Harfe' (1886), No. 237. If there is anything more to be discovered, it would be found in Zahn's 'Melodien.' We are greatly indebted to an esteemed correspondent for the above information.

M. E. A.—(1) Beethoven's Pianoforte sonata in D (Op. 10), first movement, bar 54, &c., Mr. Dannreuther, in his 'Musical Ornamentation' primer, says, 'Appoggiature, short; though Czerny directs them to be played long.' Thus you see that his rendering agrees with the Cotta edition and with Pauer; on the other hand, as you say, Mr. Franklin Taylor, in Grove's 'Dictionary of Music and Musicians,' endorses Czerny's view. When doctors differ, who shall decide? We are in agreement with Dannreuther as giving the passage more character. (2) Heller's 'Promenades d'un solitaire,' No. 1, in F sharp, bar 34, after the change of key-signature, the last note in the bass is B *sharp*.

Yarb.—(1) For 'humorous part-songs (or glees), not too difficult to memorise for amateur quartet, T.T.B.B.' try: Come away (*Schäfer*), The frog (*Newton*), Street music (*Clarke*), Three chafers (*Trühn*), The keys of Heaven (arranged by Elliot Button). (2) For easy instrumental trios, suitable for village concerts, see: Six Trios, 2 vns., 'cello, and p.f. (*Corelli*); Suite of five pieces, 2 vns., viola (*ad lib.*), 'cello, and p.f. (*Purcell*); Four pieces, for the same instruments (*Dolmetsch*); and Romanzetta, vn., 'cello, and p.f. (*Smart*).

E. J. P.—Your répertoire might be extended with the following bass songs: Rossini, 'Pro peccatis' (Stabat Mater); Haydn, 'Rolling in foaming billows' (Creation); Spohr, 'Woe, horror, grief' (Calvary); Mozart, 'Non più andrai' (Figaro); Benedict, 'Rage, thou angry storm'; Mendelssohn, 'I'm a roamer' (Son and Stranger); Handel, 'Le profonde vie' (Ottone); Rossini, 'Largo al factotum' (Il Barbiere); and Hatton, 'The ocean.'

L. M. G.—You had better seek the aid of a coach in preparing for the examination you name. It is not so much a matter of 'books'—though your teacher would advise you in this according to your state of preparedness—but of practical help and suggestions. The fact that you have passed the Cambridge Senior Local Examination in music should encourage you in your theoretical studies.

G. A. J.—No, the clarinet is not a supremely difficult instrument to learn. You should start on a thirteen-keyed instrument. This you could obtain from Messrs. Boosey & Co., who would supply you with a scale of fingering and a tutor, so that in far away Persia you could begin to teach yourself one of the most beautiful of all wind instruments.

F. H.—Bands for Boys' Brigades may be constituted thus: (1) drum and fife, (2) bugle, (3) brass, (4) pipe. When you have decided upon the form of the band—the drum and fife is most usual—you should write to Messrs. Boosey & Co. for an estimate of the cost of the instruments and for any advice which they are sure to be willing to give.

Enquirer.—Dvorák's 'New World' Symphony (complete) is published in three forms—(1) full orchestra, (2) pianoforte solo, (3) pianoforte duet. The Largo, of which there is an arrangement for organ, is scored for the usual strings and wind, in addition to horns (4), trumpets, trombones (3), bass tuba, and drums.

N. K.—Elgar's Symphony was produced at the Free Trade Hall, Manchester, by the Hallé Orchestra, on December 3, 1908; it received its second performance at Queen's Hall, London, on December 7, 1908, when it was played by the London Symphony Orchestra. Dr. Richter conducted on both occasions.

J. W.—Strings for all instruments—including your special one, the harp—should be good, and before being taken into use they should be kept air-tight. All strings are subject to strain and atmospheric conditions, thus their consequent deterioration in durability is obvious.

W. W.—As we have so frequently stated in this column, in order to obtain a reliable opinion upon the value of old violins, the aid of Messrs. W. E. Hill & Sons, of New Bond Street, should be invoked, who, in return for a fee, would supply you with the needful information.

Chorister.—We are afraid that your first question is in the nature of a conundrum, which we must reluctantly give up. The address of the Royal College of Organists is Kensington Gore, London, S.W.

H. D. R.—Bizet did not compose a Mass, therefore the 'Agnus Dei' to which you refer is an isolated piece. He also composed an 'Ave Maria,' and a 'Regina Cœli.'

Antipodean.—The following composers have written pieces for the viola d'amore: Ariosti, Hammer, Marais, C. Meyer, Milandre and Van Waffelghem.

S. K. L. E.—We are endeavouring to trace the hymn-tune of which you send the opening bars; if we are successful, the answer will be given next month.

R. A. H.—So far as we know 'The curfew' is the only piece for the organ composed by Edward Horsman, but there may be others.

Cader.—Kindly repeat your questions, and we will endeavour to answer them, though we do not undertake to answer abstruse interrogations.

Semiquaver.—We regret that we cannot express an opinion upon the reliability of the institutions you mention.

M. E. G.—The Mass (or Communion Service) to which you refer is by the late Mr. Frank L. Moir, the song composer.

T. A. B.—The slow movement of Beethoven's first String quartet (Op. 18, No. 1) may be played at about quaver = 108, or 112.

M. R.—See answer to 'W. W.'

A few questions are held over.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Aberdeen.—The University Choral and Orchestral Society gave their second concert of the season in the Music Hall on February 23, under the able conductorship of Professor Sanford Terry. The chief choral work was Sir Frederick Bridge's 'Ballad of the Clampherdown,' and this was sung with much spirit by the choir, other evidences of good training being displayed in Elgar's 'Weary wind of the west,' 'Now is my Chloris fresh as May,' by Frank Idle, and Somerville's 'Who rides for the King?' The work of the orchestra included Tchaikovsky's 'Marche Solennelle,' the 'Peer Gynt' Suite, and Elgar's 'Sursum Corda,' in which the organ part was played by Mr. H. R. Souper. Miss Nellie Robertson was the solo vocalist.

Alloa, N.B.—An excellent performance of 'Elijah' was given by the Musical Association on March 19, under the baton of Mr. W. H. Locker, the principal vocalists being Misses Eva Rich, Pauline Locker, Elsie Bradley, I. J. McCullum, Messrs. Henry Brearley and Herbert Brown, with Mr. W. H. Cole's orchestra. Mr. W. H. Locker, who has been the Association's conductor for nearly thirty years, was the recipient of a handsome present from the members of the orchestra as a mark of their esteem.

Amersham.—The Amersham Choral Society gave its fifth annual concert in the Town Hall on February 22, at which Coleridge-Taylor's 'Hiawatha's Wedding-feast' (soloist, Mr. Frank Tebbutt) and a selection of part-songs, notably Stanford's 'Sweet love for me,' were performed with great precision and finish. A small string orchestra rendered valuable aid in the accompaniments, assisted by Mr. Fred Mitchell at the pianoforte. Mr. Edward G. Croager conducted.

Ashton-under-Lyne.—The last of the Albert Fairbairn Subscription Concerts this season took place in the Town Hall on March 16, when Handel's 'Samson' was performed. The choir sang with admirable spirit and tone, the many popular choruses with which the oratorio abounds receiving adequate rendering under the conductorship of Mr. Fairbairn. The solo vocalists were Miss Dorothy Cook-Smith, Miss Alice Hill, Mr. John Needham and Mr. Robin Overleigh.

Batley.—The Choral Society gave an excellent performance of Elgar's 'King Olaf' on March 9, in the Victoria Hall. The choir sang with brightness and intelligence, their rendering of the 'Challenge of Thor,' the 'Wraith of Odin, and 'A little bird in the air' being exceptionally good. The solo vocalists were Miss Alice Hayes, Mr. Henry Turnpenney and Mr. Joseph Lycett, and congratulations are due to Mr. John Fearnley, who conducted the concert; he also played Mendelssohn's Capriccio brillante in B, for pianoforte.

Brighton.—The Sacred Harmonic Society gave a Lenten Concert in the Dome on March 18, when Gounod's 'Redemption' received a very efficient interpretation under the able conductorship of Mr. Robert Taylor. Both choir and orchestra entered into the devotional spirit of the work, and the solos were adequately rendered by Miss Alice Prouse, Miss Greta Williams, Miss Norah Taylor, Mr. Frank Tebbutt and Mr. Layton.

Calgary (Canada).—An interesting centenary performance of Mendelssohn's 'Elijah' was given in Knox Church on February 7. The choir consisted chiefly of members of the church choir augmented for the occasion. It may be mentioned that this choir won the first-prize (silver shield) offered by Dr. Charles Harriss during Sir Frederick Bridge's tour in Canada last year. The spirited singing and excellent attack by the choir reflected much credit on the conductor, Mr. Frank Wrigley, and the principal solo parts were well rendered by Madame Chilson-Ohrman, Madame Ellis Brown, Mr. Trotter and Dr. Pirie.

Dumfries.—The Dumfries and Maxwelltown Choral Society gave a Mendelssohn centenary concert on March 17, when the 'Hymn of Praise' and the 'Hebrides' overture, followed by Parry's 'Blest pair of Sirens,' were successfully performed. Miss Emily Breare, Miss Yelland, Miss Stark and Mr. Henry Brearley were the solo vocalists, and Mr. Law Starkey conducted.

Dundee.—The programme of the Amateur Choral Union concert, given in the Kinnaird Hall on February 24, included Dvorák's 'Spectre's bride,' Stephens's ballad 'The laird o' Cockpen,' and Mendelssohn's 'Walpurgis night.' The first-named work was heard for the first time in Dundee, and its performance created much interest; it was, on the whole, extremely well rendered by both choir and orchestra, the latter led by Mr. W. H. Cole. Mr. Stephens's ballad, conducted by the composer, also met with a cordial reception. The solo vocalists were Madame Agnes Nicholls, Mr. Cynlais Gibbs and Mr. Robert Burnett, and Mr. W. P. Fleming, who conducted the first and last-named works, may be congratulated on the successful result of his training.

Gainsborough.—The Philharmonic Society gave their second annual concert in the New Town Hall on March 10, when the chief choral work was Cliffe's 'Ode to the north-east wind,' which received an intelligent and spirited rendering by the choir. In the second part the choir sang well in Faning's 'Moonlight,' and the orchestra gave an excellent rendering of German's 'Morris Dances.' The solo vocalists were Miss Mary Hopley and Mr. William Foxon. Mr. Samuel B. Dann conducted.

Hertford.—The East Herts Musical Society gave a concert on March 18, when Coleridge-Taylor's 'The death of Minnehaha' was given for the first time in this neighbourhood. The work received a sympathetic interpretation under the conductorship of Mr. J. L. Gregory. The soloists were Miss Winifred Marwood and Mr. Montague Borwell. The second part of the programme included Beethoven's Symphony No. 1, capitally played by the band, and excellent violoncello and flute solos by Mr. J. E. Hambleton and Mr. G. Slight respectively.

Holsworthy.—The annual concert of the Philharmonic Society took place on March 4, when Mendelssohn's 'Elijah' was performed. The chorus, numbering about seventy voices, sang with spirit, and gave evidence of good training at the hands of the conductor, Mr. H. H. Bennett. The principal vocalists were Madame Cissie Herbert, Miss Ethel Lamerton, Mr. Albert Collings and Mr. A. E. Old.

Hoylake.—The Choral Society, conducted by Mr. G. A. Jones, gave its second concert of the season on March 16, at the Hoylake Institute. Sterndale Bennett's 'May Queen' occupied the first half of the programme, the soloists being the Misses Florence Hall, Lily and Beatrice Williams, and Messrs. Harry Evans and J. S. Rowling. The second part of the programme included Percy E. Fletcher's 'Reminiscences of Verdi,' Elgar's 'It comes from the misty ages,' and the Bridal Chorus from 'Lohengrin,' by the choir.

Hyde.—Bach's 'St. Matthew' Passion was performed by the Choral Society in the Mechanics' Hall on March 16—an ambitious attempt justified by a very creditable performance both by choir and orchestra (led by Mr. N. Thomley), which reflected much credit on the conductor, Mr. Thomas Bedford. The solo vocalists were Madame Annie Walker, Miss Annie Hargreaves, Messrs. John Collett, J. H. Pashley, J. W. Darlington, T. Nuttall, G. May and R. Saxton.

Kidderminster.—The Choral Society gave a successful performance of Handel's 'Samson,' in the Town Hall, on March 11, under the conductorship of Mr. J. Irving Glover. The choir sang with spirit and intelligence, especially in 'Fixed in His everlasting seat,' and 'Let their celestial concerts,' and received effective support from the orchestra. The solo parts were sung by Madame Aston, Miss Gertrude Larr, Mr. Jesse Hackett and Mr. J. Coleman.

Kirkcaldy.—A successful performance of Dvorák's 'Spectre's bride' was given by the Musical Society on March 17. The solo vocalists were Miss Gleeson-White, Mr. Walter Hyde and Mr. Thorpe Bates. The second part of the programme was devoted to Wagner. A professional orchestra of thirty-six performers, under the leadership of Mr. W. H. Cole, contributed much to the success of the concert. Mr. Charles M. Cowe conducted.

Lancaster.—The Choral Society gave a concert in the Co-operative Hall on March 17, when Stanford's 'Revenge' and Hecht's 'Charge of the Light Brigade' were given by the choir and orchestra. Miss Hothersall, Mr. Whitby Norton and Mr. Scott Drake played two Trios for pianoforte, violin and violoncello by Mendelssohn and Gade. Miss Mabel Crow was the solo vocalist and Mr. Leonard Watkins contributed a couple of violin solos. Mr. J. W. Aldous conducted.

Leominster.—Mendelssohn's 'Hymn of Praise' and Elgar's 'Coronation Ode' were performed in the Corn Exchange on March 17 by the Leominster and Kingston Choral Societies combined. Under the conductorship of Mr. Herbert E. Crimp, a very satisfactory rendering of the Sinfonia Cantata was given by choir and orchestra, and the solo vocalists, Madame Laura Taylor, Mrs. R. W. Thomas and Mr. Henry Levy, were joined in the 'Coronation Ode' by Madame Marguerite Gell and Mr. W. Pennell.

Leven.—The Musical Association performed Handel's 'Acis and Galatea' and Parry's 'Pied Piper of Hamelin' in the Town Hall on March 11. The choir, under the conductorship of Mr. Harrison Cooper, gave efficient renderings of both works. The soloists were Miss Rana Taggart, Mr. Henry Brearley and Mr. Joseph Desmond.

Marsden.—The Glee and Madrigal Society gave a performance of 'Acis and Galatea,' with a miscellaneous selection, in the Mechanics' Hall on March 15. The choir

and orchestra, numbering over a hundred performers, gave a capable rendering of the cantata, giving evidence of careful training by the conductor, Mr. J. H. Sykes, and the solo vocalists were Madame Rathbone, Mr. John Needham and Mr. H. Ward Kemp.

Monifieth.—The Musical Association gave a concert in Gerard Hall on March 10, when the principal feature of the programme consisted of Barnett's 'Ancient mariner,' which was creditably sung by the choir, conducted by Mr. W. J. Fraser. The solo vocalists were Miss Jeannie Whyte, Miss Ruby Neave, Mr. W. S. Hamilton and Mr. W. Macfarlane, and the accompaniments were played by a string quintet from the Scottish Orchestra, with Miss Fraser at the pianoforte and Mr. R. Stiles at the harmonium.

Nelson.—The Choral Society's second concert this season took place on March 2, in the Salem School, when Smart's 'Bride of Dunkerron' and Parry's 'Pied piper' were performed, under the conductorship of Mr. H. Armstrong Smith, to whom much credit is due for the excellent singing of the choir in both works, notably in the 'Pied piper.' Miss Esta D'Argo, Mr. Alfred Heather and Mr. Charles Tree were a very able trio of vocalists.

Perth.—Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha' formed the attraction of the concert given by the Musical Society on March 16. The choir, conducted by Mr. F. S. Graves, gave a very capable rendering of these two works, and were assisted by a small but effective orchestra led by Mr. Feuerberg. Mr. W. S. Hamilton was the solo vocalist in the 'Wedding-feast,' being joined by Madame Kate Gray and Mr. George Campbell in the second cantata.

Pontypool. — Professor Prout's cantata 'Damon and Phintias' was performed by the Pontypool and District Male-Voice Party on March 8 and 11 at Abersychan and Pontypool. The singing of the choir, under the conductorship of Mr. C. H. Bradbury, was very commendable, and the solo parts were well sung by Mr. E. Clayton, Mr. Harry Lewis and Mr. David Morgan. A small orchestra, led by Mr. W. J. Williams, with Miss Alice Jones at the pianoforte, assisted, and the performance of the cantata created considerable interest.

Tonypandy.—A new cantata entitled 'The blind man of Judah,' by Mr. W. T. David, was given for the first time on February 25. Local reports state that the work is melodious and cleverly written, and speak favourably of its performance and reception. There was a full orchestra, led by Mr. Angle, and the solo vocalists were Miss Amy Evans, Mr. W. Spencer Thomas, and Mr. Ivor Foster, the composer conducting. The performance was repeated on February 27.

Tunbridge Wells.—The Vocal Association gave a performance of Handel's 'Samson' and Elgar's 'Black Knight' in the Great Hall on March 18. Both works were excellently rendered by the choir and orchestra under the able conductorship of Mr. W. W. Starmer, special interest attaching to Elgar's cantata. The solo vocalists were Miss Ethel Wood, Madame Cecile Vicars, Mr. Henry Turnpenney and Mr. Dan Price.

Stirling.—The Choral Society gave a Mendelssohn centenary performance of 'Elijah' in the Albert Hall on February 25, under the conductorship of Dr. A. W. Marchant. The choir displayed excellent balance of tone and good expression and enunciation. Mr. W. H. Cole's Glasgow Orchestra gave effective assistance, and the principal solo vocalists were Miss Emily Breare, Miss Maud Santley, Mr. John Jamieson, and Mr. Charles Knowles.

Whittington Moor.—Cliffe's 'Ode to the north-east wind' was the main feature in the programme of the Primitive Methodist Choir concert on March 17. The work was creditably performed under the conductorship of Mr. Samuel B. Dann.

Wolverhampton.—The second concert of the present season by the Blakenhall Choral Society was given in the Lecture Hall on March 15. Elgar's 'Banner of St. George' was the principal work, and it received an excellent interpretation by both band and chorus. Wagner's 'Hail! bright abode,' Eaton Faning's 'Song of the Vikings' and the overtures to 'Figaro' and 'Oberon' were included in the programme. Miss Cissy Oakeley, Miss Lizzie Smith, Messrs. G. H. Barcroft and A. Warlow were the vocalists, and Mr. William Broome conducted.

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The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 9.

LONDON COMPETITIONS.

Kensington and South London are the first two centres in London to hold their 1909 festivals. Stratford (for Essex and the East and North-East districts) began on March 20 and continued its operations until April 3. The Girls' Clubs will sing on April 3, the Alexandra Palace Festival (Herts and North Middlesex) will be held on May 6, 7, 8, and that for East London and City districts will be held at the People's Palace, Mile End Road, from May 10 to 15. We report the Kensington and South London Festivals in our present issue. Stratford, where we hear the entries are highly satisfactory, will be dealt with later on.

KENSINGTON AND WEST LONDON.

March 2, 3, 4.

Originally catering only for female-voice choirs, this organization now includes competitions for mixed-voice choirs, orchestras and solo-singing, while the area appealed to has been considerably enlarged. It is matter for regret that musical organizations in this district of London are somewhat slow to recognize the benefits that are to be derived from active participation in the competitive movement. Only in the female-voice section could the entries on this occasion be described as satisfactory. It is gratifying to add that the excellence of the singing in this department provided an admirable object-lesson in the educational advantages of the competitive scheme. It is to be hoped that a like advance will soon be shown in the more recently constituted classes. A welcome feature of the choral and orchestral competitions was the compulsory sight-test that all had to undergo.

In the orchestral class Mr. Lyell-Taylor adjudicated. The test-piece was a Gavotte by Bach, and the result was as follows:

1st. London Diocesan Bandette (Miss Margaret Haweis).
2nd. South Place Orchestra (Mr. T. E. Barralet).
Abbeville Orchestra (Miss E. A. Cattel).

In the sight-test, the Abbeville Orchestra were awarded the prize.

The choral test-pieces and results were as follows:

FEMALE-VOICE CHOIRS (not previous prize-winners).

Test: "The maybells and the flowers" (Mendelssohn).
Cavendish Choral Class (Madame Grace Evans).
S. Michael's Choral Class (Miss C. E. Denison).
1st. Soho Girls' Club (Mr. Harry Smith).
2nd. "School for Singers" (Miss Hilda Eastwood).

FEMALE-VOICE CHOIRS (open class).

Test: Coronach" (Schubert).
3rd. Soho Girls' Club (Mr. Harry Smith).
"School for Singers" (Miss Hilda Eastwood).
S. Michael's Choral Class (Miss C. E. Denison).
1st. Cavendish Choral Class (Madame Grace Evans).
S. Edward's Club (Mr. W. Holmes).
2nd. West Central Club Choir (Mr. Harvey Grace).

Soho was first in sight-reading and S. Edward's and Cavendish tied for the second place.

MIXED-VOICE CHOIRS (not previous prize-winners).

Test: "Go, lovely rose" (Gounod).
1st. Barrett Street E.C.S. (Mr. W. Kendall).
2nd. Cavendish Choral Class (Madame Grace Evans).

MIXED-VOICE CHOIRS (open).

Test: Madrigal, "Charm me asleep" (Henry Leslie).
1st. Mrs. Mary Layton's Choir.
2nd. Mr. H. Scott-Baker's Choir.

MIXED-VOICE CHOIRS (Sight-reading).

2nd. Mr. H. Scott-Baker's Choir.
1st. Mrs. Mary Layton's Choir.
Cavendish Choral Class.
Barrett Street E.C.S. Choir.

In the solo-singing classes the tests were:

FOR MEZZO-SOPRANOS.

"O Lord, Thou hast searched me out" Sterndale Bennett.
"Love the pedlar" .. .. .. German.
"Rose among the heather" .. .. Schubert.

FOR BARITONES.

"Ho! Jolly Jenkin" .. .. .. Sullivan.
"Maid of Athens" .. .. .. Gounod.
"My love's an Arbutus" .. .. Stanford.

Miss Osborn and Miss M. Methven were first and second out of six competitors in the one class, Mr. R. Yates and Mr. J. Blackwood first and second out of three competitors in the other. The judges were: Dr. Walford Davies in the female-voice section and Mr. Henry R. Bird in the remainder. The audiences were small, a fact accounted for by the execrable weather.

The school teachers of the neighbourhood preferred to support a concert rather than a competition. This event was held on the evening of March 4, and it is gratifying to record that on this occasion a large audience was present. Under Dr. Arthur Somervell's direction, children from the following elementary schools: the "Fox" L.C.C. School, St. Mary Abbot's School, Portobello Road L.C.C. School, Addison Gardens L.C.C. School, St. Barnabas and St. Philip's School, and Buckingham Terrace L.C.C. School, went through a programme that included the following pieces:

"The Sabbath morn" .. .. Mendelssohn.
"Pluck ye roses" .. .. .. Schumann.
"Coming of May" .. .. Ethel M. Boyce.
"O lovely peace" .. .. .. Handel.

and seven national songs. The Addison Gardens School choir and orchestra also contributed agreeable items, and there were vocal solos. Mr. M. H. Atkin accompanied. During the concert the prizes were distributed by Mrs. Arthur Somervell.

SOUTH LONDON.

March 13, 15, 17, 19, 20.

This year's festival was held in the Town Hall, Wandsworth, a comfortable, if not very large auditorium. This is the fourth year of the event, and the entries constituted a record in the history of the undertaking. Last year it was estimated that there were 1,400 competitors, and this year there were 541 entries and about 2,000 competitors. Mr. T. Lester Jones is the secretary. He has earned the thanks of the South London community for his assiduous attention to the heavy duties of his post.

The forty-nine classes enumerated in the syllabus include solo and concerted singing, pianoforte, organ, violin, and violoncello classes, quartet playing, sight-reading, musical theory, the composition of a short piece for violin and pianoforte, and a prize was

offered for a biographical sketch of Mendelssohn. The adjudicators were Mr. Henry R. Bird, Mr. J. T. Field, Mr. Alfred Gibson, Dr. G. F. Huntley, Dr. H. Walmsley Little, Dr. A. Madeley Richardson, and Dr. W. G. McNaught. The management is spirited and able, and therefore inspires the confidence of competitors. We regret we are unable to do more than briefly chronicle the chief results, which were as follows:

Violin Solos (under 12).—Siddârtha Oliver.

Violin and Pianoforte Duet (juniors).—Winifred A. Evans and Isabel Hoare.

Violin playing (under 15).—Desmond Montgomery.

Violin and Pianoforte Duets (seniors).—Iredale O. Tydeman and Enid Thring.

Violin Solos (seniors).—Dorothy J. Meallin.

Girls' Solo singing (over 13, under 16).—Winifred Grew.

Girls' Solo singing (under 13).—Dorothy M. Stone.

Violoncello playing.—George R. Watt.

Action-song.—Beulah House High School, Tooting (Miss Dowling).

Instrumental Quartets.—Miss Ethel K. Thompson's Party.

Elementary School Choirs.—(South London Challenge Shield.) 1st, Lavender Hill Boys' School (Mr. George Lane); 2nd, Ensham Street, Tooting School Choir (Miss Green).

Bell Organ Competition for Mission Choirs.—(Prize 32-guinea American organ.) South London Wesleyan Mission (Mr. Granville Humphreys).

The Lady Palmer Competition for Choral Societies (7 entries).—1st, Mrs. Mary Layton's Choir. 2nd, Essendine Choir (Mr. W. Kendall).

Church Choirs (Men and Boys).—St. George's Church, Perry Hill, Catford (Mr. B. Vine Westbrook).

Church Choirs (Mixed).—First prize divided between Lavender Hill Congregational Church (Mr. Seemer Betts) and Markham Square Congregational Church, Chelsea (Miss Margaret Layton).

Choirs of Equal Voices.—Beulah House High School, Upper Tooting (Miss Dowling).

Sopranos (35 entries).—1st, Patience Neville, Catford. 2nd (divided), Renée Edmiston, Clapham Common, and Bessie Lacey, Brixton.

Mezzo-Sopranos (21 entries).—Miss Edith Wood, Wandsworth.

Contraltos.—1st, Rosina Baker, New Cross. 2nd, Stella Phelps, Herne Hill.

Tenors (15 entries).—Mr. Notcutt, Brixton.

Baritones.—Mr. Arthur Woolway, Wandsworth.

Basses (9 entries).—Mr. Neville J. Campkin, Putney.

Boys' Solos.—Harold Neden, Clapham.

Pianoforte Solos (Seniors) (33 entries).—Hilda Bertram, Balham.

Pianoforte Solos (14 and 15 years) (27 entries).—Wilfrid Young, Wandsworth.

Pianoforte Solos (12 and 13 years) (35 entries).—Holly Leggett, Wandsworth Common.

Pianoforte Solos (10 and 11 years) (29 entries).—Katharine Collings, Clapham.

Pianoforte Solos (8 and 9 years).—Leslie Regan, Chelsea.

Accompanying Song at Sight.—Jessie Phillips, Battersea Park.

Organ playing.—Maurice Vinden, Chelsea.

Brass Quartets.—Upper Norwood Prize Band (Mr. Tom Morgan).

Theory and Harmony.—Wilson V. W. Vine, Belgravia.

Musical Composition (Song).—Ronald Dussek, Streatham Hill.

The Kimber Shield Competition (for choral societies of not more than sixty voices). Tests: "Come, pretty wag, and sing," and an "own-choice" piece.

1st. Essendine Choir, Paddington (Mr. W. Kendall).
Part-song, "Weary wind of the West" (Elgar).
2nd. Mrs. Mary Layton's Choir.
Madrigal, "Charm me asleep" (Leslie).

The singing in this class was particularly good. The choral technique and interpretation displayed by the Essendine Choir was first-rate, and that of Mrs. Layton's Choir was almost as good.

"The Gentlewoman" competition for ladies' chorus, not more than 40 voices (5 entries).

Tests: "Waken" (Mackenzie) and "O swallow" (Gustav von Holst).

	Marks.
2nd. Essendine Ladies' Choir, Paddington, 40 voices (Mr. W. Kendall).	147
1st. Mrs. Mary Layton's Ladies' Choir, 40 voices (Mrs. Mary Layton).	151

Men's-voice Choirs.

There were six entries and the result was as follows:

Tests: "It's oh! to be a wild wind" (Elgar) and "O may luve's like a red, red rose" (Brewer).

1st. Wren Male-voice Choir (Mr. F. G. French).	142
2nd. Wandsworth Male-voice Choir (Mr. H. Wharton Wells).	127
3rd. St. Paul's (Brixton) Male-voice Choir (Mr. C. E. Daggett).	125

LONDONDERRY FEIS.

February 16, 17, 18, 19.

Owing to the disastrous fire at the Guildhall last Easter, this year's competitions were held in the Y.M.C.A. buildings. The gathering was again a success. The adjudicators, Mr. R. H. Wilson (Manchester), Mr. Herbert Yates (Manchester), and Mr. J. R. Booth (Hallé-Richter Orchestra), were unstinting in their praise. The prize-winners in the solo competitions were as follows:

Pianoforte (senior)	Miss Mary Primrose Deane.
Pianoforte (junior)	Noel Trimble.
Pianoforte (sight-reading)	Miss Grove.
Violin (senior)	Miss R. C. Hamilton.
Violin (junior)	Miss F. McCarthy.
Choir boys' solo singing	Joseph Callan.
Boys' solo	George Heaney.
Girls' solo	Isabella Jameson.
Soprano	Miss G. Doherty.
Mezzo-soprano	Miss Ivy Black.
Contralto	Miss C. Harvey.
Tenor	Mr. S. Spence.
Baritone	Mr. Malcolm Clow.
Bass	Mr. Charles Davison.
Millar and Beatty Cup for prize-winners at this or any previous festival	Mr. James Woods.
Solo sight-singing	Captain J. C. Herdman.
Mixed-voice quartet	Tyrone Quartet.

The mezzo-soprano competition was marked by a curious incident; Nicolas Breene, to whom the adjudicator had awarded full marks, was disqualified for being a boy.

The choral results, with the test-pieces in each class, are set forth below:

CHILDREN'S CHOIRS.

Tests: "Work and play" (Myles B. Foster) and "In Mary's garden" (E. M. Boyce).

2nd. Sion Mills National School (Boys) (Mr. J. Watson).
Sion Mills National School (Girls) (Mr. J. Watson).
1st. Mrs. Whale's Juvenile Choir (Mrs. Whale).

JUNIOR SCHOOL CHOIRS (10 to 16 voices).

Tests: "Dancing in the sunshine" and "Now over the waves."

One entry: Groarty National School (Mr. James Ramsay).

SENIOR SCHOOL CHOIRS (16 to 25 voices).

Tests: "The frog" (Ernest Newton) and "All among the barley" (E. Stirling).

2nd. Ebrington School Choir (Mr. James Boyd).
3rd. Sion Mills National School (Boys) (Mr. J. Watson).
Sion Mills National School (Girls) (Mr. J. Watson).
1st. Cathedral Boys' School (Mr. P. Coulter).
St. Columb's Hall National School.
Culmore School.

ACTION SONGS (Children under 14).

4th. Sion Mills National Schools (Captain Ricardo).
2nd. Mrs. Whale's Preparatory Choir (Mrs. Whale).
1st. Victoria High School (Miss Everitt).
3rd. Cathedral Girls' School (Miss Monteith).

FEMALE-VOICE CHOIRS (16 to 25 voices).

Tests: "The Lord is my Shepherd" (F. Schubert) and "From the green heart of the waters" (S. Coleridge-Taylor).

Donagheady Ladies' Choir (Mr. T. A. Stewart).
1st. Dr. Jones' Ladies' Choir (Dr. D. C. Jones).

MALE-VOICE CHOIRS (15 to 20 voices).

Tests: "After many a dusty mile" (Elgar), and "Boot and saddle" (Bantock).

The City Male-voice Choir (Dr. D. C. Jones) was the only entry in the male-voice choir class. Mr. Wilson, in adjudicating, greatly praised the singing and said it would have earned 96 out of 100 marks at any competition.

In the second section for female-voice choirs Enniskillen Ladies' Choir (Mr. A. Hallowes) was the winner, and in the Factory Mixed-voice Choirs Class there was one entry: Sion Mills (Mr. J. Watson).

The chief choral class drew two choirs. The test-pieces were "The war dance" (James C. Culwick) and "Evening Scene" (Elgar).

1st. City Choir (Dr. D. C. Jones).

In the "Second choral" class the test-pieces were "To Daffodils" (Sir J. Barnby) and "The wine cup is circling in Almhin's Hall" (arr. by Sir R. Stewart), and again only two choirs appeared. The first place was gained by Enniskillen Choral Society (Mr. H. Hallowes).

A notable feature of the scheme is that sight-tests are imposed in every choral class, junior and senior.

LEICESTER.

February 26 and 27.

The Leicester Eisteddfod, which was successfully conducted for several years by the Y.M.C.A., having developed so greatly, it was found necessary to hand over the management to a special representative Council drawn from the neighbourhood. The number of classes, originally thirteen, was on this occasion—the fourth—increased to thirty-one. The entries show great increases, especially in the solo classes. It is evident that the competition movement is gaining wide acceptance in this part of the Midlands. The prize-winners in the chief solo competitions were as follows (the figures indicate number of entries):

Soprano (20), Miss B. Wells (Leicester).
Light Soprano (11), Miss G. Pinckard (Northampton).
Contralto (15), Miss Ellen Smith (Leicester).
Tenor (34), Mr. R. S. Hibbert (Leicester).
Baritone (23), Mr. R. W. Green (Leicester).
Bass (29), Mr. Albert Brown (Bulwell).
Male Quartet (13), Cecilia Quartet (Kettering).
Mixed Quartet (4), Bond Street Quartet (Leicester).
Y.M.C.A. solo-singing championship (9), Mr. A. Corby (Leicester).
Girls' solo-singing (9), Miss J. White (Bulwell).
Boys' solo-singing (20), J. H. Swinfield Wells (Leicester).
Violin (open, 15), Mr. G. H. Pike (Kettering).
Violin (junior, 17), Miss Grace Burrows (Leicester).
Pianoforte (junior, 34), E. T. Hawthorne (Kettering).
Pianoforte (open, 38), Miss E. Clarke (Nottingham).
Pianoforte sight-reading (25), Miss Florence Pickett (Leicester).
Pianoforte (accompanying at sight, 24), Miss Florence Pickett (Leicester).

The following were the test-pieces, entries and results in the various choral classes:

MIXED-VOICE CHOIRS (OPEN).

Test: "Awake, awake" (Bantock).
Saxe Coburg Street Wesleyan (Mr. A. C. Nicholls).
3rd. Derby Caledonian (Mr. W. J. Baker).
1st. Coventry Co-op. (Mr. John Potter).
Mansfield Factory (Mr. W. F. Marshman).
2nd. Melton Mowbray Choral Society (Mr. J. W. Warner).
Fuller Excelsior Choir, Kettering (Mr. R. J. Williams).
Nottingham Part-song Choir (Mr. A. Rudd).

CHURCH AND CHAPEL CHOIRS.

Test: "Lord, Thou art good" (Dr. Coward).
Hinckley Road Primitive Methodist (Mr. F. Porter).
Humberstone Road Wesleyan (Mr. T. R. Collins).
2nd. Bond Street (Mr. W. Langley).
3rd. Saxe Coburg Street Wesleyan (Mr. A. C. Nicholls).
1st. Melton Mowbray Wesleyan (Mr. J. W. Warner).
East Kirkby Baptist.

MALE-VOICE CHOIRS.

Test: "How sweet thy modest light" (A. S. Burrows).
Newfoundpool Adult School.
Enderby Adult School (Mr. T. E. Young).
Langley Mill Wesleyan Y.M.I. (Mr. R. B. Slater).
Carlton and Netherfield (Mr. F. H. Parr).
3rd. Alfreton Orpheus Glee Club (Mr. C. Robinson).
Mansfield Factory (Mr. W. F. Marshman).
Boots Choral Union, Nottingham (Mr. E. S. Waring).
Pye Hill and District (Mr. J. Bonsall).
Kettering, Gold Street Adult School (Mr. C. Adams).
Kettering Old Adult School (Mr. C. Lawrence).
Swadlincote and District (Mr. J. Frost).
2nd. Hathern Male-voice Choir.
Rugby Male-voice Choir (Mr. H. Lane).
1st. Nottingham Glee and Madrigal (Mr. C. E. Riley).
Kettering Road Primitive Methodist (Mr. W. Wrigley).
Church Gresley Primitive Methodist (Mr. G. Walton).

SUNDAY SCHOOLS AND BANDS OF HOPE.

Test: "The song of the gale" (Foster).
Wellingborough Band of Hope (Miss C. L. Simco).
Wesley Hall (Mr. W. Corbett).
1st. Belgrave, Claremont Street (Mr. E. Lloyd).
St. Thomas' (Miss Carpenter).
Melbourne Hall.
2nd. Saxe Coburg Street Wesleyan S.S. (Mr. H. C. Hadley).
3rd. Clarendon Park Wesleyan S.S. (Mr. L. Price).

SCHOOL CHOIRS (Girls 15 and under).

Test: "In the twilight" (Abt).
Catherine Street (Mr. P. O. Clarke).
3rd. St. John's School.
2nd. St. John the Baptist School (Mr. S. Scattergood).
Lansdown Road (Mr. G. Brooksby).
3rd. St. Mark's Mixed School (Miss J. S. Paget).
Elbow Lane Girls' (Miss H. Hardy).
St. Margaret's Girls' (Miss K. Backus).
1st. Harrison Road (Miss L. M. Walker).

SCHOOL CHOIRS (Boys 14 and under).

Test: "Hark, jolly shepherds" (Newton).
St. John the Baptist School (Mr. M. D. Jones).
King Richard's Road School (Mr. J. W. Ofield).
1st. Harrison Road School (Mr. M. E. Jones).
2nd. Slater Street (Mr. R. W. Green).
3rd. Boys' Home Choir, Avenue Road (Mr. W. Cole).
Belgrave Road (Mr. E. Kirk).
St. John's School.

MORLEY (YORKSHIRE).

February 27.

For the second time the Morley Vocal Union, who have often been successful in other competitions, organized a festival of their own. The scheme included open classes for male and mixed-voice choirs, a local mixed-voice class, a children's choir class, and one for baritone solo.

The choral entries were highly satisfactory, especially in the male-voice section, which attracted ten choirs. The tests were: Goss's "Hark, heard ye not" and an "own-choice" piece. The winners were Todmorden (Mr. Harold Lees). They did not satisfy the adjudicator in Goss's piece, but did better with MacDowell's "From the sea." The Wyke Glee Union were second, and Leeds Musical Union (whose "own-choice" was Hegar's "Phantom Host") came third. For the mixed-voice choirs the test was Mackenzie's "The singers." Five choirs entered, and Bradford Vocal Union, conducted by

Mr. Hiram Ball, won the first prize with Elgar's "My love dwelt in a northern land" as their second piece. York Centenary Choir came second, and Mr. Wilson Foster's York Select Choir third.

The six local choirs provided an interesting contest. They were more successful with pieces of their own choosing than with the prescribed test, Ouseley's "How goodly are Thy tents." The Morley Baptist Choir were winners with Pinsuti's well-worn "The sea hath its pearls." Ebenezer Primitive Methodist were second, and Gildersome Baptist third.

In the elementary school choir contest Bridge Street C.S. (Miss Gertrude Appleyard) secured the first place, Westerton the second. Mr. Fred Clough was the winning baritone. Dr. E. C. Bairstow, organist of Leeds Parish Church, adjudicated.

In the course of the evening the combined mixed-voice choirs sang Dudley Buck's "Hymn to Music," and the combined male-voice choirs Hollingworth's "Life and health to England's King."

BOLTON. February 27.

Sunday Schools' Social League Singing Competition.

The competitive meetings newly organized under this title made a good beginning. There were four musical contests. Miss Nellie Hunt won the prize for solo-singing, Misses Mary Bradley and Eleanor Haslam were the successful duet singers, and Alfred Partington was the prize-winner for violin-playing. In the choral class, Victoria Wesleyans were the only competitors. The adjudicators were Mr. F. W. Jackson, Mr. R. S. Wood, and Mr. A. Kay.

PUDSEY. March 6.

The third festival held under the auspices of the Pudsey Mechanics' Institute Glee Society was highly successful, both in the matter of entries and as regards the attendance of the public. The scheme of competitions is varied from year to year. On this occasion three solo classes and one choral class made up the syllabus. In every section competitors were required to sing an own-choice piece, in addition to the prescribed test. The solo results were as follows:

Pianoforte (under 16)	Marjorie Bakes.
Soprano solo	Miss F. Verity.
Baritone solo	Mr. H. Horrocks.

In the competition for male-voice choirs, Bayley's "When evening casts her shadows round" was the prescribed test. Six choirs competed. Morley Vocal Union (Mr. S. Smith) were first with Cooke's "Hohenlinden" as their own-choice; Hunslet Musical Union (Mr. R. Pickard) were second with Whitfield's "Wide o'er the brim"; and Outwood Church Glee Society were third with Elgar's "Feasting I watch." Mr. F. James was the adjudicator. There were crowded audiences at both the afternoon and evening meetings.

MANCHESTER.

The good work which the Clarion Vocal Union is doing by cultivating a taste for unaccompanied vocal music amongst the working classes was exemplified here on March 13, at what may be termed a "semi-final" contest, held to decide which of the Lancashire choirs should meet those of Yorkshire and Northumberland in the eleventh annual contest for the Clarion Challenge bâton, to be held at Leeds on April 3.

The four choirs appearing in this "preliminary" hailed from Burnley, Manchester, Oldham and Openshaw, and each sang Dr. Rogers's "The river floweth strong," the result being that Openshaw (Mr. Chilton), Oldham (Mr. Chadderton), and Manchester (Mr. T. Corlett) were selected to appear in the final contest, Openshaw being awarded a prize bâton for the best rendering of the test-piece. The fraternal spirit which exists between these choirs was shown in the manner of judging, the adjudicators on this occasion being the conductors of the various Yorkshire choirs, thus returning the compliment of their Lancashire *confrères*, who had already sat in judgment on the Yorkshire choirs.

SALFORD.

The twenty-third of the seventh series of the Salford Municipal Concerts took the form of a choral quartet and solo-singing competition, and so numerous were the entries that a preliminary weeding-out process had to be adopted in the solo-singing classes. The vocalists were allowed to select their own songs, thus providing a long and varied concert programme. The first prize in the soprano class was taken by Miss Maud A. Ward (Barnsley), with Chaminade's "L'Eté"; Miss Lilian Sargison (Abbey Hay) was placed first amongst the contraltos with Adrian Ross's "Under the deodar"; Mr. George H. Griffiths carried off the chief tenor prize with Blumenthal's "Evening song"; whilst pride of place amongst the basses was awarded to Mr. A. G. Dalgleish (Prestwich), who sang Mozart's "Qui Sdegno."

Prizes were offered for both male and mixed-voice quartets, but as there was only one entry for the latter class the prize was withheld. Chief honours in the male-voice section fell to the Lyric Male-Voice Quartet (Nelson), with Battye's "Child of the sun."

Though only three choirs competed for the "Alderman Frankenburg" Challenge shield (presented by the Mayor of the Borough), the contest was a very keen one. The Salford Vocal Society, conducted by Mr. F. W. Blacow, proved the winners with seventy-four marks, followed closely by Sale and District Musical Society, conductor, Mr. J. Higson, with seventy-three marks, and they were only separated by one mark from the Stretford Glee and Madrigal Society, which, led by Mr. Thomas Corlett, carried off the shield last year. The test-piece was Elgar's "Evening scene." The adjudicator, Dr. Thomas Keighley, prefaced his awards with some practical advice and valuable hints to singers in general and vocalists in particular.

DOVE AND CHURNET VALLEYS, ASHBOURNE.

April 29.

This is the second festival held in the district. Last year's event was overwhelmingly successful. It was held in a spacious marquee. This year the competitions will be held in the commodious premises of Denstone College. Lady Florence Duncombe is the president and Dr. Bull is the secretary. The adjudicators will be Dr. McNaught and Mr. Harry Evans.

WORCESTER COMPETITION.

A meeting was held at Kidderminster on March 3 in connection with the Worcestershire Musical Competitions, which are to take place at Kidderminster on May 10, 11, and 12. Sir Sydney Lea, Bart., presided, and the attendance included ladies and gentlemen from all parts of the county. Sir Sydney Lea said Kidderminster was honoured in having been selected as the first town at which the Worcestershire competitions should be held. The competitions deserved to be thoroughly well supported. He was glad the committee was also arranging for classes and lectures at workmen's clubs, and further that in the elementary schools a movement was going on for improving the music. The Rev. A. L. E. Griffiths described the aims of the competitions as being to encourage choral societies and music generally in the county. No effort was more worthy of support, for nothing did more to brighten the lives of the poorer classes than music, and village choral societies were amongst the most useful social agencies. Miss M. Bromley Martin (hon. secretary) said she expected the enlargement of the scope of the competitions would result in a large entry, and it seemed as if the competitions were being taken up with great enthusiasm. She hoped the subscriptions would amount to something like £120.

CARLISLE.

The report of this festival given in our March issue was reduced from press cuttings which, it has since transpired, were not correct. The heading "Day School Choirs" should have added "and Church and Chapel Choirs," and the "Cathedral Choir" should read "Cathedral Voluntary Choir Boys" (the regular Cathedral Choir is not permitted to compete). "Farrett" should be "Fawcett," "Upperley" should be "Upperby," and "Triphend" should be "Triphena."

No. 808. HYMN—"To the Father, and Redeemer."—Alfred J. Eyre. *Price* 1½*d.*

NOVELLO'S PARISH CHOIR BOOK.

Hymns.

604. †Alcock, W. G. O Thou, Who turnest destinies to dust .. 1d.
662. Anon. Silently, softly, falleth the night. Vesper Hymn .. 1d.
286. Ashton, A. T. Lee. Vesper Hymn .. .. .. 1d.
757. Atkins, Ivor. Jesu! the very thought is sweet (*Card*) .. 1d.
513. †Barnby, J. Praise the Lord (*Hymn after Victory*) .. 1d.
409. Barnby, J. O Lord of Heaven and earth, and sea .. .. 1d.
200. *Barnby, J. The Sower went forth sowing .. .. .. 1½d.
218. *Barnby, J. Crossing the bar .. .. 1½d.
537. Barnby, J. For others' sake (*Words*, 2s. 6d. per 100) .. 1d.
361. Barnby, J. O Perfect Love (*Wedding*) .. .. .. 1½d.
365. Barnby, J. Let all our brethren join in one .. .. .. 1d.
520. Battenberg, H.R.H. Princess Henry. Hear, Holy Father .. .. 1d.
586. Battenberg, H.R.H. Princess Henry. Lord of Grace .. 1d.
329. Beethoven. Vesper Hymn. (*Two versions*) .. .. 1d.
491. Bennett, G. J. O Perfect Love (*Wedding*) .. .. .. 1½d.
598. Bennett, G. J. Hark, hark, the Organ .. .. .. 1d.
448. Bennett, J. L. Lift high the Cross (*Words*, 2s. per 100) .. 3d.
211. Best, W. T. Jesus Christ is risen to-day .. .. .. 3d.
298. Best, W. T. Abide with me! fast falls the eventide .. 1½d.
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Dedicated to the Congregation and Choir of S. John Evangelist, Upper Norwood.

To the Father, and Redeemer

HYMN FOR FESTIVAL OF DEDICATION, PROCESSIONAL OR GENERAL USE

WRITTEN BY THE REV. W. F. LA TROBE-BATEMAN, M.A.
(Rector of Ascot.)

SET TO MUSIC BY

ALFRED J. EYRE

(M.R.A.M.; F.R.C.O.; Organist and Director of the Choir, S. John Evangelist, Upper Norwood.)

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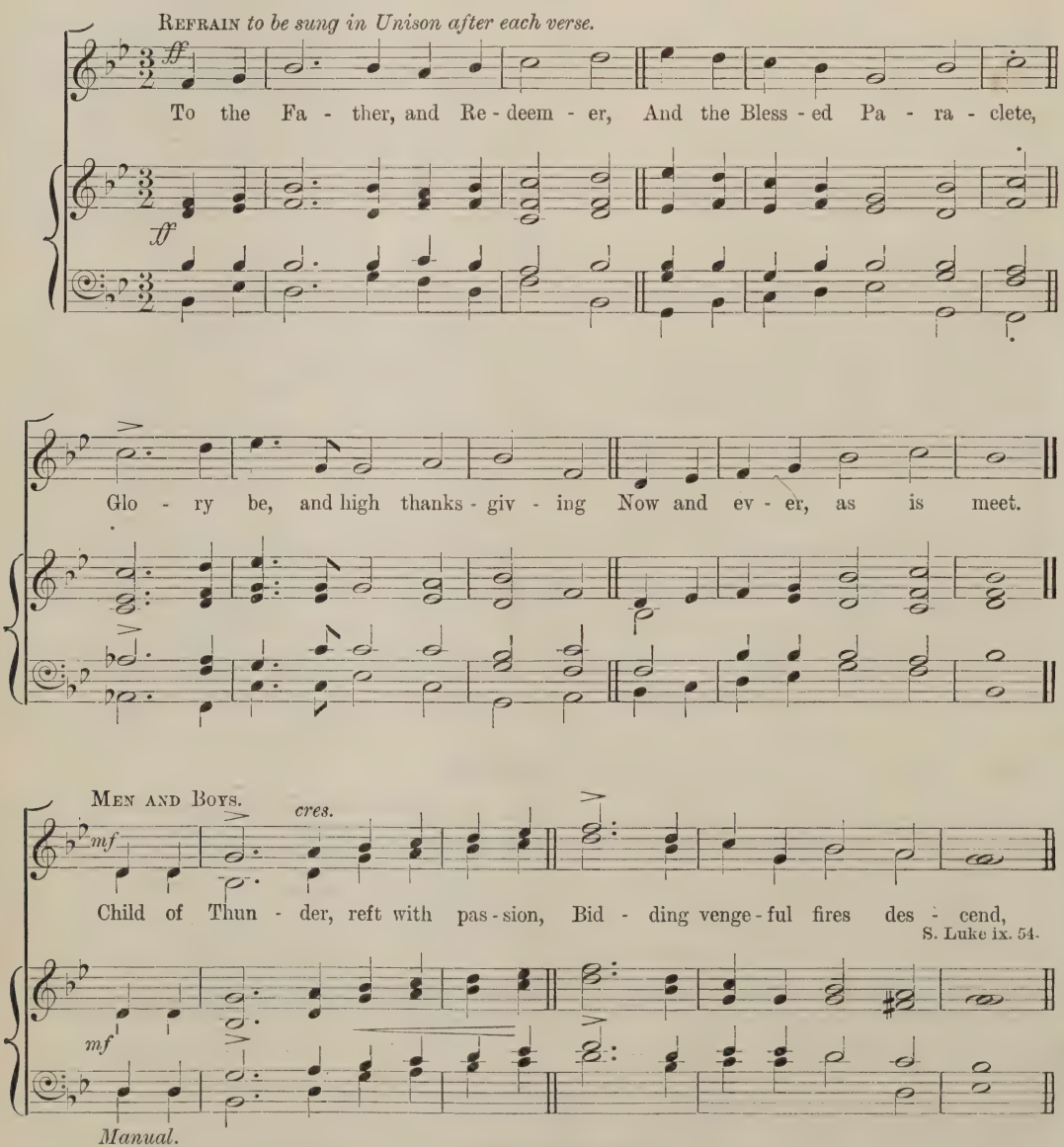
Refrain to be sung in Unison after each verse.
ff
To the Fa - ther, and Re - deem - er, And the Bless - ed Pa - ra - clete,
ff
Glo - ry be, and high thanks - giv - ing Now and ev - er, as is meet.
Men and Boys.
cres.
mf
Child of Thun - der, reft with pas - sion, Bid - ding venge - ful fires des - cend,
S. Luke ix. 54.
mf
Manual.

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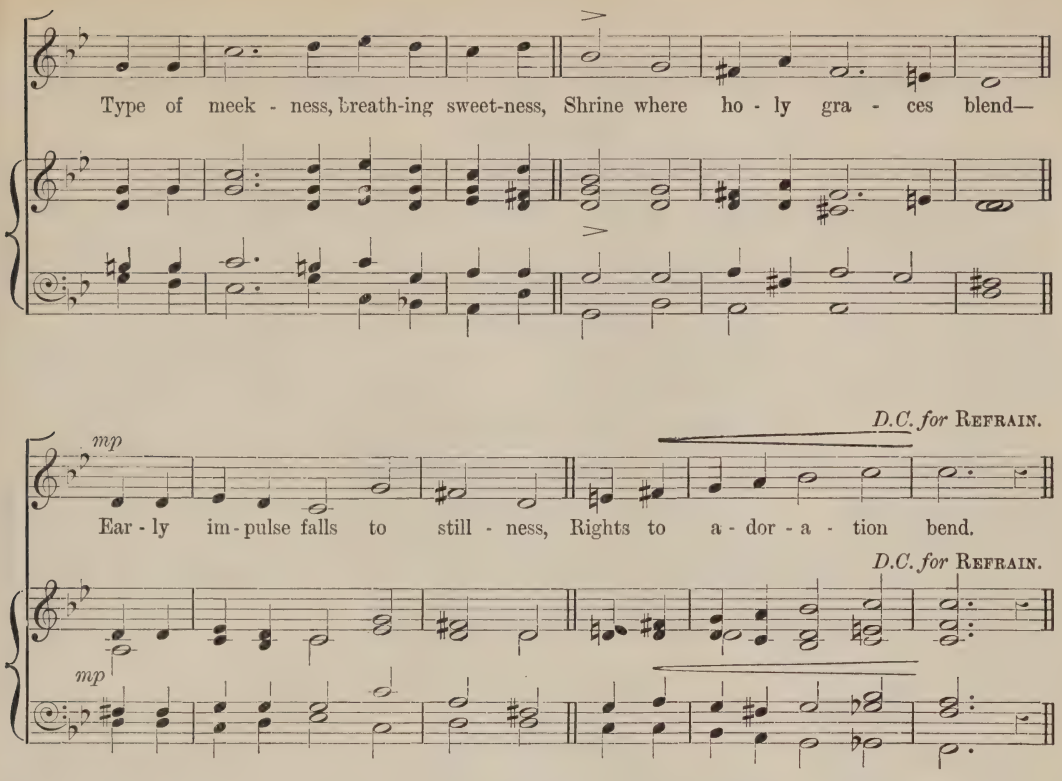
Type of meek - ness, breath-ing sweet-ness, Shrine where ho - ly gra - ces blend—
D.C. for Refrain.
mp
Ear - ly im - pulse falls to still - ness, Rights to a - dor - a - tion bend.
D.C. for Refrain.
mp

Men.

S. Matt. xvii. 1. Kneeling on the heights of Tabor,
Choicest of the chosen three;
Veiled within the rings of glory
Which thy Lord in mystery
S. Mark ix. 3. Gathered for a vesture round Him—
Shinings of eternity—
To the Father, &c.

Boys.

S. John xiii. 23. Leaning on the Master's Bosom,
On the Maundy Thursday night—
S. John xx. 26. Unto whom He gave the Mother,
Ere in death they disunite,
Virgin Maid to Virgin Brother
Linked, for comfort infinite:
To the Father, &c.

Men.

Rev. i. 9. Agéd exile, doomed to labour
In the islet of the sea;
Fetters bruising, comrades losing
Hope and heart, for agony:
Rev. v. 6. But thy soul is steeped in musing
Of the pains He bore for thee.
To the Father, &c.

Boys.

What though blows and curses echo
Stern and sterner, more and more?
Far away thy soul is soaring,
Rev. vi. 1. Gazing through the open Door;
Pass before thee His redeemed ones,
Rev. vii. 9. Thronging on the Golden Floor.
To the Father, &c.

Men.

And the yearning of the ages,
And the music of thy thought,
Blend alike in holy pages,
To their consummation brought:
Rev. xxii. 20. "Quickly come, Lord Jesus, quickly,"
Lost erewhile, but ever sought."
To the Father, &c.

Boys.

1 S. John iii. 18. "Little children, love each other,"
Oft recurring words he breathed;
Heritage for holy living
Hath our Patron Saint bequeathed;
Oh, ye people, be the motto
Round your life of striving wreathed.
To the Father, &c.

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222	The Sailor's Song	3d.
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THE MUSIC COMPOSED BY

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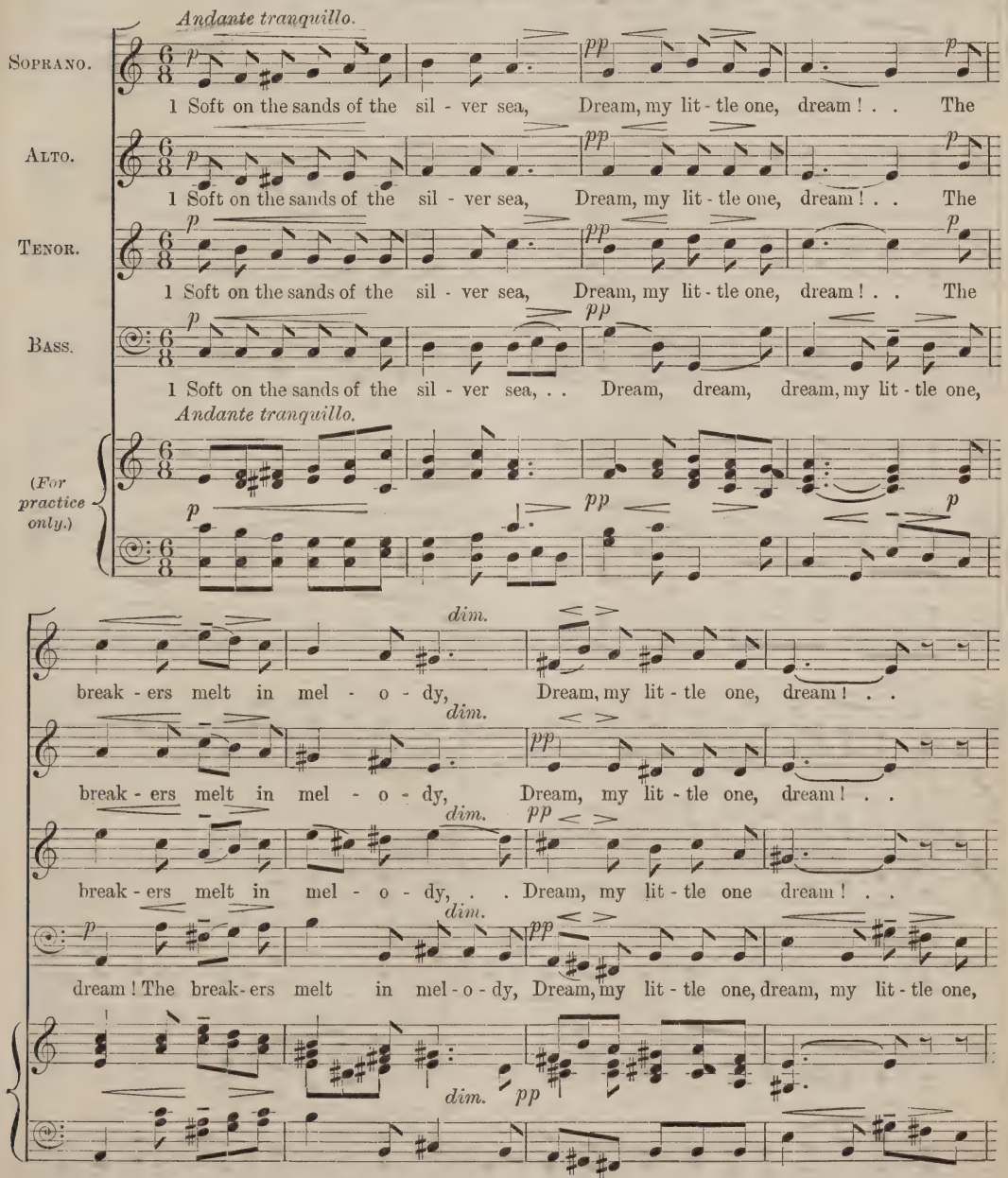
Andante tranquillo.
SOPRANO.
1 Soft on the sands of the sil - ver sea, Dream, my lit - tle one, dream! . . The
ALTO.
1 Soft on the sands of the sil - ver sea, Dream, my lit - tle one, dream! . . The
TENOR.
1 Soft on the sands of the sil - ver sea, Dream, my lit - tle one, dream! . . The
BASS.
1 Soft on the sands of the sil - ver sea, . . Dream, dream, dream, my lit - tle one,
Andante tranquillo.
(For practice only.)
break - ers melt in mel - o - dy, Dream, my lit - tle one, dream! . .
break - ers melt in mel - o - dy, Dream, my lit - tle one, dream! . .
break - ers melt in mel - o - dy, . . Dream, my lit - tle one dream! . .
dream! The break - ers melt in mel - o - dy, Dream, my lit - tle one, dream, my lit - tle one,

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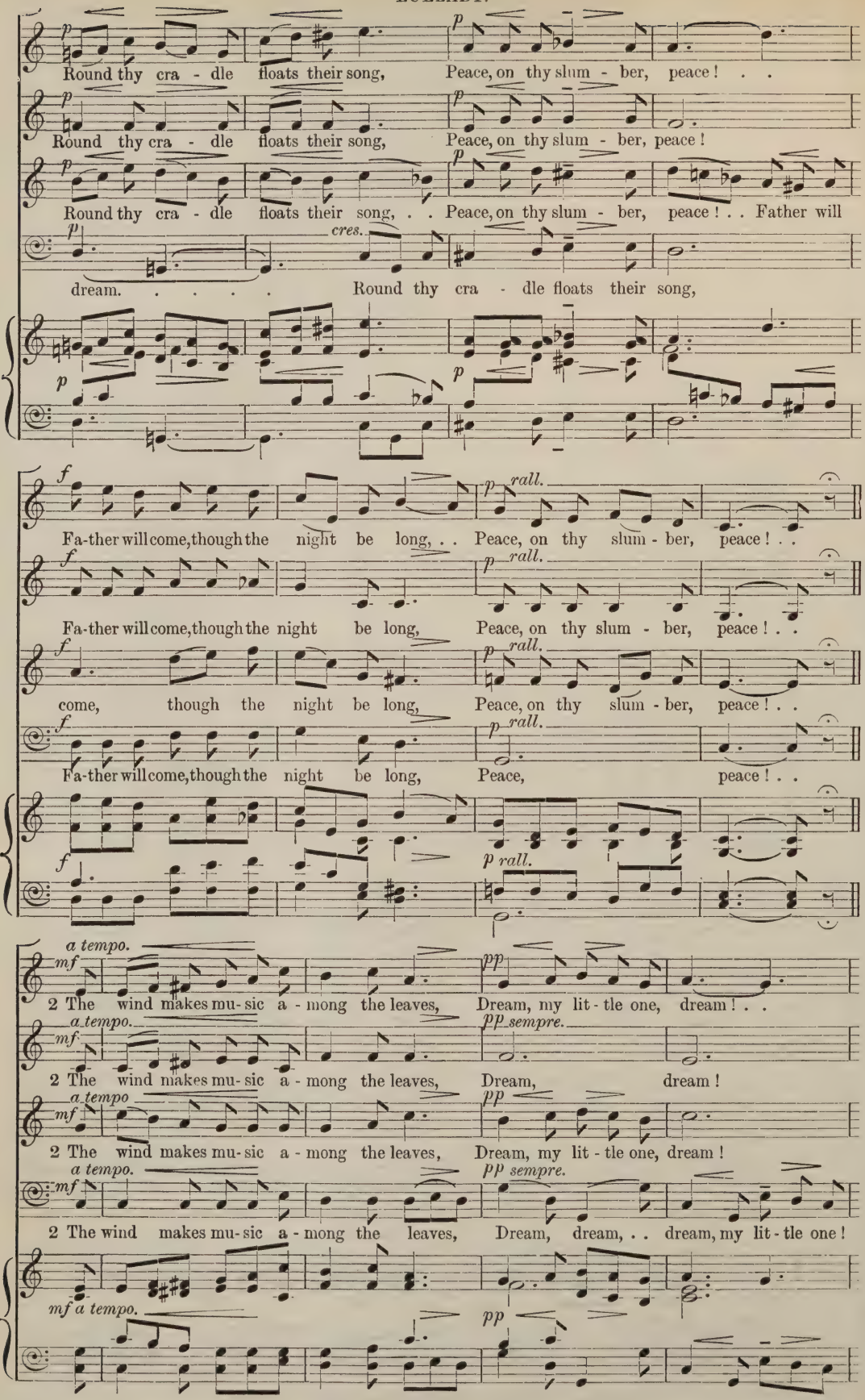
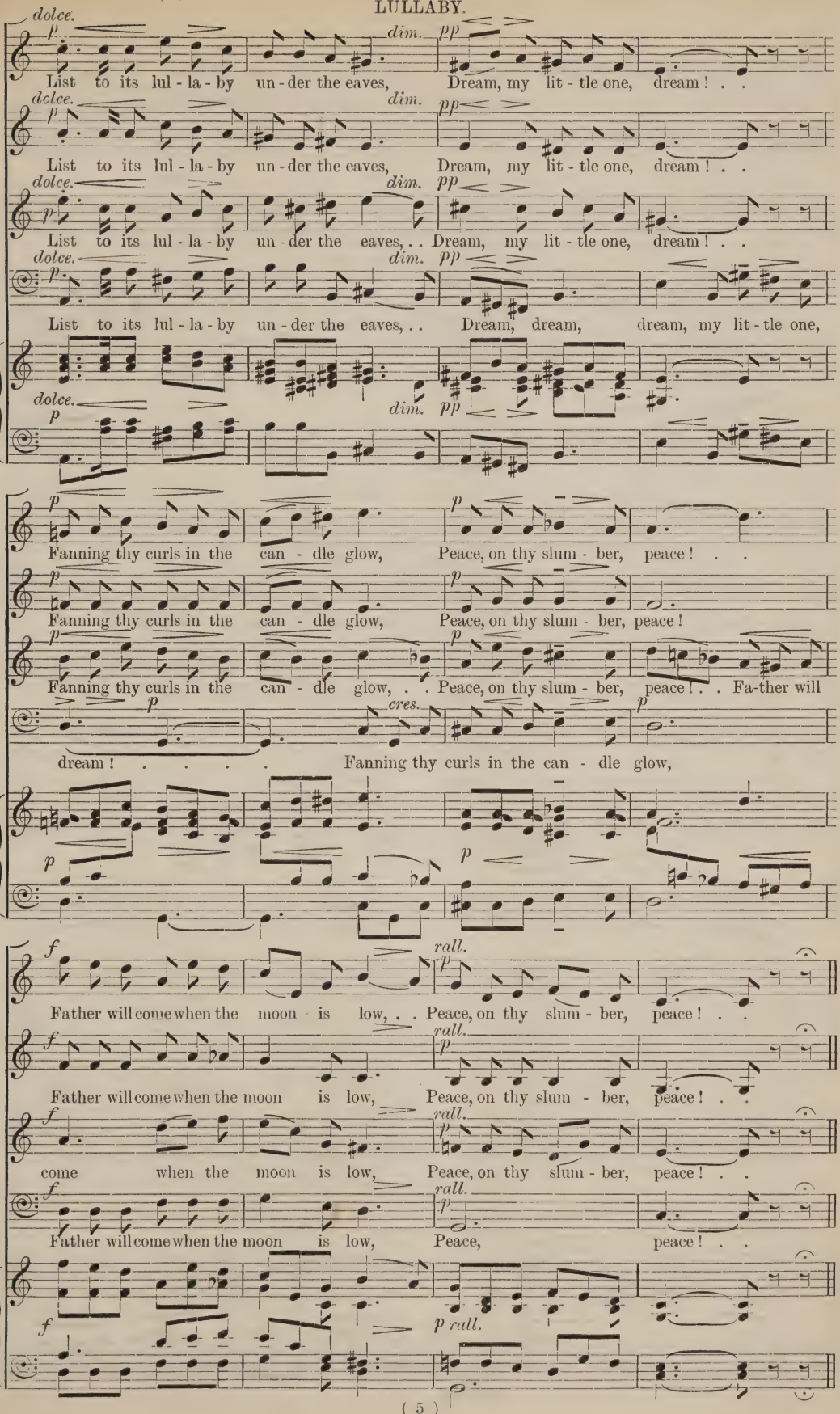
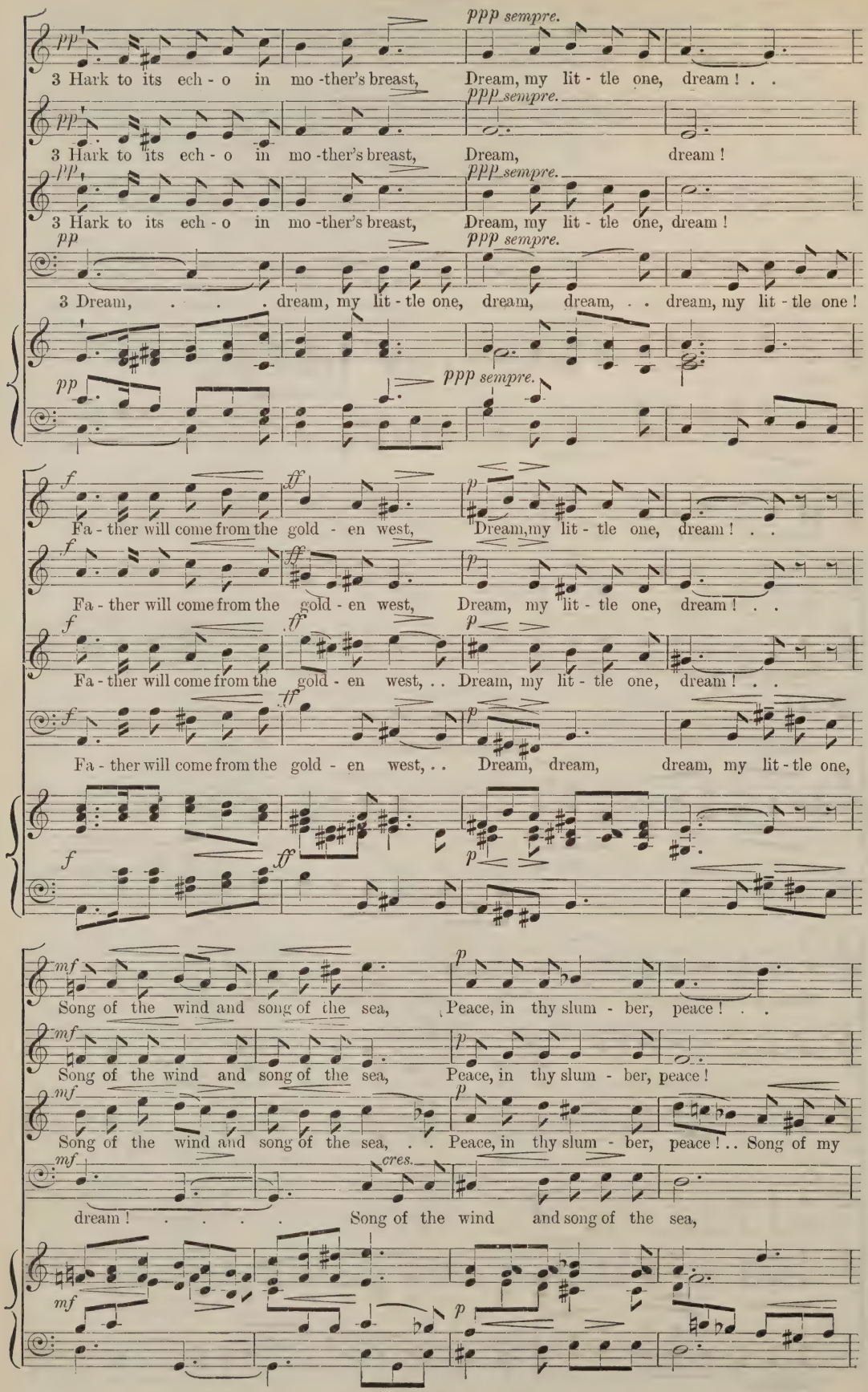
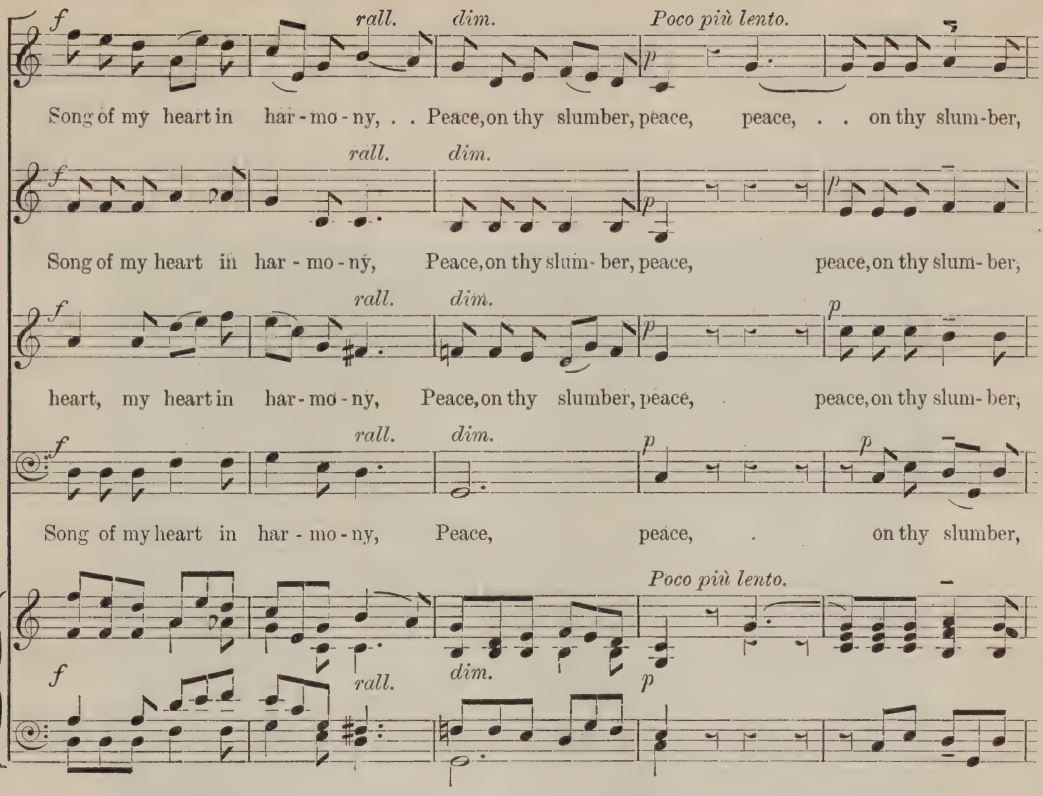
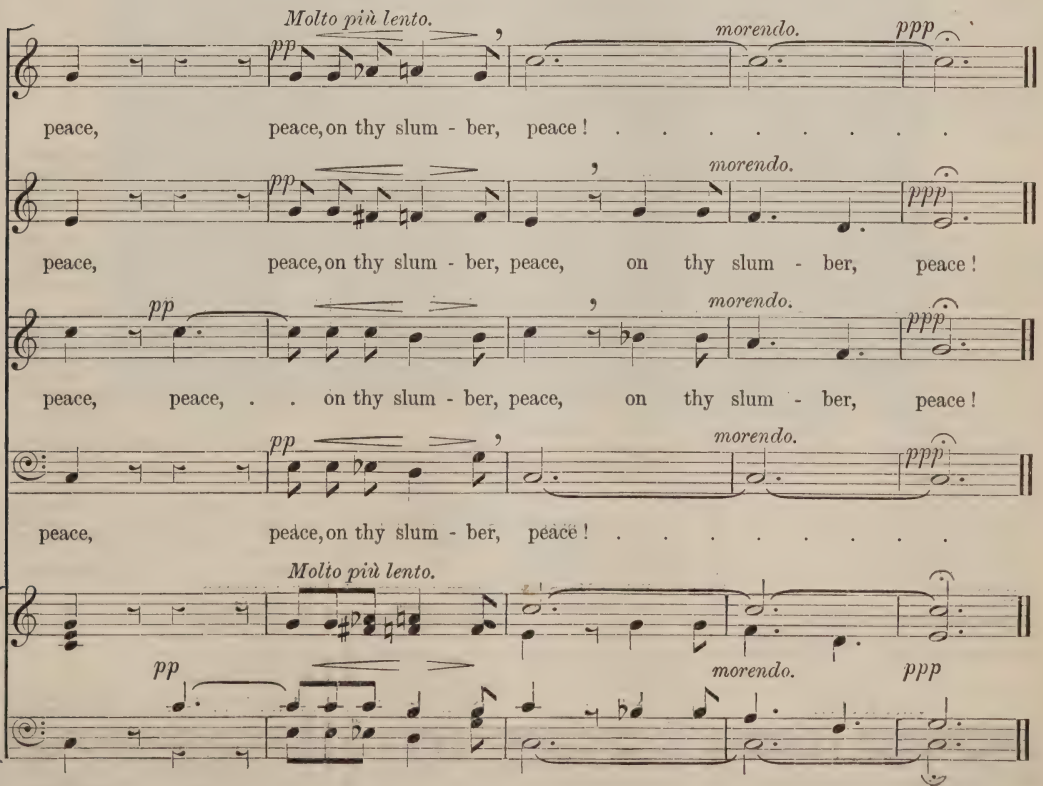

Round thy cra - dle floats their song, Peace, on thy slum - ber, peace! . .
Round thy cra - dle floats their song, Peace, on thy slum - ber, peace!
Round thy cra - dle floats their song, . . Peace, on thy slum - ber, peace! . . Father will
cres.
dream. . . . . Round thy cra - dle floats their song,
Fa-ther will come, though the night be long, . . Peace, on thy slum - ber, peace! . .
rall.
Fa-ther will come, though the night be long, Peace, on thy slum - ber, peace! . .
come, though the night be long, Peace, on thy slum - ber, peace! . .
Fa-ther will come, though the night be long, Peace, peace! . .
a tempo.
2 The wind makes mu-sic a - mong the leaves, Dream, my lit - tle one, dream! . .
pp sempre.
2 The wind makes mu-sic a - mong the leaves, Dream, dream!
2 The wind makes mu-sic a - mong the leaves, Dream, my lit - tle one, dream!
2 The wind makes mu-sic a - mong the leaves, Dream, dream, . . dream, my lit - tle one!
mf a tempo.


dolce.
p
dim.
pp
List to its lul - la - by un - der the eaves, Dream, my lit - tle one, dream ! . .
List to its lul - la - by un - der the eaves, Dream, my lit - tle one, dream ! . .
List to its lul - la - by un - der the eaves, . . Dream, my lit - tle one, dream ! . .
List to its lul - la - by un - der the eaves, . . Dream, dream, dream, my lit - tle one,
Fanning thy curls in the can - dle glow, Peace, on thy slum - ber, peace ! . .
Fanning thy curls in the can - dle glow, Peace, on thy slum - ber, peace !
Fanning thy curls in the can - dle glow, . . Peace, on thy slum - ber, peace ! . . Fa-ther will
cres.
dream ! . . . . Fanning thy curls in the can - dle glow,
f
rall.
Father will come when the moon is low, . . Peace, on thy slum - ber, peace ! . .
Father will come when the moon is low, Peace, on thy slum - ber, peace ! . .
come when the moon is low, Peace, on thy slum - ber, peace ! . .
Father will come when the moon is low, Peace, peace ! . .


pp
ppp sempre.
3 Hark to its ech - o in mo -ther's breast, Dream, my lit - tle one, dream ! . .
3 Hark to its ech - o in mo -ther's breast, Dream, dream !
3 Hark to its ech - o in mo -ther's breast, Dream, my lit - tle one, dream !
3 Dream, . . . dream, my lit - tle one, dream, dream, . . dream, my lit - tle one !
f
ff
p
Fa - ther will come from the gold - en west, Dream, my lit - tle one, dream ! . .
Fa - ther will come from the gold - en west, Dream, my lit - tle one, dream ! . .
Fa - ther will come from the gold - en west, . . Dream, my lit - tle one, dream ! . .
Fa - ther will come from the gold - en west, . . Dream, dream, dream, my lit - tle one,
mf
Song of the wind and song of the sea, Peace, in thy slum - ber, peace ! . .
Song of the wind and song of the sea, Peace, in thy slum - ber, peace !
Song of the wind and song of the sea, . . Peace, in thy slum - ber, peace ! . . Song of my
cres.
dream ! . . . . Song of the wind and song of the sea,


f
rall.
dim.
Poco più lento.
p
Song of my heart in har - mo - ny, . . Peace, on thy slumber, peace, peace, . . on thy slum-ber,
Song of my heart in har - mo - ny, Peace, on thy slum- ber, peace, peace, on thy slum- ber,
heart, my heart in har - mo - ny, Peace, on thy slumber, peace, peace, on thy slum- ber,
Song of my heart in har - mo - ny, Peace, peace, . on thy slumber,

Molto più lento.
pp
morendo.
ppp
peace, peace, on thy slum - ber, peace! . . . . . .
peace, peace, on thy slum - ber, peace, on thy slum - ber, peace!
peace, peace, . . on thy slum - ber, peace, on thy slum - ber, peace!
peace, peace, on thy slum - ber, peace! . . . . . .

VOL. XV.

No			
416	Ye singers all ...	H. Waelrent	3d.
417	Now fie on love...	G. A. Macfarren	2d.
418	Winds of Autumn!	Chas. Oberthür	2d.
419	Softly fall the shades ...	E. Silas	2d.
420	Love me little, love me long	L. Wilson	2d.
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422	It was a lover and his lass	J. Booth	3d.
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426	Welcome dawn of summer's day	„	3d.
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434	The wine cup is circling in Almhin's Hall (S.A.T.BAR.B.)	Sir R. P. Stewart	3d.
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436	The Vesper Hymn ...	Beethoven	2d.
437	What though sorrow ...	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith ...	Weber	2d.
440	Hark, hark, the Lark ...	Kücken	3d.
441	A walk at dawn	... Gade	3d.

VOL. XVI.

442	Winter days ...	A. J. Caldicott	4d.
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461	The Silent Tide	„	3d.
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VOL. XVII.

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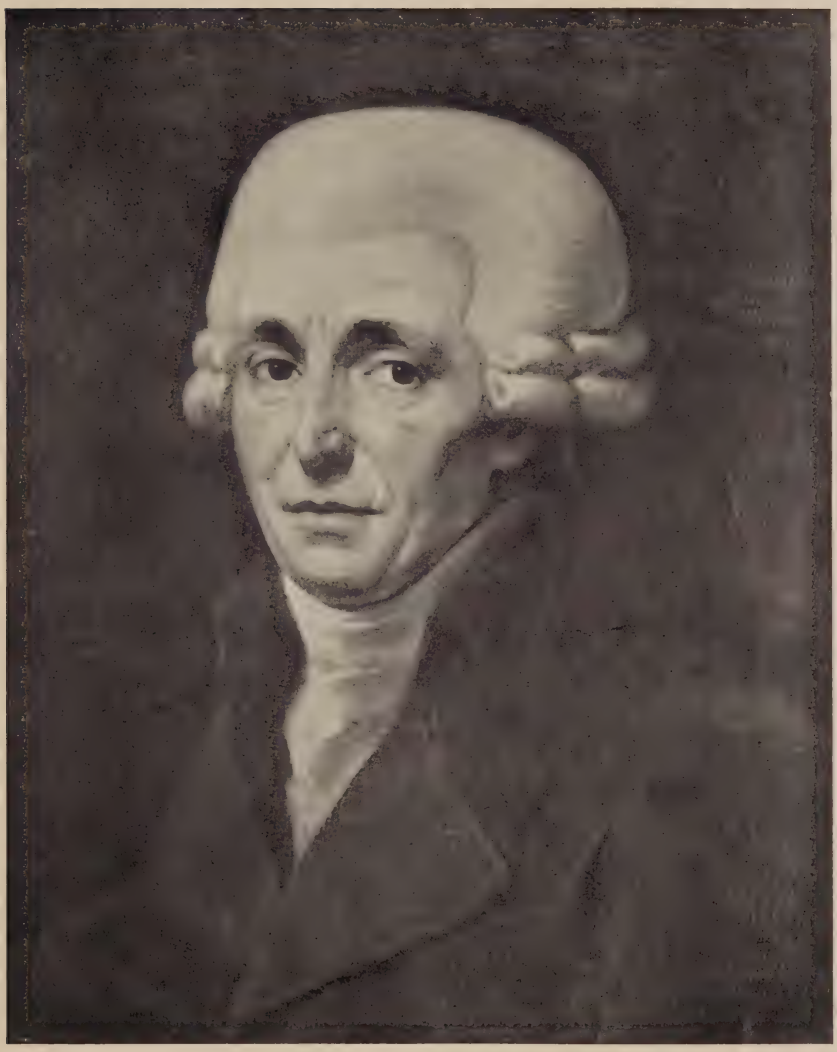

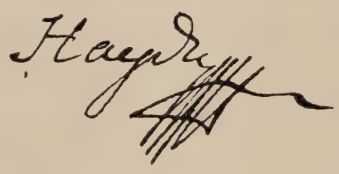

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(*c*) RONDO in G major	Mozart
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(*b*) TAMBOURIN	Leclair (1697-1764)
(*c*) LA PRÉCIEUSE	Louis Couperin (1630-1665)
(*d*) GIGUE (in old style)	G. de Angelis
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(*b*) ZAPATEADO	Sarasate
(*c*) "NON PIÙ MESTA"	Paganini

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ROYAL ALBERT HALL

SATURDAY AFTERNOON, MAY 22, 1909,

AT 3 O'CLOCK.

PATRONS:
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HER ROYAL HIGHNESS THE PRINCESS OF WALES.
HIS ROYAL HIGHNESS THE DUKE OF CONNAUGHT.
HER ROYAL HIGHNESS THE DUCHESS OF CONNAUGHT.
HIS ROYAL HIGHNESS THE PRINCE CHRISTIAN.
HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.
HER ROYAL HIGHNESS THE PRINCESS LOUISE AND THE DUKE OF ARGYLL.
HER ROYAL HIGHNESS THE PRINCESS ROYAL AND THE DUKE OF FIFE.
HER ROYAL HIGHNESS THE PRINCESS HENRY OF BATTENBERG.
HIS SERENE HIGHNESS THE PRINCE ALEXANDER OF TECK.

DR. CHARLES HARRISS

has the honour to announce that under his Honorary Direction will be given on the above date the

THIRD EMPIRE CONCERT

(FOR THE FUNDS OF THE VICTORIA LEAGUE).

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MADAME ALBANI (Canada)
AND
MADAME DONALDA (Canada).
Contralti.
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MISS IRENE STRAUSS (India).
Tenor.
MR. EDWARD RYKER (Canada).
Baritone.
MR. PLUNKET GREENE (Ireland).
MR. DALTON BAKER (England)
AND
SIR CHARLES SANTLEY (England).
Solo Violinist.—MISS KATHLEEN PARLOW (Canada).
Solo Pianist.—MISS MARIE NOVELLO (Wales).
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At the Piano. MR. STANLEY HAWLEY (England).

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The Musical Times.

MAY 1, 1909.

THE HAYDN CENTENARY.

FRANZ JOSEPH HAYDN:

Born, March 31 (or April 1), 1732:

Died, May 31, 1809.

HAYDN IN ENGLAND:
THE 'SURPRISE' SYMPHONY AND A SURPRISE.

Welcome, great master! to our favour'd isle,
Already partial to thy name and style;
Long may thy fountain of invention run
In streams as rapid as it first begun;
While skill for each fantastic whim provides,
And certain science ev'ry current guides!
Oh, may thy days, from human suff'rings free,
Be blest with glory and felicity!
With full fruition, to a distant hour,
Of all thy magic and creative pow'r!
Blest in thyself, with rectitude of mind,
And blessing, with thy talents, all mankind!*

Haydn was fifty-eight years old when he paid the first of his two visits to this country. He came at the invitation of his friend John Peter Salomon, and arrived in London on New Year's Day, 1791. He passed the night under the roof of John Bland, the music publisher, at 45, High Holborn, whose shop stood on the site now covered by the First Avenue Hotel. Thence he removed to rooms, in a house that also no longer exists, at 18, Great Pulteney Street, where Salomon lived or lodged, and with whom he shared rations. Their landlord was an Italian cook, 'who gives us,' records Haydn, 'four excellent dishes; we each pay 1 florin 30 kreuzers a day, exclusive of wine and beer, but everything is terribly dear here.' Later on our composer changed his lodgings because of the street cries which greatly annoyed him, and located himself in rooms amid the then rural amenities of Lisson Grove!

Haydn was welcomed to England in the poem by Dr. Burney quoted above, and he was received with open arms by all the concert-giving and musical societies of the day. Within a few days of his arrival he was invited to a Court ball, an unprecedented honour, since he had not been presented at Court. 'He attended the Handel Commemoration in Westminster Abbey,' says Pohl. 'He had a good place near the King's box, and never having heard any performance on so grand a scale, was immensely impressed.' When the Hallelujah chorus rang through the nave, and the whole audience rose to their feet, he wept like a child, exclaiming: 'He is the master of us all.'

* From 'Verses on the arrival of the great musician Haydn in England.' 1791. [By Dr. Burney.]

A little-known incident of Haydn's visit to England is connected with Oxford. An advertisement of a concert to be given on May 18, 1791, by one Hayward, a member of the Music Room Orchestra in the University city, contained the following announcement: 'The Harpsichord by Mr. Haydn, from Vienna, who comes entirely to serve this Concert, and is returning to London the next Morning.' The day came, but no Haydn! Not a little chagrin was thus caused, and three days after the concert *Jackson's Oxford Journal* contained an explanation in these terms: †

> Mr. Hayward . . . . is exceedingly sorry for the disappointment occasioned by Mr. Haydn's not attending the Music Room that Evening, contrary to a solemn Promise given, as he had actually said, he would be ready to get into the carriage with the singers, and Mr. Burtebart, who was to have come with him at an early hour; but when the carriage went to take him up at Lisson Grove, near Paddington, he begged Mr. Torezani to acquaint Mr. Hayward, that he was obliged to attend a rehearsal of an opera that morning, but that he would follow afterwards in a post-chaise, so as to get to Oxford by seven o'clock. Why he did not come, Mr. Hayward will endeavour to learn, in order to give every satisfaction imaginable to the company present that evening at the Room.

On May 28, *Jackson's Oxford Journal* contained the following apology from the pen of the distinguished composer:

'Whereas at the request of Mr. Jung, an acquaintance of mine from Vienna, I faithfully promised to play the harpsichord at Mr. Hayward's Benefit Concert, the 18th instant (*which day I had appointed myself*), but was prevented from coming on account of a rehearsal at the Opera House, which lasted from two until half-past four on that day, I take the liberty by this paper to express the greatest sorrow for not having been able to stand by my promise. As the University of Oxford, whose great reputation I heard abroad, is too great an object for me not to see before I leave England, I shall take the earliest opportunity of paying it a visit, and hope at the same time to make a personal apology to those ladies and gentlemen who were kind enough to honour Mr. Hayward with their company.

Joseph Haydn.'

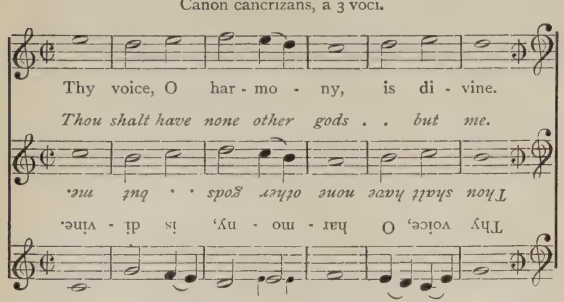
At the ensuing Encænia (July, 1791), Haydn fulfilled his promise to visit Oxford, when he received the honorary degree of Doctor of Music, and conducted a performance of one of his symphonies, he himself giving the *tempi* at the organ. The 'Catalogue of all Graduates' contains the entry:

> Haydn, Joseph, Composer to His Serene Highness the Prince of Esterhazy, cr. Doctor of Music, July 8, 1791.

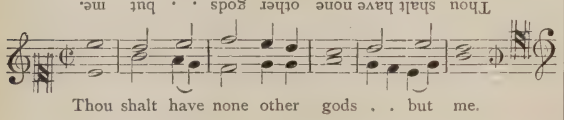
For his degree exercise he sent the following composition, which he afterwards used for the

† This information is derived from 'Ten more years, 1894 to 1904, of University Music in Oxford,' being a continuation of the proceedings of the Oxford University Musical Union. Compiled by E. S. Kemp and J. H. Mee. Oxford: MCMIV.

first of the 'Ten Commandments,' the whole of which he set as canons during his stay in London:



He also arranged the canon to be sung by four voices:



Haydn seems to have been very proud of his doctor's robes. He wore them at a concert given on the day after the degree had been conferred, and in response to a tremendous outburst of enthusiasm, he raised his gown as high as he could and said, in English, 'Thank you,' at which the applause was renewed again and again. 'I had to walk about Oxford for three days in this guise,' he wrote, 'and only wish my Vienna friends could have seen me.' In his diary he records: 'I had to pay one and a half guineas for the bell peals at Oxforth when I received the doctor's degree, and half a guinea for the robe. The journey cost six guineas.'

The newly-created Doctor was soon elected a member of the then recently formed Musical Graduates Society, the history of which was given in the *Musical Times* of December, 1892. The records of that Society state that:

A new and illustrious member was then added to the list by the University of Oxford, who conferred the Degree of Dr. in music upon the celebrated Haydn, and it was with much concern to Mr. Callcott, who held the sixth meeting at Kensington Gravel Pitts, on the third of August . . . that Dr. Haydn's summer engagements prevented his attendance. At the eighth meeting, however, given by Dr. Dupuis, at Grosvenor Gate, October 26, the presence of the new member was highly gratifying to all.

In the following year Dr. Haydn gave his brother-graduates a dinner at Parsloe's, a well-known coffee house on the west side of St. James's Street. This hospitable event is thus recorded in the Society's 'account' of their proceedings:

Dr. Haydn, previous to his leaving England, gave the graduates his dinner on the 20th of June [1792], at Parsloe's, in St. James's Street, to which, at his particular request, Mr. Salomon was admitted, partly as the intimate friend of Dr. Haydn, partly as an interpreter, Dr. Haydn having not made sufficient progress in the English tongue.

Haydn enjoyed several excursions in the neighbourhood of London, and stayed with Mr. Brassey at his country house twelve miles from the city, where he gave lessons to Miss Brassey. On his return to town he had the honour of being invited to both the Lord Mayoral banquets at the Guildhall, the outgoing Lord Mayor on November 5, and the new one on November 9. Haydn sat at table No. 2 with Mr. Silvester, 'the greatest lawyer and first Alderman of London.' He further records in his diary:

The viands were neat and well-cooked; wine of many kinds and in superfluity. The company sat down at 6 o'clock and rose at 8. The Lord Mayor was escorted according to rank and with many ceremonies before and after dinner; his sword and a sort of gold crown were carried before him and there was music of trumpets and a brass band. After dinner the distinguished company of table No. 1 retired to a separate room to drink coffee and tea; we other guests were taken into another room. At 9 o'clock No. 1 goes into a smaller hall whereupon the ball begins; in this hall there is *à parte*, an elevated place for the high nobles where the Lord Mayor is seated upon a sort of throne with his wife. . . . . Nothing but minuets are danced in this room; but I couldn't stay longer than a quarter of an hour; first, because of the heat caused by so many people being crowded into so small a room, second, because of the wretched dance music, two violins and one violoncello composing the whole orchestra.

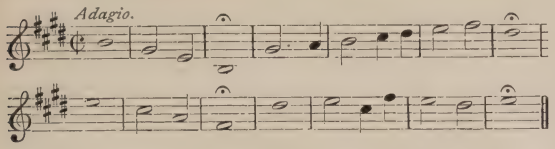
Thence I went into another room which looked more like a subterranean cave. There the dance was English; the music was a little better because there was a drum which drowned the blunders of the fiddlers. I went on to the great hall where we had dined; the music was more sufferable. The dance was English, but only on the elevated platform where the Lord Mayor and the first four members had dined. The other tables were all newly surrounded by men who, as usual, drank right lustily all night long. The most singular thing of all, however, was the fact that a part of the company danced on without hearing a note of the music, for first at one table, then at another, some were howling songs and some drinking toasts amidst the maddest shrieks of 'Hurra! Hurra!' and the swinging of glasses. . . . . It is remarkable that the Lord Mayor needs no knife at table, as a carver, who stands in front of him in the middle of the table, cuts up everything for him.*

By invitation of the Prince of Wales, Haydn went to Oatlands to visit the Duke of York, then newly married. The Prince played the violoncello; all the music was by the genial 'Papa,' and his royal hosts even made him sing some of his own songs. By command of the Prince, Hoppner painted Haydn's portrait, which now hangs at Hampton Court Palace. Visits to Cambridge, Windsor Castle, Ascot Races, and Slough—where he stayed with Herschel and saw his wonderful telescope—were among the pleasant diversions of the master's first visit to England.

He attended in 1792 the annual service of the charity children held in St. Paul's Cathedral, and in his diary thus records his impressions. 'Eight days before Pentecost I heard 4,000 charity children sing the following song in St. Paul's Church. One

* 'Music and Manners from Pergolese to Beethoven.' Essays by Henry Edward Krehbiel. Archibald Constable & Co. 1908. P. 60.

performer beat time to it. No music ever moved me so much in my life as this devotional and innocent piece :



N.B.—All the children are newly clad, and walk in procession. The organist played the melody neatly and simply, and then all began to sing at once.'

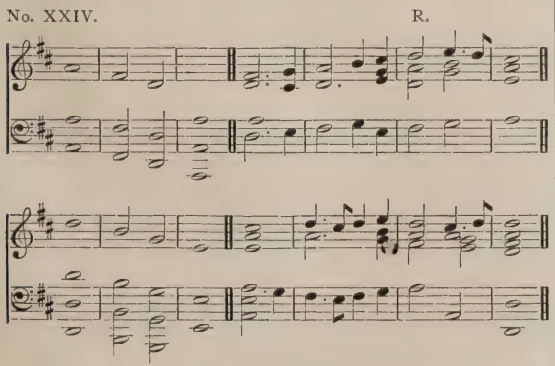
The above strain will be recognised as a double chant by John Jones, then (1792) organist of the cathedral. It appeared in a small oblong book entitled :

> Sixty | Chants | Single and Double | Composed by | John Jones | Organist of St. Paul's Cathedral | and by him Respectfully Inscribed to the | Dean and Chapter.
> 1785. Price 5s. | Printed for the Author, by Longman & Broderip, No. 26 Cheapside & 13 Hay-Market.

At the back of the title-page is the following prefatory note :

> The Psalms of David being either Rejoycing, Penitential, or Historical, Those Chants which best suit such sentiments are mark'd wth. an R, P, or H ; but where the Psalms Change from Rejoycing to Penitential, in the same Morning or Evening Service Numbers XXX, of both Single and Double Chants are particularly adapted.

The chant which so affected Haydn appears in the above book exactly in the following form—that is to say, the organ part, as all the chants are printed in score with organ accompaniment printed beneath the voice parts :



It will be observed that in bar 12, Haydn noted the melody differently from that given in the published version ; also that as he wrote it in the key of E, it may be inferred that the organ at St. Paul's was a tone higher in pitch than that to which he was accustomed in Vienna.

Haydn left London towards the end of June, 1792, having stayed in England eighteen months, and having thoroughly enjoyed this his first visit to these shores.

HAYDN'S MUSIC-MAKINGS IN LONDON.

As already stated, Haydn came to England at the instigation of Salomon, who engaged the master to compose and 'conduct' (according to the fashion of the time) six symphonies at the subscription concerts given by Salomon during the spring of 1791. The advertisements of these important music-makings state that 'Mr. Haydn will be at the harpsichord and compose for every night a new piece of music.' The six concerts were given on consecutive Friday evenings at the Hanover Square Rooms, beginning on March 11, 1791. The programme of the opening night must be given in full, at least so far as the scanty details as published in the *Morning Chronicle* will admit :

Part First.

Overture—*Rosetti.*
Song, Signor Tajana.
Concerto Oboe, Mr. Harrington.
Song, Signora Storace.
Concerto Violin, Madame Gautherot.
Recitative e Aria, Signor David.

Part Second.

New Grand Overture—*Haydn.*
Recitative e Aria, Signora Storace.
Concertante Pedal Harp and Piano Forte, Mad. Krumpholtz and Mr. Dusseck.
Rondo, Signor David.
Full Piece—*Kozeluch.*

Mr. Haydn will be at the Harpsichord.
Leader of the Band, Mr. Salomon.

Tickets transferable, as usual, Ladies to Ladies, and Gentlemen to Gentlemen only.
The Ladies' tickets are Green, the Gentlemen's Black.
The Door in the Square is for Chairs only.

It will be observed that Part II. opened with a 'New Grand Overture,' at that time the designation for a symphony. In this instance it was No. 1 of the famous 'Salomon Set,' whereby Haydn so greatly enriched, by his inimitable geniality and melodic charm, the symphonic form. The *Morning Chronicle*, in an appreciative notice of the concert, said :

SALOMON'S CONCERT.

The First Concert under the auspices of Hadyn was last night, and never, perhaps, was there a richer musical treat. It is not wonderful that to souls capable of being touched by music, Haydn should be an object of homage, and even of idolatry ; for like our own Shakespeare, he moves and governs the passions at his will.

His *new grand Overture* was pronounced by every scientific ear to be a most wonderful composition ; but the first movement in particular rises in grandeur of subject, and in the rich variety of *air* and passion, beyond any even of his own productions. . . .

And we were happy to see the concert so well attended the first night ; for we cannot suppress our very anxious hopes, that the first musical genius of the age may be induced, by our liberal welcome, to take up his residence in England.—(*Morning Chronicle*, March 12, 1791.)

Space will not permit of detailed reference to the remaining five concerts of the series, except to say that violin concertos were played by Salomon and Master Bridgetower (for whom Beethoven afterwards wrote the Kreutzer Sonata), and that on April 8, a Divertimento (MS.) by Haydn for two violins, two violas, violoncello, double-bass, oboe, flute, and two horns, was performed. An extract from a notice of the second concert, which the Prince of Wales attended, must be quoted as showing that there were musical critics of discrimination more than a century ago. The reference is to the symphony by Haydn then performed :

Every instrument is respected by his Muse, and he gives to each its due proportion of efficacy. He does not elevate one, and make all the rest contributory as a mere accompaniment ; but the subject is taken up by turns, with masterly art, and every performer has the means of displaying his talent.—(*Morning Chronicle*, March 19, 1791.)

Haydn's first benefit concert took place on May 16, at the Hanover Square Rooms. The sum of £200 was guaranteed to him, but the receipts amounted to £350. Among other music-makings in which the master took part during the first year of his visit to England, mention must be made of his setting of the 'Seven Last Words,' first performed here in its original version and under the composer's direction, at the King's Theatre, Haymarket, on May 28, 1791.

Before closing the record of this year (1791), two quotations must be given. The first is from Haydn's diary and simply reads :

Mozard (*sic*) died the 5th day of December, 1791.

The second, from the advertisement columns of the *Morning Chronicle*, shows how greatly Haydn appreciated the kindness of the English people :

Mr. Haydn extremely flattered with his reception in a Country where he has long been ambitious of visiting, and penetrated with the patronage with which he has been honoured by its animated and generous Inhabitants, should think himself guilty of the greatest ingratitude, if he did not take the earliest opportunity of making his most grateful Acknowledgments to the English Public in general, as well as to his particular Friends, for the zeal which they have manifested at his Concert, which has been supported by such distinguished marks of favour and approbation, as will be remembered by him with infinite delight as long as he lives.

The 'Surprise' Symphony and a Surprise !

So successful was his first set of concerts (in 1791) that Salomon organized a similar series in the following year. At the last of these concerts — Hanover Square Rooms, March 23, 1792—Haydn 'conducted' his famous Symphony in G, known as the 'Surprise' by reason of the explosive and unexpected chord in the *Andante* movement. In his notice of the performance the musical critic of *The Oracle* ingeniously evolved a 'Surprise' programme of his own. He said :

Act 2d. opened with a first performance of the *Grand Overture* composed by Haydn for this evening. The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious.—(*The Oracle*, March 24, 1792.)

As to the origin of this 'Surprise' chord, it is said that some of the heavily-dining concert-goers of those days were wont to drop off to sleep during the performance of the slow movements of the symphonies. Haydn therefore decided to arouse them from their slumbers by his jocularity. 'There all the women will scream,' he is said to have remarked to his friend Gyrowetz, who happened to call on Haydn as he was writing this movement. So the story goes. But—that rousing chord was an afterthought. *It does not appear in the original autograph!* So far as we can discover, this interesting fact is now made known for the first time. 'What is your proof for this surprising and remarkable statement?' the astonished reader will probably ask. Here is the answer.

Haydn's autograph score of this particular movement (the *Andante*) of the 'Surprise' symphony is in the possession of Mr. Felix Moscheles. One day, during the present year, Mr. Moscheles showed his treasure to Sir Alexander Mackenzie, who at once detected the omission of the 'Surprise' chord. A few days later, Mr. Moscheles pointed out Sir Alexander's discovery to the present writer, who, on seeing the MS., said : 'I should like to reproduce this first page in the *Musical Times*, in connection with the centenary of Haydn's death.' With his usual kindness Mr. Moscheles then and there consented to the reproduction, with the result that our readers can see for themselves the original non-surprise form in which Haydn wrote the opening bars of the slow movement of his celebrated symphony. At the same time the facsimile furnishes one of the most interesting instances of an afterthought in music, one that is contained in a composition which has obtained world-wide celebrity.

Reference to Haydn's second visit to England (in 1794), some extracts from his diary while in this country, and his compositions to English words, must be deferred to a later month in this centenary year.

In the meantime, our best thanks are due to Mr. P. V. M. Benecke, Mendelssohn's grandson, for kindly lending the interesting portrait of Haydn, formerly in the possession of his grandfather, that forms one of our special supplements ; to Dr. W. H. Cummings for the signature of Haydn, taken from the title-page of the cantata 'Ariana a Naxos' ; and lastly and specially to Mr. Felix Moscheles, Mendelssohn's godson, aforesaid.

F. G. E.

Scarcely any man can stand beside the great Mozart. I only wish I could impress upon every friend of mine, and on great men in particular, the same depth of musical sympathy, and profound appreciation of Mozart's inimitable music, that I myself feel and enjoy.—*Haydn, in a letter written in December*, 1787.

NEWARK-ON-TRENT
AND
DR. JOHN BLOW.

A trio of interests—historical, architectural, and musical—give distinction to 'The Key of the North,' for thus has Newark been designated owing to its strategic position. Its fine old castle, dating from 1125, has withstood three sieges. In the dark days of internecine strife, those grey massive walls must have frowned down upon the horrors of battle. Now, as one beholds this picturesque ruin, with the river silently flowing by, those same walls seem to smile at the little children playing on the greensward in the glorious sunlight of a perfect spring day. Here King John died in 1216, and in 1646 Charles I. gave himself up to the Scotch army. The latter event doubtless inspired John Jenkins to compose the instrumental piece entitled 'Nuwark Seidge,' one of several Ayres (à 4) by that prolific 17th century composer. The coda, in the minor key, is doubtless a lament for those who fell at the siege.

THE ARMS OF NEWARK.
(*From a drawing by Messrs. Sheppard & Lockton, Newark.*)

In another part of the town the halo of antiquity sheds its hoary rays over the Beaumond Cross. The earliest known date of this stone erection is 1367. The theory that it is one of the 'Queen Eleanor' crosses finds support in the fact that the queen died (in 1290) at Harby, between Newark and Lincoln; and that the funeral procession, on its sad and weary journey to Westminster, probably passed through Newark, where the mourners and attendants could enjoy the hospitality of the castle, then and long after the property of successive bishops of Lincoln.

Should the visitor, as did the present writer, find himself at Newark on a market-day, he would gaze upon an animated scene in the spacious market-place. (See the illustration below.) Here he would find much to interest him beyond the buying and selling of sundry wares, and the tempting display of country produce, the

THE TOWN HALL.

NEWARK MARKET-PLACE ON A MARKET-DAY.

(*Photograph by Mr. T. Richards, Newark.*)

whole suggesting 'the animation and colour of a mediæval town of Normandy or the Rhine.'

Two interesting literary associations are recalled in standing in the market-place of Newark. It was at the 'Saracen's Head'—where an inn of that name has stood from at least the year 1341—that Jeanie Deans stayed when on her journey to London (Sir Walter Scott's 'The Heart of Midlothian'). At a corner of the market-place were the premises of Messrs. S. & J. Ridge, printers and booksellers a century ago. Messrs. Ridge printed, for private circulation, the first book of poems published by Lord Byron. This was a quarto volume of sixty-six pages, published in November, 1806, and without a proper title, only a fly-title, 'Fugitive pieces,' and without the author's name. As objection was taken by the Rev. J. T. Becher to one of those boyish versifications, Byron recalled the whole impression and burned the copies in Mr. Becher's presence. Two copies only escaped the flames; one of them is imperfect,

A MISERERE IN THE PARISH CHURCH.
(*Photograph by Mr. T. Richards, Newark.*)

and from the other a facsimile reprint was issued in 1886. The poet very soon, however, prepared another issue of his poems. This appeared in a small octavo volume, printed by the Ridges, in January, 1807, and bearing the following title-page, &c.:

Poems | on | various occasions. | Virginibus Puerisque Canto. | Hor. Lib. 3 Ode 1. | Newark: Printed by S. & J. Ridge. | mdcccvii.

To Those Friends, at whose request they were printed, for whose amusement or approbation they are solely intended; these Trifles are respectfully dedicated by the Author.

The only apology necessary to be adduced, in extenuation of any errors in the following collection, is, that the Author has not yet completed his nineteenth year. December 23, 1806.

Only 100 copies were printed. Of these, one is preserved in the British Museum and contains some annotations in the handwriting of the poet: *e.g.*, above the poem 'To a beautiful Quaker' is pencilled 'Whom the author saw at Harrogate.' Some earlier poems of Byron's were printed, on single sheets, by the Ridges, who also published the 'Hours of Idleness' (1807). At that time Byron was staying with his mother at Southwell, within easy reach of Newark, to superintend the earliest issues of his poetic muse from the press of Messrs. Ridge.

On the west side of the market-place is the 'Clinton Arms,' from the windows of which Mr. Gladstone in 1832 addressed the electors of Newark. He was then a young man of twenty-two and a Conservative in politics, but he succeeded in being elected to Parliament as the member for Newark, this being his first appearance at Westminster. Seven years later, in 1839, Mr. Gladstone presented an organ to Christ Church, then recently erected. A brass plate on the instrument reads:

Removed from the old organ in the gallery when the church was restored, 1880. Presented to Christ Church, Newark, by William Ewart Gladstone, Esq., M.P., November, 1839.

The worthies of Newark include two creative musicians—William de Newarke, in the early part of the 16th century, and the more famous Dr. John Blow. Of the latter more anon. The Patent Rolls show that in the first year of his reign Henry VIII. appointed William of Newark to be Master of the boys of the Chapel in the Hospice of the King, at pleasure, and in the same reign the office was granted to John Newark. Previous to this, William had been granted an annuity of £20 by Richard III. (1483). In the recently published volume 'The King's Musick,'* we find that 'William Newerk' was one of the 'Gentilmen of the King's chapell' at the funeral of Queen Elizabeth, wife of Henry VII., in February, $150\frac{3}{4}$. In the year 1509 he died, having apparently held the office of Master of the boys in the King's Chapel for a few months, in which he was succeeded by William Cornyshe.

Seven vocal compositions by William of Newark are to be found in the Fayrfax volume preserved at the British Museum (*Add. MSS.* 5465). Their quaint titles are as follows:

The farther I go, the more behynde. 2 voices.
What causyth me wofull thoughts. 2 voices.
So fer, I trow, from remedy. 2 voices.
O, my desyre, what eyleth the? (Imperfect.) 2 voices.
But why am I so abusyd? 3 voices.
Yowre counturfeyting with doubyll delyng. 3 voices.
Thus musyng in my mynd. 3 voices.†

The sixth in the above list was printed by Burney in his 'History of Music' (vol. ii., p. 541), the first stanza reading:

Yowre counturfeyting with doubyll delyng
Avaylyth nothyng, an wote ye why?
For ye with your faynyng hath such a denying
To make a belevyng, nay hardely.
Hit were to grete pyte that women truly,
Hade so grete foly that cowde not tell
When that they do lye;
They speke ye so swetely and thinke the contrary,
That knowe we well.

THE PARISH CHURCH.

The architectural glory of Newark is its beautiful parish church. Dedicated to St. Mary Magdalene, the fine spire of this stately edifice is familiar to all

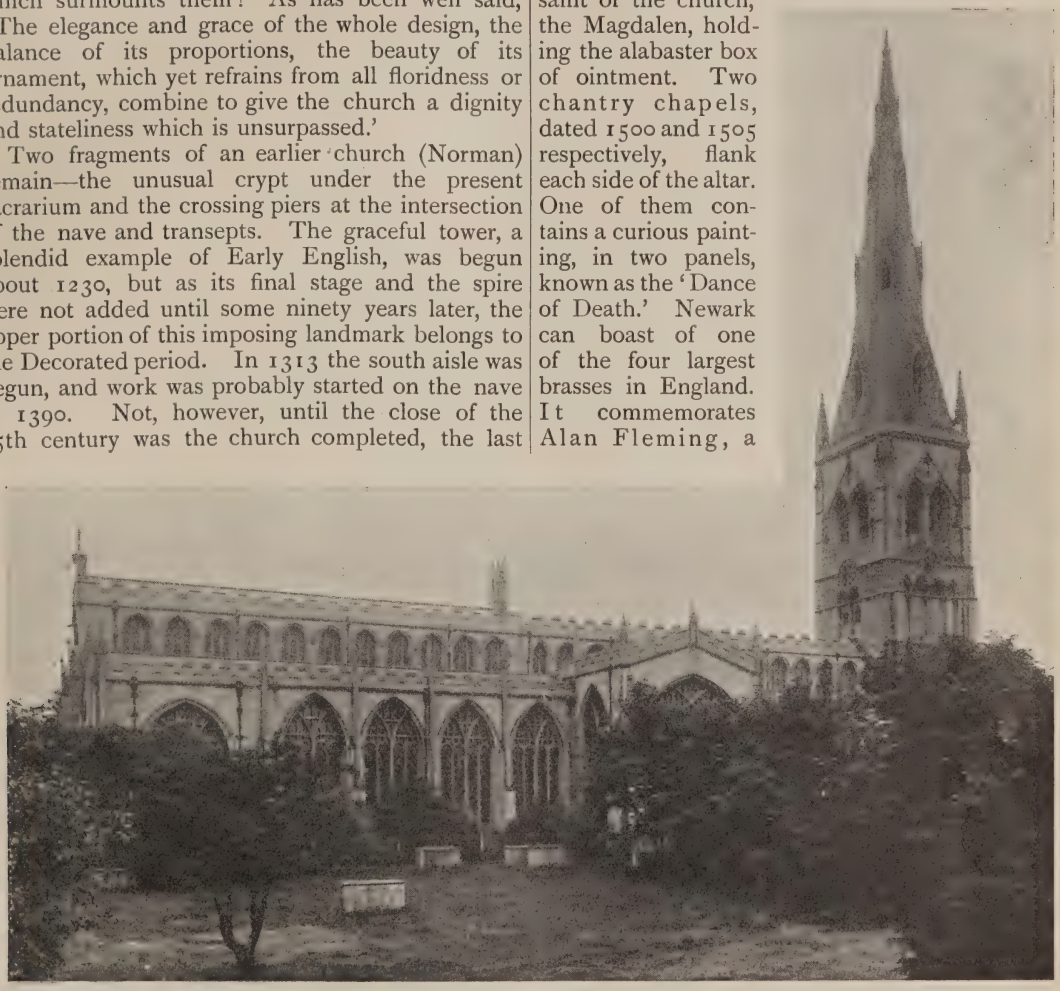
* 'The King's Musick.' A transcript of records relating to music and musicians. Edited by Henry Cart de Lafontaine. Novello. 1909.
† This has been published by Messrs. Novello.

travellers on the Great Northern Railway. It is not, however, until the church has been visited and carefully inspected that its manifold beauties, external and internal, can be realised. The spire of the church is the same in height as the body of the fabric is in length (252 feet), and who can fail to be impressed by the magnificent series of great Perpendicular windows along the whole of the north side of the church, and the lofty clerestory which surmounts them? As has been well said, 'The elegance and grace of the whole design, the balance of its proportions, the beauty of its ornament, which yet refrains from all floridness or redundancy, combine to give the church a dignity and stateliness which is unsurpassed.'

Two fragments of an earlier church (Norman) remain—the unusual crypt under the present sacrarium and the crossing piers at the intersection of the nave and transepts. The graceful tower, a splendid example of Early English, was begun about 1230, but as its final stage and the spire were not added until some ninety years later, the upper portion of this imposing landmark belongs to the Decorated period. In 1313 the south aisle was begun, and work was probably started on the nave in 1390. Not, however, until the close of the 15th century was the church completed, the last stone of the chancel being placed in position in the year 1498. Newark Parish Church appeals to the eye as a stately edifice in which strength and beauty are blended in perfect harmony. There is an element of lightness throughout the building. If one part of the graceful structure calls forth admiration more than another, it is the chancel aisles, by reason of their great width and height—indeed, the chancel is a church within a church, and yet the proportions of the building as a whole appear to be perfect.

The fittings and ornaments of the church are worthy of their beautiful surroundings. Carved by Thomas Drawswerd, of York, and finished in 1508, the parclose and rood screen is a handsome and imposing feature of the chancel. The misereres, dating from the first quarter of the 16th century, are twenty-six in number, and their carvings are of the usual grotesque designs. (A specimen is given on p. 302.) At the back of the altar is a series of thirteen cathedra, or stone seats, beneath crocketed canopies. In the centre of the cornice is a figure of the patron saint of the church, the Magdalen, holding the alabaster box of ointment. Two chantry chapels, dated 1500 and 1505 respectively, flank each side of the altar. One of them contains a curious painting, in two panels, known as the 'Dance of Death.' Newark can boast of one of the four largest brasses in England. It commemorates Alan Fleming, a citizen who died in 1361. This brass, of Flemish workmanship, is one of the finest examples of its class. Now placed above the north door, but formerly *in situ* (see p. 307), is an altar-piece representing the Raising of Lazarus. It was painted by William Hilton, R.A. (1786–1839), and presented to the church in memory of his father, a native of Newark. A reproduction of this picture in stone forms one of the panels on the artist's tomb in Lincoln Cathedral.

The church library is housed in a room over the south porch. It consists of a collection of some 1,200 volumes, mostly theological and of the 17th century, presented by Bishop White,



NEWARK PARISH CHURCH.
(*Photograph by Mr. T. Richards, Newark.*)

of Peterborough, a former vicar of Newark. Some of the books, however, have disappeared, including a York Hymnal, printed at Rouen in 1517. This was found concealed in the choir on removing the seats when the church was restored in 1855, and unfortunately was sold by the churchwardens for £50, the proceeds being devoted to the restoration fund. There remains, however, a Sarum Missale, printed by R. Pynson in 1520; a copy of the London edition of the Sarum Missale (1554), and a Porteforium (London, 1556). The Sarum Missale, printed by Pynson, although sadly damaged in places, is a very interesting volume. There are manuscript insertions of names of saints in the Kalendar, and 'Bishop' is written in for 'Pope.'

A Mr. Darbie appears upon the scene in 1663, as the accounts record the following payments to that gentleman:

Expended upon Mr. Darbie in treating with him about the repairing the organe . xliiis. vid.
Paide Mr. Darbie in parte of xxvli. due to him for mending ye organe . . . xli.

It is quite certain that at the Restoration the organist and choir of Newark Parish Church were surpliced. 'A note of such church things as were delivered by the accomptants unto the churchwardens' (1660) contains the following items: 'A surplice for the viccer, one for the organist and six surplices for the six boys'; also 'seven towels that go about the choir.'

THE NORMAN GATEWAY OF NEWARK CASTLE.
(*Photograph by Mr. T. Richards, Newark.*)

The earliest known reference to the organs of the church is found in the churchwardens' accounts of 1627, which contain this refreshment entry:

Ale for the organ mender ... ... iiijd.

In 1628 the payments included 'George Fishbourne, organist, xxxvs.,' and 'John Walker, dog whipper, iiijd.; also

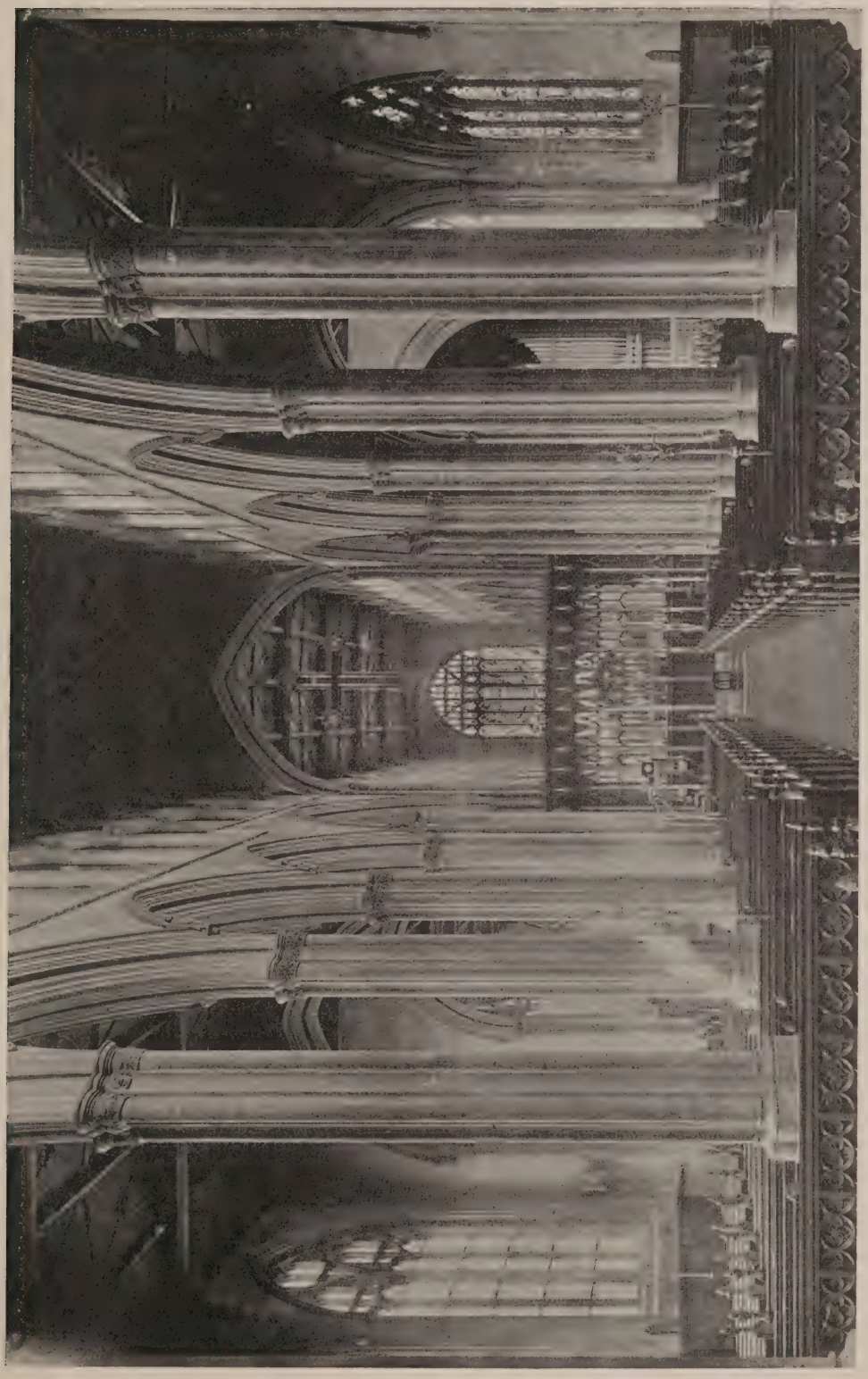
To Simon Raignor, when hee was hurt ... ... xijd.
To the same, for pulling the organs ... ... ijs.

In May, 1646, the disbursements included:

For taking down ye organs ... ... vis. vid.

To return to the organ of olden times. In 1797 a writer describes it as 'a disgrace to everything around it; the case is painted with ruddle, and the pipes in front are as foul as time and neglect could make them.' Seven years later this instrument was sold by auction, judging from the following communication which appeared in the *Gentleman's Magazine* of February, 1804:

I read an advertisement purporting that there was to be sold by auction at the Town Hall of Newark on Trent, February 16, 'A capital old Organ, in a painted case, maker's name unknown; standing in the parish church of Newark, and consisting of the following stops and open diapasons, viz., principal, fifteenth, two trumpets, cornets, two flutes, sesquiattera (*sic*), and two twelfths. Further particulars may be had, and the organ viewed, on applying to Mr. Bridges, organist, Newark.



Newark Parish Church.

(*Photograph by Mr. T. Richards, Newark.*)

In the same year (1804) a new organ was built for the church by G. P. England. In his manuscript organ-specification book (now in the possession of the present writer), Dr. E. J. Hopkins gives the following description of the instrument:

Great Organ (12 stops).

	Pipes.		Pipes.
1 Open diapason, East front	59	7 Fifteenth	59
2 Open diapason, West front	59	8 Tierce	59
3 Stopped diapason	59	9 Sexquiltera, III. rows	177
4 Principal	59	10 Mixture, II. rows	118
5 Nason	59	11 Cornett, IV. rows	120
6 Twelfth	59	12 Trumpet	59

Choir Organ (7 stops).

1 Dulciana, to Gamut	47	5 Fifteenth	59
2 Stopped diapason	59	6 Mixture, II. rows	118
3 Principal	59	7 Bassoon	59
4 Flute	59		

Swell Organ (6 stops).

1 Open diapason	40	4 Cornett, III. rows	120
2 Stopped diapason	40	5 Trumpet	40
3 Principal	40	6 Hautboy	40

Compass: Great and Choir, FFF, without FFF♯ and GG♯ to f^3 in alt. = 59 notes. Swell: Tenor d to f^3 = '40 keys.'
Pedals to take down the keys.
An octave of large pipes.
Gothic case of wainscot: two fronts.

THE ARMS OF THOMAS MAGNUS.
(*From a drawing by Messrs. Sheppard & Lockton, Newark.*)

This organ at first stood at the west end of the church, but in 1814 it was placed upon the screen, as shown in the illustration opposite. The screen was strengthened in order to bear the weight of the instrument, and some ornamental ironwork was added, the whole, including all the fine old woodwork, being painted white! In 1836 improvements were made by Bishop at the suggestion of Mr. (afterwards Dr.) Dearle, the organist. At the reopening service, in December, 1836, a local newspaper thus eulogised the performances of the organist:

Mr. Dearle's Voluntaries and playing were truly delightful. His spirited manner of playing the Chorusses, and his fine glossy tones, produced by great judgment in blending the stops . . . . completely satisfied us that Newark can now boast of having one of the best organs in the Kingdom, played by one of the best organists.

At the restoration of the church, 1853-55, by Sir Gilbert Scott, the organ was again removed, this time to the south aisle of the chancel, where it now stands. Messrs. Foster & Andrews added some stops, and later on, in 1866, Father Willis rebuilt and enlarged the instrument, which now consists of four manuals and about fifty sounding stops. A further rebuild has now become necessary, especially in regard to the worn-out action. Sir Frederick Bridge has been consulted in this important matter, and during the present year the needful renovation will doubtless be carried out. In the meantime the specification of the organ may be deferred.

THE SONG SCHOOL.

In the year 1529, Thomas Magnus founded a twin educational institution, a Grammar School and a Song School, in his native town of Newark. He is described in the 'Dictionary of National Biography' as an ambassador, but he was also an ordained clergyman, and became an archdeacon, though in later years (he died in 1550) his 'duties were hardly religious,' and 'whatever religious opinions he had seem to have been at the service of the King.' With regard to the Song School founded by Magnus, Mr. A. F. Leach, in his erudite work, 'English Schools at the Reformation, 1546-8 (1896),' says: 'Of all the wealth of Song Schools which then existed outside the Cathedrals, the Oxford and Cambridge Colleges, and Winchester and Eton, all have perished, except the Song School at Newark, which, being a new foundation, or re-foundation, together with the Grammar School of Dr. Magnus, escaped being reckoned as a Chantry, and has survived, though in a mutilated form, to this day.' Mr. Leach significantly adds: 'How many Purcells have we lost, how many Wesleys, not to guess at Beethovens and Mozarts, for lack of the proper endowment of organists and of Song Schools!'

By his deed of gift Magnus gave certain lands and properties, therein recited, of the clear annual value of £42 8*s.* 4*d.*, to be administered by trustees. Part of this sum

shall yerely be payde and ymployde to and for the Exhibition and fyndyng of two seculer honest Prests, whereof the one Prest shall have sufficient Connyng and Lernyng to teche Gramer, and the other Prest Connyng and Lernyng to teche playne Song, pryk Song, descant and to play at the Organs; and the said two Prests frely shall teche and instruct all Persons and Chyldren that wyll at *Newarke* aforsaid come to Schoole with theym, and shal be dysposed to lerne Gramer, pryke Song, playne Song, or descant; That ys to saye, the one of the same Prests to teche Gramer, and the other playne Song, pryk Song, and descant. And that the same Prests, or either of theym, shall not have, nor take, or require to have, or take for his or theyr techyng any thyng, oneless yt be frely and liberally gyven unto them by the Frendys of the Scolers, or by the same Scolers by way of Rewarde, without any former Covenant or Promyse, except yt be for teching to play at the Organs; *Provided* that the sex Cheldren hereafter mencyonyd be not in any wyse charged for the same teching, or lernyng to play at the Organs.

The scope and practical carrying out of this benefaction of Magnus may be gathered from some further extracts from the deed of gift. It is

THE ENGLAND ORGAN ON THE SCREEN (1814).
(From an old print kindly lent by Mr. George Sheppard, of Newark.)

interesting to find that in addition to plainsong, 'pryk song' and descant, the children were to be instructed in organ playing:

That there shal be sex Chylder chosen apte and mete to lerne to syng, and they to be thaught by the said Maister of the Song Scoole their playn Song, pryk Song, descant and to play at the Organs. So that their Maister and the sex Childer, euery Sonday and other Festyvall or Holy-day, be present and do mayntayn dyvyne Service in the high Querre of the Churche of *Newark* aforsaid with syngyng and playing at the Organs.

St. Paul's Cathedral and St. George's Chapel, Windsor, were the models set before the Master of the song school in regard to the singing of anthems:

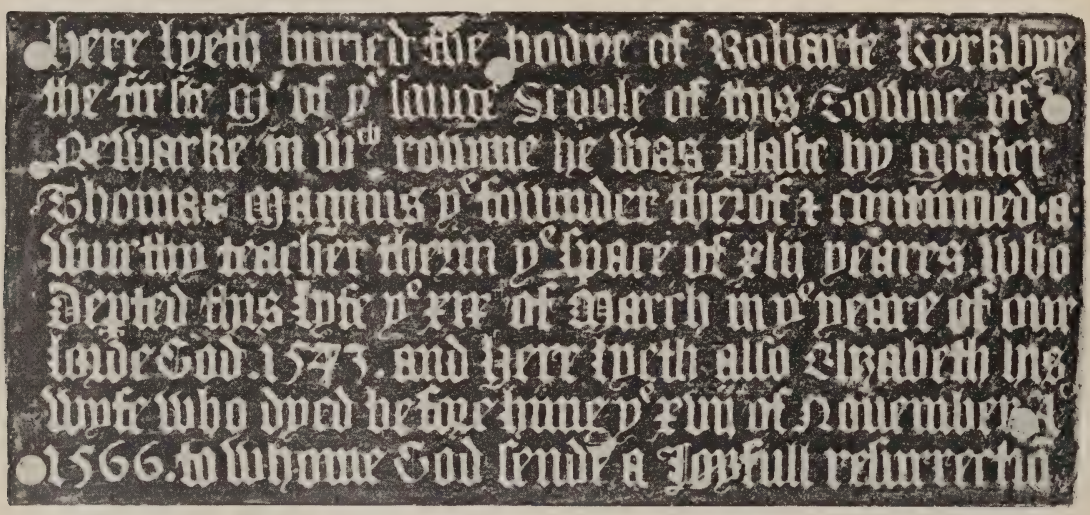
The said Maister of the Song Scoole, and the sex Chylder, shall nyghtly kepe our Ladyes Antyme in the saide Churche in the Place accustumed; and forthwith after that Antempne doon, another Antempne of Jhesus to be by theym solempnely and devoutely song afore the Roode in the Bodye of the Churche of *Newarke* aforsaid; the same Scoolmaister and Chylder Knelyng in manner and forme, as at the Antempne

of Jhesus hath and ys usyd to be song before the Roode of the North Dore in the Cathedrall Churche of Seynt *Paule* in *London*, and in the College of *Wyndesore*, with lyke Prostrations and devout Maner.

The last quotation speaks for itself:

The said Childer to have theire Heere of theire Hedes long, and not polled, honestly and clene kept by the Oversight of the Maister of the said Song Scoole, who shall have the orderyng of the said sex Childer, as well in good and vertuous Maner, as in their Lerning. The said Childer to be chosen, elect, and taken by the saide Maister, as he shall seme theym apte in Age and their Breste for syngyng, all Affection and Favour of the same Maister in any wyse put aparte. And that all and every of the sex Childer aforesaid shall enjoie the said poore Rewarde of xxvi*s.* viii*d.* soe long as they doe sing in their Chyldys Brestys, and abide with their saide Maister, and do mayntayne dyvyne Servyce in the said Churche, and not after nor longger.

The first master of the Song School was a Newark musician named Robert Kyrkbye, who is referred to in a deed of the town, dated 1507, as a 'singingman'; therefore in appointing him Magnus made choice of a local man. Kyrkbye, who held office for the long period of forty-two years, is buried in the parish church. His monumental inscription, of which we give a rubbing, has now found a place on the east wall of the vestry.


Here lyeth buried the bodye of Robarte Kyrkbye
the first ꝑpetuall Scoole of this Towne of
Newarke in wch rowme he was plasd by maister
Thomas Magnus ꝑfounder therof & continued a
verie teacher therin ꝑ space of xlij yeares. Who
Depted this lyfe ꝑ xxj of March in ꝑ peace of our
lorde God. 1573. and Here lyeth also Elizabeth his
Wyfe who dyed before hime ꝑ xvij of November
1566. to whome God sende a Joyfull resurrectiō

MONUMENTAL INSCRIPTION IN NEWARK PARISH CHURCH OF ROBARTE KYRKBYE, FIRST MASTER OF THE SONG SCHOOL, AND HIS WIFE, ELIZABETH.

ORIGINAL SIZE 7⅞ × 16 INCHES.

(*From a rubbing specially made for this article by Mr. F. Cook, Verger of the church.*)

An early, if not the immediate, successor of Kyrkbye was Edward Manestie. To him succeeded George Ffyshburne. In this connection it is of great interest to find that, in addition to the other subjects specified by Magnus, the violin was taught at Newark Song School three hundred years ago. An entry in the Corporation Minutes, under date 30th September, 37th Queen Elizabeth, reads thus:

That the day and yeare above wrytten Edward Manestie, late school mayster of the songe schol in Newarke-uppon-Trent in the Countie of Nottinghame, delievered upp unto the handes of Willm Standley alderman and the assistants of the same towne and parishe, the setts of singing bookes belonginge to the children querristers of the songe schol as followeth, all which was delivered unto the hande and custodie of Geo. Ffyshburne now occupying the place of Songe School.

Imprimus five violine bookes with blacke covers.
,, five songe bookes covered with parchment.
,, four antheme bookes.
,, two setts of Service bookes of iv. pts., viz.: viii. bookes.
Imprimus five mathringall bookes.
,, eight setts of other olde bookes.
,, five surplazes for quirristers besides one for the Mr.
,, five quirristers' gownes.
,, five violins, and there remayneth in Mr. Manestie's hands an antheme of service, which is written against and by him and is to be delivered to the alderman for the schol.

Space will not admit of detailed accounts of those who have held the office of Master of the Song School—an appointment which carries with it the organistship of the parish church—and it is doubtful if a complete list exists. Among the more distinguished of the Masters are Samuel Wise, afterwards organist of St. Mary's Church, Nottingham, the composer of some instrumental music; Lloyd Rayner, afterwards organist of Lincoln Cathedral, where he was 'arraigned and reproved for playing one anthem while Mr. Binns was singing another'; John Alcock, appointed at the age of seventeen and a son of Dr. John Alcock, of Lichfield Cathedral; Thomas Jackson, whose

chants and hymn-tunes have found a place in most collections; John Calah, afterwards organist of Peterborough Cathedral; Edward Dearle, from 1835 to 1864; and Samuel Reay, composer of 'The dawn of day,' from 1864 to 1901.

Mr. William Thompson Wright, the present holder of the office, is a native of Southwell, of which his father was, and his brother, the Rev. Joseph Wright is, the head-master of the Grammar School there. Mr. Wright began his musical career as a chorister of Southwell Cathedral, and became an articled pupil of the organist, Mr. Arthur Marriott. He then studied for three years at the Royal College of Music, and was for a short time organist and choirmaster of Hornsey Parish Church. In 1889 he became organist of St. Leonard's Church, Newark, a post he resigned upon being appointed to the parish church in 1903. Mr. Wright is also assistant-organist of Southwell Cathedral.

MR. W. T. WRIGHT.

ORGANIST AND CHOIRMASTER OF NEWARK PARISH CHURCH.

(Photograph by Mr. T. Richards, Newark.)

The Song School at Newark no longer exists as founded by Magnus nearly four hundred years ago. The funds have been largely used for the Grammar School side of the original benefaction; this, and some irregular dealings in years gone by with the land which yielded the income, have practically proved the death-blow to a benevolent foundation which had such splendid potentialities. At the present time the endowments provide (1) a house, in which there is a practice-room for the church choir, called the Song School, rent free for the organist of the parish church—unique perhaps in the case of parish churches; (2) part of the organist's salary, for which he has to teach music gratuitously to one boy in the town; (3) payment to twelve choristers.

DR. JOHN BLOW.

Was Dr. John Blow a native of Newark? The answer to this question would appear to be in the affirmative. Mr. Thomas M. Blagg, a zealous and well-informed antiquary of Newark, was the first to claim the famous musician as a Novarcensian. In a letter he wrote to the *Athenæum* of December 7, 1901—duly commented upon in the *Musical Times* of January, 1902, p. 30—Mr. Blagg stated that he had been working at the registers of Newark Parish Church, with the result that he had found marriage and baptismal entries which go far to prove the point he had raised. The entries are as follows:

MARRIAGE.

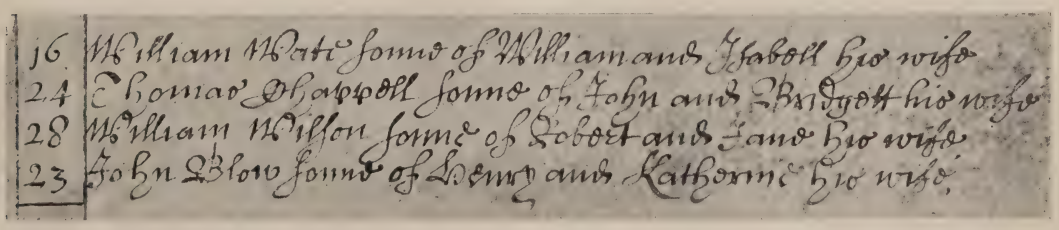
August 20, 1646. Henry Blow and Katherine Langworth, widow.

BAPTISMS.

May 5, 1647,	Henrie Blow	Children of the above.
February 23, 164$\frac{8}{9}$,	John Blow	
May 8, 1651,	Katherine Blow	

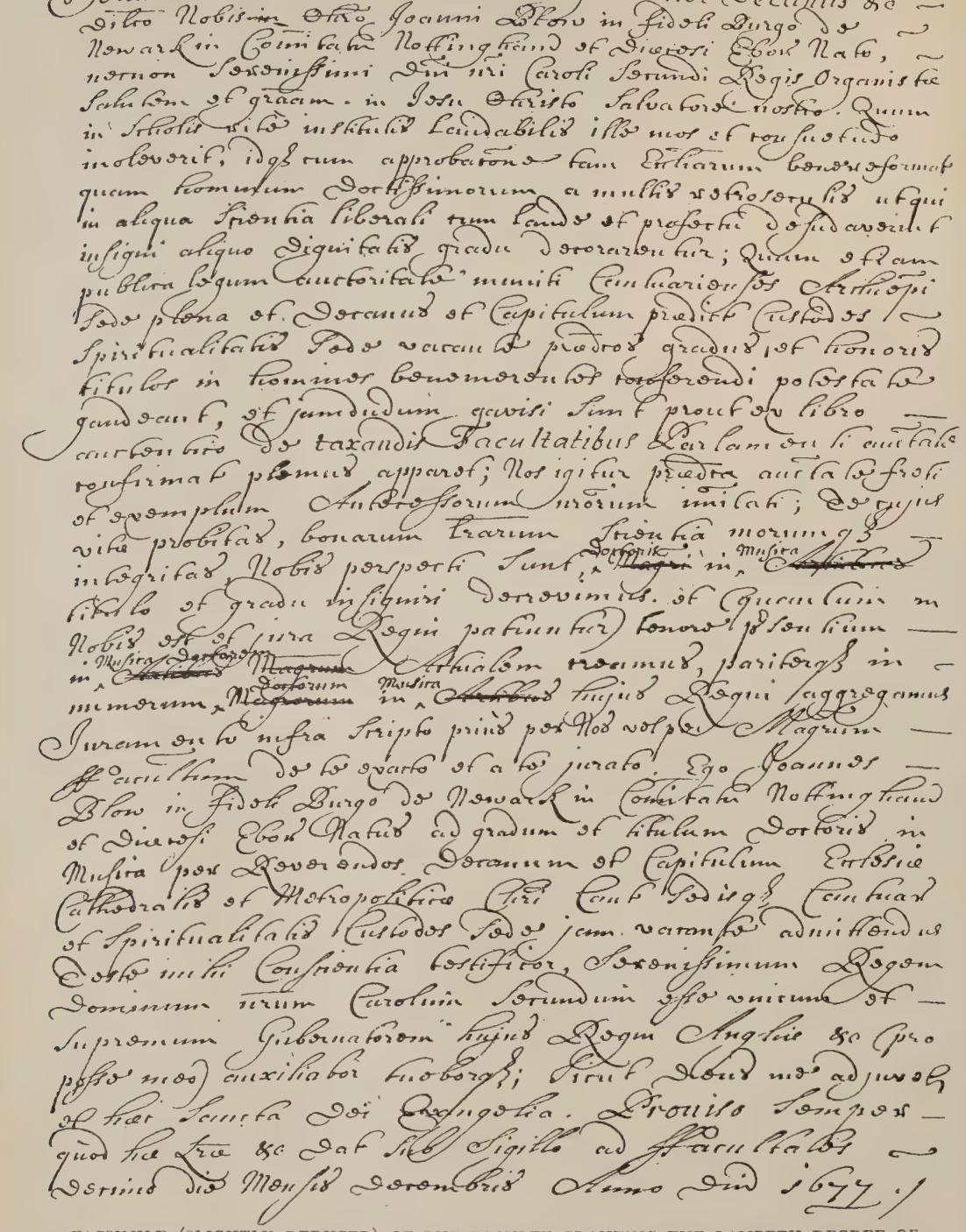
During the present writer's visit to Newark he took the opportunity of inspecting the above entries and of obtaining permission of the Vicar for a photograph to be taken of the John Blow entry.

BAPTISMS. February, 164$\frac{8}{9}$.


16 William Watt Sonne of William and Isabell his wife
24 Thomas Chappell Sonne of John and Bridgett his wife
28 William Wilson Sonne of Robert and Jane his wife
23 John Blow Sonne of Henry and Katherine his wife

ENTRY OF THE BAPTISM OF DR. JOHN BLOW IN THE REGISTERS OF NEWARK PARISH CHURCH.

(Photographed, specially for this article, by kind permission of the Vicar, the Rev. W. P. Hindley, M.A.)



FACSIMILE (SLIGHTLY REDUCED) OF THE FACULTY GRANTING THE LAMBETH DEGREE OF DOCTOR OF MUSICK TO JOHN BLOW.

Unfortunately no list of Song School boys has been kept, but it may be assumed that Master Blow was educated under the auspices of the Magnus foundation. Moreover, it may further be assumed that, at the Restoration, Captain Henry Cooke, Master of the Children of the Chapels Royal, raided the country in order to recruit the King's choir, as he was fully entitled to do by royal warrant or custom. Captain Cooke perchance made his way to Newark, then famous for its Song School, and having found a clever boy in Master Blow, brought him away to London.

Dr. W. H. Cummings may be credited with having clinched the matter, so far as at present it can be clinched, in the researches he made for his recent paper on Dr. Blow, read before the

Musical Association. He called attention to the words 'of Newark' in connection with the Lambeth degree of Doctor of Music conferred, during a vacancy in the Archiepiscopal See, on John Blow, of Newark, by Dr. John Tillotson, Dean of Canterbury, on December 10, 1677.

By the special and kind permission of the Master of the Faculties, Sir Lewis Tonna Dibdin, K.C., D.C.L., we are enabled to give a photograph of the faculty which granted the degree. With the exception that the original contains this marginal note, '*ffacultas Joanni Blow pro gradu doctoris in Musica*,' a facsimile of the faculty appears on the opposite page. Although the evidence is not wholly conclusive, there seems very little doubt that Dr. John Blow was born at the interesting old town of Newark-on-Trent.*

For valued help in the preparation of this article the best thanks of the writer are tendered to Mr. T. M. Blagg, F.S.A., Mr. George Sheppard, Borough Surveyor of Newark, and Mr. W. T. Wright, organist of the parish church; also to Mr. T. Richards for his excellent photographs.

Dotted Crotchet.

Occasional Notes.

The recent performances by the students of the Guildhall School of Music (recorded in our last issue) of Hérold's chef-d'œuvre 'Le Pré aux Clercs' suggests a note on the history of that opera, from information kindly furnished by an old opera-goer. 'Le Pré aux Clercs,' written by Planard on a tale of Merimée and composed by Louis Joseph Ferdinand Hérold (1791-1833), was for many years one of the most popular works ever performed at the Opéra Comique, Paris. Produced on December 15, 1832, the opera was from the very first a great success, a success of which the gifted composer only enjoyed the first-fruits, as he died at the early age of forty-two, on January 19, 1833. On October 10, 1871, the 1,000th presentation of the opera took place at the Salle Favart, Paris, with the rentrée of Madame Carvalho and the début of the tenor Duchesne, who had previously served in the Franco-German war. In 1875, Mlle. Marguérite Chapuy—the original Micaela in 'Carmen'—made a great success as Isabelle. 'Le Pré aux Clercs' again inaugurated the theatre on its becoming the property of the State in 1879, with Mlle. Bilbaut-Vauchelet as a valued member of the cast. The opera was played for the 1,482nd time at the Théâtre des Nations, now the Sarah Bernhardt Théâtre, at the centenary of Hérold, but in 1898 the work was withdrawn from the répertory after 1,589 performances. We believe, however, that it is now played at the Trianon-Lyrique, but not at the Opéra-Comique.

In this country 'Le Pré aux Clercs' received its first representation at the Adelphi Theatre on September 9, 1833, in English, and called 'The Court Masque, or Richmond in the olden time,' the locale being shifted to England, *temp.* Henry VIII. The adaptation was attributed to Planché, but according to the list of works given in his testimonial edition of extravaganzas, he was responsible for the songs only. William Hawes 'arranged' the music. The cast included Miss Novello, presumably Cecilia, afterwards Mrs. Serle. On April 1, 1834, it was given at Covent Garden as 'The Challenge,' the lyrics again by Planché, the adapter unknown, this time keeping to the original locale. The part of the Queen was taken by Miss Inverarity, of whom Thackeray said that 'her mouth was big enough to sing a duet.' As usual the opera was spoiled by the interpolation of songs by inferior composers—*e.g.*, Blangini and Tom Cooke. The *Athenæum*, however, praised Planché for the deft way in which he had fitted the English words to the music. Two revivals in the French language have to be recorded (1) St. James's Theatre, under Mitchell, May 2, 1849; and (2) at the Gaiety, under John Hollingshead, on June 15, 1875. On June 26, 1880, 'Le Pré aux Clercs' was given at Covent Garden in Italian with Albani as Isabelle. A ballet was interpolated, the music of which was by an inferior hand, Mr. Gye being evidently ignorant of the fact that Hérold had written, with great success, the music for several ballets at the Opéra, notably 'The Sleeping Beauty,' the Naiad dance of which was one of the early successes of Taglioni in this country. The whole ballet was successfully given at Drury Lane, February 13, 1833, when Pauline Duvernoy, afterwards Mrs. Lyne Stephens, made her début in this country.

The Musical League announces that the first festival under its auspices will be held at the Philharmonic Hall, Liverpool, on September 23, 24, and 25, when the programmes will consist chiefly of the works of living British composers. MM. Debussy, Vincent d'Indy, Max Schillings and Gustav Mahler have promised to give their support and to endeavour to be present to conduct works of their own. The Liverpool Welsh Choral Union, under Mr. Harry Evans, will undertake the choral works that are to be performed. The committee of the League has been much strengthened, and the secretary is Mr. Norman O'Neill, 4, Pembroke Villas, Kensington, W.

Messrs. Breitkopf & Härtel have recently discovered among some old papers in their archives at Leipsic the parts of two Violin concertos by Haydn. It appears that these parts (in manuscript) have been lying on their premises, unknown to themselves, for 140 years! The concertos are now published for the first time. Messrs. Breitkopf & Härtel state that about the middle of the 18th century Johann Gottlieb Immanuel Breitkopf, son of the founder of the firm, had instituted a library of orchestral material (MS.) of which the works now discovered formed a part. Haydn composed this pair of concertos between the years 1766 and 1769 for his friend Luigi Tomasini, leader of the Esterhazy Orchestra, and that in a MS. catalogue of his works in the master's own writing, one of the pieces is referred to as 'Concerto per il Violino, ex C, fatto per il Luigi.' The *Adagios* of the concertos are said to be equal to the finest movements of their kind that Haydn ever wrote. It is a remarkable coincidence that these important additions to violin literature should have been discovered and published for the first time during this centenary year of the composer's death.

The Finnish Senate, which has power to award each year prizes varying from £60 to £240 to authors and artists, has this year voted an annual life pension of £200 to Finland's foremost composer, Jean Sibelius.

* A biographical sketch of Dr. Blow, with special portrait, appeared in the *Musical Times* of February, 1902.

Mr. Maclean Borthwick writes from Glasgow as follows:

Your remarks in last month's issue on Bach performances in Scottish churches ought to be supplemented by some reference to a recital of the 'St. Matthew' Passion which took place in Wellington United Free Church here on Wednesday, March 24, under the baton of Mr. J. B. Ritchie. Full credit for a highly successful performance is however principally due to the talented organist and choirmaster of the church, Mr. Fred Turner, whose heart and soul were in the work from beginning to end, and who not only trained the chorus (about 120 voices) throughout the winter, but played all the accompaniments to the choruses and solos on the organ at the actual performance. When it is pointed out that Mr. Turner is blind, the herculean nature of the task he set himself to accomplish—and which he certainly accomplished in brilliant fashion—will be best appreciated by those really conversant with the monumental character of the great work. The church, one of the largest and most influential in the city, was crowded to the doors, and I have heard nothing but praise of the recital from everyone who was privileged to hear it. If I mistake not, this is the first rendering of the 'St. Matthew' Passion which has ever been given by any purely church organization in the west of Scotland. The performance was, as is usual in our churches, opened and closed with prayer by the minister of the church, the Rev. George H. Morrison, M.A.

It is worth noting also that Mr. Turner will in October celebrate his semi-jubilee as organist and choirmaster of the church, and in addition to the Passion he has engineered performances of 'Redemption,' 'Elijah,' 'Creation,' 'The Last Judgment,' 'The Woman of Samaria,' 'Messiah,' 'Hymn of Praise,' &c., &c., and the work chosen for next winter is 'St. Paul.' And all from memory!

The Haydn Festival and Congress of the International Society of Music, to be held at Vienna between the 25th and 29th of this month, is an event of great importance, and especially to British musicians. Why? Because Sir Alexander Mackenzie has been elected President of this International Congress. This is a matter for hearty congratulation, and the genial Principal of the Royal Academy of Music is sure to prove worthy of the honour conferred upon him, and through him upon this country. The list of papers that are to be read in many tongues during the Congress is almost appalling in its length and comprehensiveness. Welcome relief from these discourses and their consequent discussions will be afforded by the 'Festival Entertainments' which have been arranged. These include performances of a Grand Mass and 'The Seasons' by Haydn; an opera representation; and two concerts; in addition to visits to Vienna institutions and an expedition to the burial place of Haydn at Eisenstadt, thirty-miles from Vienna. Those who are privileged to attend this Haydn Festival and International Congress will find their time fully and profitably occupied. The official programme contains this 'Note': 'Sir Alexander Mackenzie has been requested by the British Government to represent them on this occasion.'

Herr Max Reger is announced to make his first appearance in London at Mr. William Ackroyd's chamber concert at Bechstein Hall on Monday evening, May 10. On that occasion the programme will consist entirely of Herr Reger's compositions, which will include the Trio for strings (Op. 77*b*), the Suite for violin and pianoforte (Op. 103*a*), the String quartet in D minor (Op. 74), and some songs. The composer will play the pianoforte at this and at the second concert—also of his own works—to be given on the afternoon of May 14. Herr Reger may be certain of receiving a warm welcome on this his first visit to London.

The difficulties connected with the conductorship of the Hallé Concerts at Manchester, to which we referred in our April issue, have been overcome. As the arrangements for the continuance next season of performances of Wagner operas in English at Covent Garden have fallen through, Dr. Richter was free from the conductorship of those performances. Therefore the Committee of the Hallé Concerts Society, taking immediate advantage of the circumstance, have concluded a three years' engagement with the eminent conductor, and his original relationship to the Orchestra, and to the concerts within and outside the city, is thus restored. The negotiations with Messrs. Nikisch, Weingartner, Mottl, Wood and others, which in any case were of somewhat doubtful issue, have therefore lapsed.

It is proposed to collect the letters of Dr. Joseph Joachim with a view to publication. The task of selecting and editing them has been entrusted to the distinguished violinist's eldest son, Dr. Johannes Joachim, and to his friend and biographer, Professor Andreas Moser. As the editors are anxious to have before them as complete a collection of the letters as possible, they would be glad if those who are in possession of any of Dr. Joachim's communications, and who are willing to help, would communicate with either of the following: Dr. Johannes Joachim, 17, Wilhelm Weber Strasse, Göttingen; Professor Andreas Moser, 28, Luther Strasse, Berlin, W. 62; Mr. Harold Joachim, 9, Keble Road, Oxford.

The famous Beethoven portrait by J. Stieler which—as reported in our issue of last December—its owner, Countess von Sauerma, wished to dispose of, has been acquired by the head of the Leipsic firm of music publishers, C. F. Peters. Geheimrat Wegeler, of Coblenz, no doubt a descendant of Beethoven's friend of that name, was another bidder for the treasure, for which, strange to say, no inquiries or offers were made from abroad.

The draft prospectus of the Hereford Musical Festival, to be held in the first week of September, has now been issued. The following is an outline of the scheme:

Messiah; Be not afraid (*Bach*); Creation (Part I.); Mass in D, *Beethoven*; Lazarus (selection), *Schubert*; Parsifal (Good Friday music and Grail music); Job (or some other work), *Parry*; The Apostles; Noble Numbers (new), *Walford Davies*; Symphony in A flat (*Elgar*); and a new Orchestral Suite, founded on old English melodies, by Mr. Granville Bantock. The usual Chamber Concert, peculiar to a Hereford Festival, will also find a place in the arrangements.

Dr. G. R. Sinclair, organist of the cathedral, will occupy his accustomed place as conductor of the Festival.

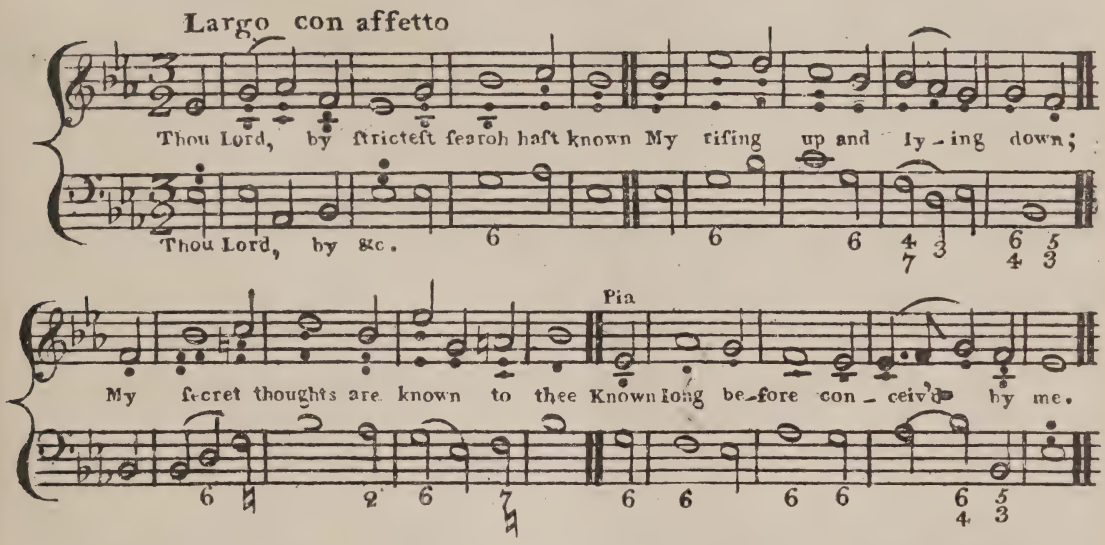
Mr. W. W. Cobbett is offering a first-prize of £50, and Captain Beaumont a second-prize of £20, for the composition of a Sonata for pianoforte and violin. The competition is open to composers of all countries, and the judges are Baron D'Erlanger, Messrs. William Shakespeare, Paul Stoeving and W. W. Cobbett, assisted by Efrem Zimbalist. Manuscripts are to be addressed 'Cobbett Competition,' care of Messrs. Breitkopf & Härtel, 54, Great Marlborough Street, and to be sent in before October 31.

A Windsor correspondent calls attention to the fact that the late Sir George Elvey was knighted when he was fifty-five years of age, and that the Roman numerals not only give this, but also his name—L.V.

Church and Organ Music.

FIFTH SUNDAY after EPIPHANY
First Morning

Psalm 139 ——— Verses 4 beginning at Verse 1st

Rockingham L.M. Part of the melody taken from a hymn tune

Largo con affetto
Thou Lord, by ſtricteſt ſearch haſt known My riſing up and ly-ing down;
Thou Lord, by &c.
Pia
My ſecret thoughts are known to thee Known long be-fore con-ceiv'd by me.

FACSIMILE OF THE TUNE 'ROCKINGHAM' AS IT FIRST APPEARED IN DR. EDWARD MILLER'S 'THE PSALMS OF DAVID' (1790).

Hymn-tunes form so important a feature of church music in all denominations, that any fact or incident relating to their histories is often of interest. So with 'Rockingham,' one of the most beautiful of all our devotional metrical-melodies. Its authorship is assigned to Dr. Edward Miller, the celebrated organist of Doncaster Parish Church in the 18th century; but he would have been the first to disown the paternity of the tune. As will be seen in the subjoined facsimile of the first appearance of the tune as we now know it—in Miller's 'The Psalms of David' (1790)—Miller expressly states, 'Part of the melody taken from a hymn tune.' The question may naturally be asked: 'From what source did the old psalmodist derive the familiar strain?' The late Rev. Henry Parr, a pioneer student of hymn-tuneology, answered the inquiry thus: 'The original seems to be an Anapæstic tune named "Great Shelford," by Seeley and others.' Now, Seeley's 'Devotional Harmony' did not appear until 1806, too late for Dr. Miller to have taken the melody from that collection.

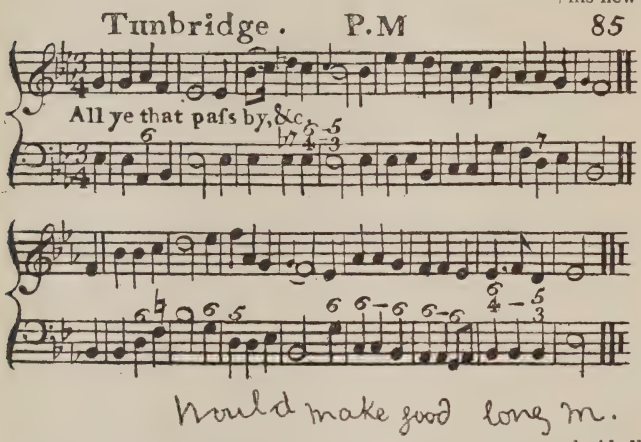
There is convincing evidence to show that 'Rockingham' was evolved from a tune named 'Tunbridge' which appeared in a tiny tome, measuring 4 by 2½ inches, bearing the following title:

> A SECOND SUPPLEMENT | TO | PSALMODY IN MINIATURE. | Containing an addition of new Hymn Tunes, chiefly | used at the Lock, Tabernacle, Tottenham Court, Lady | Huntingdon's, and Mr. Wesley's, Chaples (*sic*), Dissenting Meet | ings &c. &c., Many of which are not in any other Collection.
>
> Correctly figured for the ORGAN.
>
> London: Printed & Sold by the Editor, No. 18 Clerk | enwell Green. Sold also by Messrs. Thompson, No. 75 St. Pauls Church Yard. Where may be had Psalmody in Miniature 3 Books Price each 6*d*. The 1st Supplement Price 6d. & Instructions in Miniature for learning Psalmody Pr. 6d

The title-page to the third edition of the complete collection—'Psalmody in Miniature, in V Books'—is dated 1783; but while the first Supplement is dated

(1778), the second Supplement is undated, its publication may however be assigned to about 1780, in time for Dr. Miller to make use of its contents.

Mr. J. T. Lightwood, of Lytham, possesses the identical copy of 'Psalmody in Miniature,' including both Supplements, which formerly belonged to Dr. Miller. Although there is no written name in the book, there are scattered about its pages various annotations in a handwriting which Mr. Lightwood has identified as Dr. Miller's, by comparing it with similar notes in a volume of hymn-tunes which avowedly belonged to the Doncaster organist. Through the kindness of Mr. Lightwood we are enabled to reproduce in facsimile the tune whence 'Rockingham' was evolved, with Dr. Miller's annotation :



It will probably be remarked that Dr. Miller might have acknowledged that something more than '*Part*' of the melody was taken from a hymn-tune. Anyhow, the above tune is without doubt the origin of 'Rockingham.' The name of its composer has yet to be discovered. In the meantime 'Tunbridge' cannot but be admired, the introduction of the flat seventh in the first line being particularly beautiful.

Some additional notes on 'Rockingham' will be found in the *Musical Times* of November, 1901.

The first meeting of the London District Centre of the Free Church Musicians' Union, was held in the Binney Institute adjoining the King's Weigh House Church on March 30, under the presidency of Mr. Horace Holmes, chairman of the Centre. A paper was read by Dr. F. N. Abernethy on 'Organ accompaniment in Divine Service.' Mr. H. F. Nicholls, the general secretary, also delivered an address upon the advantages of the Union, and explained that there were now two kinds of members, viz., those officially appointed organists and choirmasters who are active members, and any interested in Free Church music who may become honorary members. An interesting discussion followed, in which Mr. John Spink, the London secretary, Mr. J. E. Leah, treasurer, and Mr. Arthur Berridge took part. The Union has suffered a sad loss in the death of Mr. J. P. Attwater, organist of Clapham Congregational Church, who was one of the first members and supporters of the movement.

Mr. C. H. Moody, organist of Ripon Cathedral, delivered a lecture at Saltburn, Yorkshire, on April 1, his subject being 'The evolution of the Anthem.' In addition to an example of ancient plain-song, the choir of the parish church sang the following anthems in illustration of Mr. Moody's interesting discourse: 'Rejoice in the Lord' (Redford), 'O Lord, Thy word' (Tye), 'All people that on earth do dwell' (Tallis), 'Bow Thine ear' (Byrd), 'Rejoice in the Lord' (Purcell), 'In Thee, O Lord' (Weldon), and 'The Wilderness' (Wesley).

Mr. J. T. Hughes, who recently resigned the office of organist and choirmaster of West Derby Parish Church, Liverpool—the duties of which he has discharged with distinction for twenty-four years—has been the gratified recipient of a presentation consisting of an address and a cheque for £130. During the fifty years which have elapsed since the consecration of West Derby Parish Church, there have been only three organists: Mr. Ridley, Mr. W. T. Best, and Mr. Hughes.

Mr. J. Herbert Olding has been presented by the vicar, on behalf of the wardens, choir, and congregation, with an illuminated address, and a substantial cheque, on the occasion of his retirement from the office of organist and choirmaster of St. Saviour's Church, Brixton Hill, which he has held for nearly eighteen years. On the occasion of the presentation, best wishes were expressed for his success in his new appointment at Christ Church, Mayfair.

At the Easter Vestry of Manchester Cathedral, held on April 14, the Dean (Bishop Welldon) stated that it was considered desirable to spend the sum of £4,000 on the cathedral organ, and that an effort would be made to raise the money.

ROYAL COLLEGE OF ORGANISTS.

Dr. H. A. Harding, honorary secretary of the Royal College of Organists, and in connection with that institution, delivered an interesting and thoughtful lecture at the Royal Hotel, Cardiff, on April 13, taking as his subject 'Allusiveness in musical composition.'

Dr. Harding began by calling attention to the practice of allusiveness in literature, where it was very common, whereas in music it was decidedly rare. When one found a device so common in one art, and its natural equivalent so rare in another, he thought that a little speculation was not out of place. The lecturer proceeded to give several apposite quotations of literary allusiveness from Milton, Gray and Tennyson, and some interesting instances of the analogous device in musical compositions by Bach, Mozart, Mendelssohn, Schumann, Berlioz, Mackenzie, Parry, Stanford and Sullivan. He said that there was obviously no place for any such 'allusiveness' in pure or abstract music, but the general current of musical composition had for a long time been setting in the direction of programme music, and this afforded many opportunities for its use. Would quotations from classical works be generally detected by audiences? He was afraid not, mainly because of the faults of our educational system.

Dr. Harding pleaded for a deeper and wider study of literature by musicians, as also of music in the educational centres of the United Kingdom. He added that a higher level of knowledge and intelligence in listeners would be an enormous gain.

The long and well-selected list of analogous literary and musical examples chosen by Dr. Harding is a most interesting one, and the honorary secretary of the Royal College of Organists is to be congratulated upon having broken new ground in his instructive discourse.

On Sunday afternoon, March 28, Handel's 'Messiah' (Parts II. and III.) was sung at St. Stephen's Church, St. Albans. Mr. George F. Wood accompanied throughout on the organ, and the trumpet obbligato to 'The trumpet shall sound' was played by Mr. F. W. Stanley, of the Herts Yeomanry.

At Emmanuel Congregational Church, Bootle, Mendelssohn's 'Lauda Sion' was rendered by the choir, under the direction of Mr. A. E. Workman, with Mr. W. A. Roberts at the organ.

Gaul's 'Ruth' was performed at the United Methodist Church, Freeman Street, Grimsby, on Sunday, April 18. Mr. W. Levers, choirmaster, conducted, and Mr. Sidney Porri was at the organ.

LENTEN SERVICES.

CATHEDRALS.

No service held throughout the year at St. Paul's Cathedral equals in impressiveness the rendering of Bach's 'St. Matthew' Passion. And the rendering on Tuesday evening in Holy Week (April 6) formed no exception to the high standard annually maintained for nearly forty years. Sir George Martin conducted, and in the unavoidable absence of Mr. Charles Macpherson, Mr. Stanley G. Marchant was at the organ. As in former years, a full orchestra and special choir co-operated in an impressive rendering of the great work.

At Norwich Cathedral, on March 4, Bach's 'St. Matthew' Passion was most impressively sung under special conditions—two choirs, two orchestras, and two organs, one instrument having been specially erected for the occasion by Messrs. Norman & Beard. Thus the event was unique in the history of music in East Anglia. For three hours, and without a break, an immense congregation, estimated at between three and four thousand people, listened to the great Cantor's strains with the greatest reverence and attention. The solo violinist was Mr. E. L. von Weeks; Dr. Bunnett and Mr. Madden Williams respectively presided at the two organs; Mr. E. Mason played the cembalo part on the pianoforte, and Dr. Frank Bates, organist of the cathedral, conducted.

Bach's 'St. Matthew' Passion was sung, with organ accompaniment, at special services held in Lincoln Cathedral on March 19 and April 2. The choruses were rendered by the cathedral choir, augmented by the members of the Lincoln Musical Society, and the soprano and alto solos were sung by the whole of the cathedral choir boys. Dr. G. J. Bennett, organist of the cathedral, conducted, and Mr. H. S. Trevitt presided at the organ.

The Holy Week daily services at the Cathedral Church, Birmingham, included selections from Bach's 'St. Matthew' Passion, anthems by Palestrina, and Allegri's *Miserere*, sung under the direction of Mr. Edwin Stephenson, organist and master of the choristers. To a carefully compiled word-book of the anthems, &c., Mr. S. Royle Shaw contributed an interesting preface in which he described the music that was sung.

Bach's 'St. John' Passion was sung in St. Patrick's Cathedral, Dublin, under the direction of the organist, Mr. Charles G. Marchant, on the first four evenings in Holy Week.

VARIOUS CHURCHES.

The first performance in Richmond of Bach's 'St. Matthew' Passion was given in the church of St. Matthias, Richmond Hill, on March 31, with full orchestral accompaniment. Mr. Kenneth C. Burns, organist of the church, conducted, and Dr. G. F. Huntley presided at the organ.

Bach's 'St. Matthew' Passion was sung, accompanied by a double orchestra of strings, at St. Peter's Church, Devizes, on April 2, under the direction of the Rev. D. H. Weeks, with Mr. C. C. Sumsion, of Oxford, at the organ.

Dvorák's 'Stabat Mater' and Spohr's 'Last Judgment' were sung at Hinckley parish church on March 23 by the combined choirs of the church and local choral Society. Mr. Paul Rochard, the organist of the church, played the accompaniments throughout, and Mr. C. J. King, organist of St. Matthew's Church, Northampton, conducted.

Mendelssohn's 'Elijah' was performed at St. Michael's Church, Coventry, by the St. Michael's Festival Choral Society, on March 22, under the direction of Mr. Walter Hoyle, organist of the church.

At Highbury Congregational Church, Cheltenham, the sacred cantata 'The Life Everlasting,' by Mr. H. A. Matthews, was performed on March 27.

Handel's 'The Passion of Christ' was sung at Tewkesbury Abbey on March 28, under the direction of Mr. Alfred W. V. Vine, the organist and choirmaster of the church, who accompanied this interesting work throughout.

Mr. Edmund Rogers's cantata 'The Pilgrim's Progress' was sung at SS. Michael and All Angels' Church, Star Street, Paddington, on April 4, under the direction of the composer.

Dvorák's 'Stabat Mater,' in its English version, 'At the foot of the Cross,' was sung on Good Friday at St. Thomas' Church, Sunderland, under the direction of the organist, Mr. Percy P. Watson.

Mr. Harold Moore's 'The Darkest Hour' was sung at St. James's Church, Bath, without a conductor, but with Mr. H. C. T. Gill at the organ. The same work was also given at Victoria Road Wesleyan Church, Southsea, under the direction of the organist, Mr. W. J. Groves.

Spohr's 'God, Thou art great,' Stanford's *Te Deum*. *Magnificat*, and *Nunc dimittis* were sung, with orchestral accompaniment, at Penshurst Parish Church, on April 14, under the direction of the organist, Mr. Reginald E. Groves,

At Holy Trinity Church, Bedford, under the direction of Mr. Henry T. Tiltman, organist and choirmaster, the following works were sung during Lent: Bach's motet 'Jesu, priceless treasure,' and the same composer's church cantata, 'Watch ye, pray ye.'

STAINER'S 'CRUCIFIXION.'

As in former years, Stainer's 'Crucifixion' was sung at many churches, including St. John's, Angell Town, Brixton (organist, Mr. Warren Tear); St. Mary's, Walton-on-Thames (organist, Mr. Henry T. Gilberthorpe); St. Peter's, Sudbury, Suffolk (organist, Mr. E. E. Vinnicombe); and Holy Trinity, Bedford (organist, Mr. Henry T. Tiltman); St. Mary's, Granston, Pembrokeshire (organist, Mr. J. Hancock-Davies); Adderbury Parish Church (organist, Mr. H. H. Fowler).

GOUNOD'S 'REDEMPTION.'

Gounod's 'Redemption' was sung at several churches, including the following: St. Margaret's, King's Lynn (Mr. Arthur Shirley); Lillington parish church, Leamington (Mr. A. E. Gibbs); St. Luke's, Hackney (Mr. F. S. Marsh); parish church, Romford (Mr. Matthew Kingston); parish church, Walton-on-the-Hill, Liverpool (Mr. Albert Orton); Sutton Wesleyan (Mr. R. Vaughan Seddon).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. William J. Comley, St. Saviour's, Lambert Road, Brixton Hill.
Mr. H. Stanbrook, St. Paul's Church, Slough.
Mr. H. C. L. Stocks, Parish Church, Yeovil.
Mr. Frederick C. Thomas, Grace Church, Brantford, Ontario.

ORGAN RECITALS.

Dr. G. H. Smith, Sculcoates Parish Church, Hull—Sonata in D minor, *J. F. Bridge.*
Dr. M. J. Monk, Truro Cathedral—Air varied and finale, *F. E. Gladstone.*
Mr. James Tomlinson, Public Hall, Preston—Fantasia in F, *John E. West.*
Mr. Edwin H. Lemare, City Convention Hall, Buffalo, New York—Symphonic Poem, 'From the West,' *Lemare.*
Mr. Henry T. Gilberthorpe, St. Mary's, Walton-on-Thames—March in B flat, *Silas.*
Mr. F. E. Wilson, St. Michael and All Angels', Manor Park—Fugue in G, *Krebs.*
Mr. R. W. Strickland, Mount Pleasant Baptist Church, Northampton (opening of new organ built by Messrs. Bevington & Sons)—Concerto in D minor, *John Stanley.*
Mr. Alfred H. Dudley, Congregational Church, Rock Ferry—Fantasia in E flat, *Best.*
Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Rhapsodie on 'O filii et filiæ,' *W. Faulkes.*
Mr. Edwin N. Tayler, Parish Church, Crewkerne—Grand Chœur in C, *Hollins.*
Mr. Montague F. Phillips, Christ Church, Newgate Street—Prelude and Fugue on the name of Bach, *Liszt.*
Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Idylle, *H. W. Richards.*
Mr. Frederick C. Thomas, Grace Church, Brantford, Ontario—'Two twilight organ recitals'!
Mr. Walter C. B. Smith, Town Hall, Ryde—Andante in F, *F. Swinford.*
Mr. B. Langdale, St. George's Church, Barnsley—Etude symphonique (pedal study), *Bossi.*
Mr. P. J. Mansfield, Wesleyan Church, Bideford—Marche Solennelle, *Mailly.*

Reviews.

Folk-song Airs. Books I. and II.
Folk-dance Airs. Collected and arranged for the pianoforte, by Cecil J. Sharp.

[Novello & Co., Ltd.]

Mr. Sharp has provided in a compact form, folk-song airs that are distinctly pleasing; moreover they are of English origin, and of considerable value from an antiquarian point of view. The folk-melodies in the first two books consist of more or less familiar folk-song tunes, but the companion book of traditional dance airs has been recently noted by Mr. Sharp from country performers. The latter book more particularly calls for notice.

It is obvious that many of these melodies are traditional survivals of the 18th century country dance tunes, which were published in such quantity during that period. For instance, although 'Constant Billy' here varies considerably from its early printed version, and also from a traditional set which Mr. Sharp has published elsewhere (Morris Tunes, 1st set), yet 'The maid of the mill,' from Shield's 'Rosina' (1783) has undergone little change. The latter is a simple tune, and must have been kept well before the public by the frequency with which the opera used to be performed on the provincial stage. 'The Princess Royal,' which is frequently and erroneously attributed to Shield, also retains its salient features, and so too does 'Jockie to the fair.' Of the tunes that are less recognizable, 'The Triumph' is totally unlike that once popular dance, and may easily have become misnamed, while 'London Pride' seems to be from a basis of 'Boyne Water,' and with less similarity 'Old Heddon of Fawsley' may have come from the same source. 'Greensleeves' seems to be more of the Scots version that is fitted to 'Tak' your auld cloak about you' than the usual English copy. 'The marriage vow' is probably a traditional remembrance of Dryden's song in 'Marriage à la mode,' 'Why should a foolish marriage vow.' The Derbyshire Morris dance is fairly well known in that county, and in Lancashire, Yorkshire and Cheshire. The country fiddlers who presided at village merry-makings were well up in the old country dance-tunes, which they either picked up by ear or played from printed copies. They did not hesitate to alter or adapt according to their fancy, and the airs, being unfettered by words, are frequently handed down to us in a modified form, among others which no doubt are the individual and original compositions of such rustic performers.

Mr. Sharp has contributed some valuable notes, and if he had added the original printed versions of certain of the airs, an interesting comparison would have been possible. Nevertheless, both publications are acceptable contributions to Folk-music.

Musique Ancienne. Par Wanda Landowska, avec la collaboration de M. Henri Lew-Landowska.

[Paris: Mercure de France.]

There is a very prevalent idea that the art of music is only a few centuries old, that it has made rapid progress, and that it is now at its zenith. The author of this interesting volume reminds us that the same idea has always been entertained. In 1725, Brossard thought that the art had reached its highest point, and Richard Strauss has expressed his belief that the finest works of the past were only created as footstools *à notre avènement.*

With regard to the contempt poured upon old music by some progressivists, the writer of this book compares them to the children of the Fiji Islands, who kill their parents as soon as they show signs of old age. Madame Landowska, however, has no desire to extol the past at the expense of the present. 'One may,' she says, 'of course prefer one period of art to another, but 'music is not a schoolgirl rising from one class to another, and only just now receiving her highest certificate.'

Madame Landowska is an accomplished performer on the harpsichord, and in speaking of transcriptions, she refers specially to the liberties taken with music written for the harpsichord. Transcribers, she remarks, complain of the limited compass of the old instrument, of its feeble, monotonous tone, and many other drawbacks, all which prove, she says, that such people have never handled, perhaps never been near a harpsichord. As regards the complaint of feebleness of tone, the author in another chapter gives an interesting quotation from Carl Philip Emmanuel Bach's 'Essay on the true way of playing the clavier,' in which he says the harpsichord ought to be used for strong music (zu starcken Musicken), the clavichord for solos. And he adds, 'The new forte-pianos, if well built, can be used for solos, or with just a few instruments.' The pages concerning the ornaments so frequently to be met with in harpsichord music, deserve special notice. Brief quotations point to the important part which they played. Emmanuel Bach considered them necessary; 'an appoggiatura out of place, a shake, a *roulade,* can destroy the effect of an entire scene,' said Gluck. Madame Landowska remarks that Forkel and others would have us believe that Bach made little use of them. To the eye it may appear so, but as a matter of fact the composer frequently wrote out his ornaments in full. By way of emphasising this, a facsimile of the *Andante* of the 'Italian' concerto, as engraved by Bach, is given, and side by side the music as it would appear if the ornaments had been merely indicated.

We have given, we hope, some idea of the contents and style of a book in which many important subjects are treated in a pleasant and practical way.

PIANOFORTE MUSIC.

Passacaglia. Composed by Alexander Friedrich von Hessen (Op. 7).

[Martin Cohen, Nürnberg.]

The extreme modern development of the Passacaglia is seen in this piece by Herr von Hessen. The original theme of sixteen notes, at first given out unaccompanied, remains in evidence throughout the composition, being surrounded with harmonic embroideries of increasing elaboration and difficulty. The technical demands are beyond the powers of any but the most advanced executants. The effect will be brilliant rather than beautiful.

Three Inventions. Composed by Arthur Somervell.

[Bosworth & Co.]

Dr. Somervell's pianoforte music has always had a style of its own. With an idiom that irresistibly recalls Handel, he expresses ideas and employs methods of procedure that belong essentially to a later age. The present examples are highly characteristic.

Rêverie d'Amour. Composed by Alfred Hollins.
Grüsse der scheidenden Sonne. Composed by Carl Reinecke.
Sarabande. Composed by W. Wolstenholme.

[The Vincent Music Co.]

Melody is the chief feature of Mr. Hollins's Rêverie, which moreover is conceived and carried out with good musicianship. It is not difficult, but the key (G flat) and the part-writing towards the end require experience in the performer.

Herr Carl Reinecke's piece is graceful, expressive, and moderate in its technical demands; it contains passages of original design and agreeable effect.

The sound qualities of Mr. Wolstenholme's writing are well shown in his 'Sarabande,' in which ingenuity in the construction of melody and harmonies of a simple but telling character play an important part.

Symphony in A flat. By Edward Elgar. Arranged for pianoforte solo by Sigfrid Karg-Elert.

[Novello & Co., Ltd.]

Mr. Karg-Elert has transcribed Elgar's Symphony with remarkable skill and attention to detail. He has realised the importance of practicability in the pianoforte arrangement, but has in many places, with good reason, made this feature a secondary consideration. The chief object of the transcription is not to provide a solo pianoforte piece, but rather to represent on two staves what was written on twenty staves in order that those who do not understand a full score may study and improve their acquaintance with the Symphony. The harmonies and interweaving of parts are reproduced as fully as possible, and the tone-colours employed by the composer are indicated by reference to the various instruments or groups of instruments.

PART-SONGS.

Sorrow and pain. Prithee, why? By C. Hubert H. Parry.
Phyllis is my only joy. The pride of youth. By John E. West.

[Novello & Co., Ltd.]

Sir Hubert Parry's 'Sorrow and pain' is described as a Meditation. To the dignified and momentous lines of Lady Charlotte Elliott the composer has wedded musical strains of fitting solemnity, in which the characteristic style of his more serious moments is revealed at its best. The sopranos and basses are divided, and the consequent six-part harmony is majestic, flowing, and, as would be expected by those who are familiar with Sir Hubert Parry's music, coloured by frequent suspensions rather than by the use of extreme chromatic harmonies. There is, however, a striking harmonic progression on the words 'Love, faint with ease, wins Life anew from Grief,' with which the poem concludes. The music twice rises to a climax, but is for the most part directed to be sung *piano;* its solemn and impressive character is preserved throughout.

The words of 'Prithee, why?' are supplied by Sir John Suckling's well-known poem, which has been set to music many times and in many forms. Sir Hubert Parry has himself included it in his 'English lyrics.' His new setting, for mixed voices, is full of humorous touches and dainty effects. It is mainly diatonic, and therefore presents no difficulty to choralists. The artistic character of the music does not fail, as in some settings, on the last four words.

In his two latest part-songs, Mr. West upholds his reputation as a writer of graceful choral music. 'Phyllis is my only joy' is an example of his skill in avoiding monotony of rhythm and his felicitous invention as a melodist. 'The pride of youth' shows the same characteristics as well as considerable dramatic feeling. Choral societies who study these pieces will find ample repayment in the many interesting points of expression which they present, while there is no great technical difficulty to trouble them.

Edward MacDowell. A Study. By Lawrence Gilman.

[John Lane.]

It is four years since Mr. Gilman contributed to Mr. John Lane's excellent 'Living Masters of Music' series a monograph on his friend Edward MacDowell. Since then that gifted composer and estimable man, after a sad decay of his great mental powers, has passed into the silent land, to the regret of those who knew him and his music. What more natural, therefore, than that Mr. Gilman should enlarge his biography of Dr. MacDowell, by contributing much new matter and revising and extending the critical chapters on the composer's music. The author has discharged his task in the spirit of a hero-worshipper, and yet without seeking to overrate the subject of his biography. He has portrayed the life and labours of a true artist and very lovable man in a manner that merits commendation, therefore the book is one that should attract many readers not only in America, the land of MacDowell's birth, but here in England, which he visited and where his works find favour by those who can appreciate the creations of a thoughtful and ideal-seeking composer.

INSTRUMENTAL MUSIC.

Quartet in B minor. For pianoforte, violin, viola and violoncello. By Thomas F. Dunhill. (Op. 16.)
Sapphic Poem. For violoncello and pianoforte. By Granville Bantock.

[Novello & Co., Ltd.]

Among the rising composers of the day Mr. Thomas F. Dunhill is rapidly taking a place, and his pianoforte Quartet in B minor should bring him many new friends. The work is in many respects pleasurable and refreshing. It lacks, with advantage, the perplexities of key and *tempo* changes too prevalent in ultra-modern music, but gains thereby, as a natural corollary, a healthy, spontaneous utterance which rivets attention from beginning to end. There are the usual four movements. The opening *Allegro* (B minor) is fresh and vigorous, with a second subject theme (D major) which might well be labelled with Elgar's favourite expression—*Nobilmente.* The *Adagio non troppo* (G major) has some highly expressive passages; especially do we like a beautiful episode in E flat major, set at first for strings alone. The *Scherzo* (B minor) which follows, might have been alternated with a second *Trio*, as in so many of Schumann's works; for the theme would well bear the strain of a third repetition. The *Trio* (F sharp major) is particularly bold and resolute, forming a striking contrast to the lighter and more playful mood of the *Scherzo.* The *Finale*—after a short introduction *molto lento, e serioso*—opens with a solo on the G string of the violin, with pianoforte accompaniment. This theme—as to a great extent are all the themes—is in diatonic harmony; but as showing that the composer has an extensive command over modern progressions, there are many brilliant harmonic passages throughout the quartet. The greater credit to Mr. Dunhill that he knows how and when to restrain his hand!

Sappho, the Greek poetess, was famed for a 'power of metre that cannot be surpassed,' and in a musical Sapphic illustration one naturally expects vivid rhythmic utterances. Mr. Bantock's 'Sapphic Poem,' for violoncello and pianoforte — originally written for the solo instrument and orchestra—will not disappoint even the most expectant. The initial *tempo* indication—$\frac{3}{2}$ $\frac{6}{4}$—with its varying triple and duple accents, is maintained more or less throughout the work, the two instruments constantly blending the contrasting rhythms at the same time. This may probably be

taken as exemplifying the peculiar 'Sapphic metre,' in which the *dactyl* foot intersperses with the *trochee*. At one place the unusual *tempo* $\frac{6}{4}$ $\frac{2}{3}$ is adopted. Liszt uses a similar signature in his oratorio 'Christus,' as an express indication that there are to be two groups of three beats each. In the present case the violoncello plays, in $\frac{6}{4}$ *tempo*, six groups of triplet quavers, while the pianoforte ($\frac{2}{3}$) accompanies with two groups of six quavers, which, in the light of the $\frac{2}{3}$ signature, are evidently intended to the subdivided into two groups of three beats. Apart from, or rather in spite of, his intricate rhythmic alternations, Mr. Bantock's music strikingly describes the vivid passion, sincerity, depth of feeling, and haunting, graceful delicacy which are among the chief characteristics of the famous Sapphic lyrics. The violoncello part requires a master-hand for its interpretation.

BOOKS RECEIVED.

The King's Musick. A transcript of records relating to music and musicians (1460-1700). Edited by Henry Cart de Lafontaine. Pp. xii. + 524; 12*s.* 6*d.* net. (Novello & Co., Ltd.)

Richard to Minna Wagner. Letters to his first wife. Translated, prefaced, &c. By William Ashton Ellis. With portraits. Two vols. Pp. xx. + 812; 24*s.* net. (H. Grevel & Co.)

Examination Studies in the muscular discriminations required for touch, agility and expression in pianoforte playing. By Tobias Matthay. Illustrated. Pp. xii. + 142; 6*s.* net. (Bosworth & Co.)

Piano Playing. A little book of simple suggestions. By Josef Hofmann. Illustrated. Pp. xiv. + 69; 2*s.* net. (Hodder & Stoughton.)

Obituary.

The following deaths are recorded with regret.

On March 20, at Leicester, at the age of eighty-seven, Mrs. G. A. Löhr, widow of the late G. A. Löhr, and mother of Mr. Harvey Löhr.

On March 29, at Ashurst Lodge, Worthing, Mr. A. H. Collet, an amateur well known in London musical circles.

On April 1, at his residence, Spring Bank, Preston, Mr. John Greenwood, professor of music and a member of the firm of Messrs. John Greenwood & Son, pianoforte and music dealers, of Preston. Mr. Greenwood, who had recently attained his seventieth year, was formerly organist of two Wesleyan Chapels in the town of which he had long been one of its most respected citizens. An excellent pianist and a composer of merit, he will be greatly missed by a large circle of friends.

At the venerable age of eighty-three, George Perren answered the call of the great reaper at Hove, on April 7. For many years he had lived in retirement, but there are many who will remember him as an excellent and reliable tenor vocalist. He sang in the choir of Lincoln's Inn Chapel, and was afterwards one of the principal tenors of the Pyne and Harrison English Opera at Covent Garden. He founded and directed English opera at the Crystal Palace, and was an acceptable singer on the concert platform. An artist of genial disposition, Mr. Perren was an amusing raconteur, and he had considerable talent as a painter, both in oils and in water-colours.

Joseph Heming died on April 17, at 46, Burnt Ash Hill, Lee, in the eighty-eighth year of his age. A zealous and artistic amateur with a life-long devotion to music, he was the founder of Henry Leslie's Choir. As one of the earliest pupils of John Hullah, he was associated with him as far back as the year 1843 in the newly-formed choir of King's College Chapel, in the Strand. For thirty years he was a church chorister in London, fifteen of which were passed in the choir of Lincoln's Inn Chapel. An enthusiast in the cultivation of part-singing, Mr. Heming, in 1852, formed a picked choir for the practice of unaccompanied vocal music. This was conducted at first by Frank Mori, and afterwards by Henry Leslie, who, like Mr. Heming, was an amateur musician. In October, 1855, the choir became the famous 'Henry Leslie's Choir,' managed by a committee of two—Heming and Leslie. For some years Mr. Heming, who had a jewellery business in Conduit Street, took an active part in the management of the choir which he had called into existence, but which is now a thing of the past, yet of pleasant memory.

Ruperto Chapi, a distinguished Spanish composer of many operas and zarzuelas, an oratorio, a symphony, symphonic poems, an orchestral fantasia, a serenade, a Pianoforte trio, &c., died at Madrid on March 25. He was born at Villena on March 27, 1851, and studied at the Madrid Conservatoire. Señor Chapi was President of the Society of Authors and Composers, and his local fame was such that thirty thousand people are said to have attended his funeral, which thus assumed a national character.

THOMAS MACE AND 'MUSICK'S MONUMENT.'

At the meeting of the Musical Association held at the King's Rooms (Messrs. Broadwood's), Conduit Street, on April 20, Dr. W. H. Cummings in the chair, Dr. Henry Watson read a paper on Thomas Mace in connection with his historic work, 'Musick's Monument.'

The lecturer treated his subject from a threefold point of view: (1) the Man, (2) the Book, and (3) the Instruments. In the first place he deduced from the internal evidence of the book many details of the life and character of the famous lutenist. From the inscription at the foot of the portrait which prefaces the volume, Dr. Watson inferred that Mace was born in the year 1613. He thence drew the conclusion that Mace was a singing boy in 1626, with some expert knowledge of the lute, which he says he began to learn when he was nine years old. From Mace's statement—'I am as much a Divine (I mean a Priest and son of the Church) as a Master of Musick'—the lecturer felt justified in assuming that Mace was an ordained clergyman of the Church of England. If so, this would explain the serious tone of much of the writing in his book, one that reads like, and probably constitutes excerpts from his religious discourses. From the text of the book it was further inferred that Mace was a member of a distinctly musical family, and that his own passion for music generally, and for the lute in particular, was as unmercenarily insatiable as he himself declares it to be.

Dr. Watson dwelt at some length upon Mace's inventive and constructive genius. He referred to the practical instructions which the old writer gives for taking to pieces, repairing, and reconstructing his favourite instrument. Mention was made of Mace's construction of an enlarged form of a newly designed instrument called the 'Pedal,' which was evidently a pedal harpsichord; also of the 'Table Organ,' of which at the time of writing his book, Mace possessed the only examples. The Double Lute or Dyphone was made by Mace's own hand, under the pathetic circumstances of the heroic lutenist's all but total deafness. Reference was also made to the ingenious plan of what was probably the first design of an English Public Concert Room.

The disasters to the professional and pecuniary fortunes of worthy Thomas Mace which his deafness wrought, were dwelt upon, and the suggestion was made that it induced him, with that cheery courage so eminently characteristic of him, to turn his attention to literature for a livelihood.

With regard to Mace's proposed Music-Room, Dr. Watson argued from the contents of 'Musick's Monument,' and especially from the 'Publick Consorts,' to which Mace refers, that public concerts were given in Cambridge, not only in anticipation of those of John Banister and Thomas Britton, in London, but securing for Cambridge the honour that historians have conferred upon Oxford. The lecturer then traced his hero to London, and in touching term, pictured him there, lost in the whirl of the great metropolis.

In the second division of his subject, Dr. Watson briefly summarised the miscellaneous contents of Mace's books making special mention of the author's incorrigible rhyming

propensities, and referring to the conditions of church music in the 17th century as the result of the vicissitudes of the Cromwellian period during which Mace lived, and through which church music had passed.

In treating of the third division of his subject, the Instruments, Dr. Watson, after a passing reference to the Viol and Theorboe, turned to the author's treatise on the Lute, which takes up the larger part of the 'Monument.' It was pointed out that in employing his pen in praise of his beloved lute, Mace was fighting a hopeless cause, and that the lute was doomed in the presence of what he calls 'the scoulding violins,' partly because of the lute's weaker tone and its fretted construction, and by reason of the confusion of tunings which made playing in concert practically impossible, unless with a 'chest of viols' purposely kept and tuned. Dr. Watson proceeded to speak of the varieties of tuning, leading therefrom to Mace's own particular system. This he explained in detail, and practically illustrated the method on the pianoforte. This portion of the lecture was made very lucid and specially interesting by the little book of illustrations which the lecturer had specially prepared. Together with the reproduced portrait of Mace, of the instruments, and plans, mentioned in the lecture, this booklet contained tuning diagrams and photographic reproductions in tablature of several of Mace's exercises, and under each illustration was printed Dr. Watson's translation of the exercise, written by him in ordinary notation.

CHORAL UNIONS.

Four of these young and progressive choral societies, drawn from the London County Council evening continuation classes, have given concerts during the past month. By their enthusiasm and assiduous practice the choralists are gaining experience and a wide outlook, the results of which are seen in the increased confidence of their singing and the ablity to undertake modern works of considerable difficulty.

BATTERSEA, CLAPHAM, AND WANDSWORTH.

At the Battersea Town Hall, on April 2, this Choral Union gave their seventh Festival Concert under the direction of Mr. George Lane. The chief features of the programme were Beethoven's 'Ruins of Athens,' and Hamish MacCunn's 'The Wreck of the Hesperus.' The difficulties that usually beset the organizers of these concerts are the imperfect balance of the choirs and the executive shortcomings of the amateur orchestras; but no fault could be found on this occasion with either of these departments. The only matter for regret was that a larger audience did not attend to appreciate the high standard of the performances. The soloists were Madame Kate Nicholls, Miss Nellie Nutt and Mr. John Prout. The remainder of the programme consisted of part-songs, songs and orchestral numbers; the latter included Weber's 'Oberon' overture, performed in a manner that reflected the highest credit on the players and their conductor.

NORTH-WEST LONDON.

Trained by Mr. H. P. Dakin, this Choral Union is smaller in numbers than similar organizations in the Metropolis, nevertheless it is full of vitality. On April 3, at the Northern Polytechnic, choir and orchestra carried out with success a programme that included Elgar's 'The Black Knight,' Macfarren's 'May-day,' Oliver King's part-song 'The three fishers' and Cooke's 'Strike the lyre.' The usual orchestral body, drawn from the same sources as the choir, was employed in the two cantatas, other accompaniments being supplied by Mr. G. T. Pinches at the organ. The choral singing throughout gave evidence of good training and musical ability. The solo singers were Miss Winifred Marwood, Mr. Gerald Adams and Mr. Felix Hotchkiss.

HACKNEY AND FINSBURY.

This, the largest of the Choral Unions in London, is fortunate in having Mr. Allen Gill as its conductor, and the results of his inspiring guidance were well exhibited at the Alexandra Palace on April 3. On this occasion Haydn's 'Creation' was the chief work presented, and the 1,000 voices of the choir made the best use of the opportunities offered by Parts 1 and 2 of the oratorio. Choral excellences were still better displayed in the miscellaneous part of the programme, which included Gounod's 'By Babylon's wave,' 'Hail, bright abode,' from 'Tannhauser,' Smart's 'Good-night, thou glorious sun,' and the Kermesse scene from 'Faust.' The balance of voices presented the usual feature — an overwhelming preponderance of ladies—but the tone was bright and the attack and finish clean, while the singers responded readily to Mr. Gill's demands for expression. The efforts of the orchestra, whether in accompanying or in playing alone, were at least characterized by confidence. The soloists were Madame Alice Motterway, Mr. Samuel Masters and Mr. Harry Dearth. Mr. G. C. Richardson was at the organ.

WEST LONDON.

'The Messiah' was performed under the direction of Mr. W. T. Oke, at Queen's Hall, on April 22, by this choir of 650 singers. Probably no larger body has ever sung in the Queen's Hall. The ordinary accommodation for executants was of course totally inadequate, therefore all the sopranos were placed in the auditorium circles. This scattered arrangement of the singers, together with a certain hesitancy on the part of some of the orchestral players, added to the difficulty experienced by Mr. Oke in securing precision of attack. The performance was, however, on the whole highly satisfying and creditable. The solo parts were sung by Miss Carrie Lanceley, Miss May Head, Mr. Henry Turnpenney and Mr. Henry Bailey. Mr. F. G. Shuttleworth was at the organ.

ROYAL ACADEMY OF MUSIC.

On April 1 the operatic class gave the third act of 'Carmen' and the second act of 'Die Zauberflöte,' having given at their previous performance the second act of Bizet's work and the first act of Mozart's. Under the direction of Mr. Edgardo Levi, admirable performances were given at the Institution, in which both the acting and the singing were deserving of the highest commendation. The chief characters in 'Die Zauberflöte' were taken by Miss Margaret Ismay, Miss Gladys Booth, Miss May Horton, Mr. Henry Sanders, Mr. James Saker, Mr. Andrew Jones, and Mr. Cecil Pearson. In 'Carmen,' Miss Bella Newstead played the chief character; Miss Gertrude Newson was Micaela, and Messrs. Saker and Wilson Thornton took the parts of Escamillo and Don José. A choir lent efficient support, and accompaniments were played by Miss Burgess at the pianoforte and Mr. B. J. Dale at the organ.

On April 2 the accomplishments of the orchestral class were exhibited at Queen's Hall in a miscellaneous programme. Two new works by students were brought forward: a Concert Overture in D by Mr. Oskar Borsdorf, and a Prelude by Mr. Morton Stephenson, both of which revealed sound training and considerable inventive power. Tchaikovsky's Pianoforte concerto in E flat was played by Mr. Francis Hutchens, and Godard's Concerto Romantique for violin and orchestra was interpreted by Master Stanelli de Groot. Miss Catherine C. Matthews also appeared as a pianist, and Miss Edith Penville as a flautist. Vocal numbers were contributed by Miss Florence I. Wray, Miss Lily Fairney, Miss Gertrude Walton and Mr. James Saker. Sir Alexander Mackenzie conducted with his accustomed resourcefulness.

QUEEN'S HALL CHORAL SOCIETY.

Choral societies in London are still on the increase, and their number, size and ability are at length becoming adequate to the importance of the Metropolis as a musical centre. Whether the supply will create a demand—as it has to a large extent done in the case of orchestral music—depends largely upon the perseverance of conductors in evoking an appreciation for new music. The matter also depends largely upon composers.

In making their first appearance at Queen's Hall on March 31, the new Queen's Hall Choral Society and their

conductor, Mr. Franco Leoni, performed the following works :

Ulysses and the sirens	*Paul Puget.*
Gallia	*Gounod.*
Forest-song	*Erik Meyer-Helmund.*
Herbststurm	*Grieg.*
The wedding of Shon Maclean	*Hubert Bath.*

M. Puget's cantata showed nothing in common with the modern tendency of his fellow-countrymen, being straightforward in its melodies and progressions, dramatic and expressive by means of both. The solo-portions—undertaken by Miss Agnes Nicholls, Miss Maria Yelland and Mr. Ben Davies—mainly contributed to its success. The choir were heard to better advantage in Gounod's 'Gallia.' They were on still firmer ground in Mr. Bath's new work, which brought to light a hitherto unrevealed side of the composer's talents. As an impressionist, Mr. Bath has failed to touch any deep chord; as a humorist and composer of light music he made an instant appeal. His setting of Robert Buchanan's poem 'The wedding of Shon Maclean' contains all the gaiety, rhythm, Scots snappiness, and local colour that its name suggests, with farmyard sounds and a fugue thrown in.

The tone, volume and blend of the choir proved that the voices had been well picked. It remains to secure that complete sympathy between conductor and singers that is necessary for light and shade and subtle touches of expression. Under Mr. Franco Leoni these qualities may confidently be expected to be in evidence before long.

NEW SYMPHONY ORCHESTRA.

The youngest but one of our first-class orchestras continues to improve under the guidance of Mr. Landon Ronald. Their recent performances show that the players have acquired the ability to respond to their clever conductor's call for brilliant readings. On March 24 they gave their first performance of Elgar's Symphony. It is doubtful whether Mr. Ronald's impetuous and original reading of the work will gain universal favour. There are many who look to a lively style of interpretation for relief from the austere tone of the Symphony. But there are passages that under Dr. Richter's dignified direction were as brilliant and exciting as one could wish, and it serves no good purpose to accelerate these portions. The concert gained additional interest from the production of a Violin concerto by Mr. Hamilton Harty. Apart from a few slight indications of the composer's lack of experience, the work was thoroughly pleasing; the thematic idiom is distinctly national, and the rich scoring and genial character of the music were noticeable throughout. M. Joska Szigeti was a capable exponent of the solo part.

On April 7 the concert began at 9 p.m. Whatever may be said for or against this plan, it is certain that the inconvenience caused by late-comers was lessened. The following works were performed :

Overture	Carneval	*Dvorák.*
Comedy Overture	'The Pierrot of the Minute'	*Bantock.*
Pianoforte concerto in B flat minor		*Tchaikovsky.*
	Leonid Kreutzer.	
Symphonic poem	'Don Juan'	*Strauss.*

Mr. Kreutzer, who made his first appearance in England on this occasion, played with decision, breadth, and first-class technical facility, if not always with certainty. Tchaikovsky's concerto gave him no opportunity of displaying interpretative depth or subtlety. Mr. Bantock's fanciful little sketch, conducted by the composer, was very much to the taste of the audience, which, we are glad to record, was a good one. The works by Dvorák and Strauss brought into strong light the virtuoso side of Mr. Ronald's conducting and of the playing of the orchestra.

In consequence of the great development of the Tobias Matthay Pianoforte School, the scene of its operations has been removed to a habitation of its own in the attractive premises situated at 96, Wimpole Street.

LONDON CHORAL SOCIETY.

The programme of the concert at Queen's Hall on March 24 consisted entirely of works new to London. Of these the most considerable was the second part of Mr. Granville Bantock's 'Omar Khayyám,' produced at Cardiff last year. It proved in all respects a worthy successor to the first part. Mr. Bantock's fund of orchestral colour-device shows no signs of exhaustion, and the peculiar Oriental fragrance of his harmonic scheme remains a prominent and attractive feature. Another work produced at a provincial festival and performed in London for the first time on this occasion, was Mr. Julius Harrison's prize cantata 'Cleopatra.' The remaining number on the programme was Mr. Charlton Speer's setting, for chorus and orchestra, of Macaulay's 'Battle of Lake Regillus,' which was given its first performance. This was in direct contrast to the other works, as the chief, almost the only, desire shown by the composer was to present a stream of pleasant and singable melody. To many this will commend itself as the most worthy desire the composer could entertain. The London Choral Society and the London Symphony Orchestra gave admirable performances under Mr. Arthur Fagge's direction.

ESPERANTO AND MUSIC.

A demonstration of the possibilities of Esperanto as a language for singers was given at Queen's Hall on April 3, under the direction of the London Esperanto Federation. Whether the new language will ever create its own school of music, separate from and contrasting with the existing national schools, time alone can show. Of its intrinsic merits as a vocal medium, however, this concert left no room for doubt. Among the many Esperanto translations of familiar English and German songs that were presented, there were few that did not gain in pure beauty of sound by the substitution of the new language. The programme contained Wesley's motet 'In exitu Israel' and Brahms's 'Vineta,' sung by Mr. Edward Mason's choir. The list of artists included Miss Ada Forrest, Miss Maria Yelland, Master Albert Cecil, Mr. Charles Saunders, Mr. Watkin Mills, M. Szigeti and Mr. Harrison Hill. Mr. H. B. Mudie spoke in Esperanto and Mr. G. J. Cox in English.

London Concerts.

ROYAL CHORAL SOCIETY.

In giving a performance of Bach's B minor Mass at the Albert Hall on March 25, this Society again showed their capacity for broad effect and sustained dignity of style. Their previous interpretation of this glorious work gave the impression, confirmed and deepened on this occasion, that these singers are, much to their credit, heard at their best in Bach's music. The merit of the present performance was due not solely to the efforts of the choir, but also to those of the soloists, Miss Gleeson-White, Miss Maria Yelland, Mr. Lloyd Chandos and Mr. Charles Knowles. Sir Frederick Bridge conducted with his usual ability. The customary performance of the 'Messiah' was given on Good Friday evening.

GUILDHALL SCHOOL OF MUSIC.

On March 24 an orchestral concert, under the direction of the Principal, Dr. W. H. Cummings, was given at the City of London School by the students. Haydn's Symphony in E flat (No. 8 of the Salomon series), Brahms's Serenade in D, and a 'Preludio' by Signor N. Lardo comprised the orchestral items. Miss Lilian Tooley and Miss Fanny Cuthbert were the vocalists, both of whom made a favourable impression.

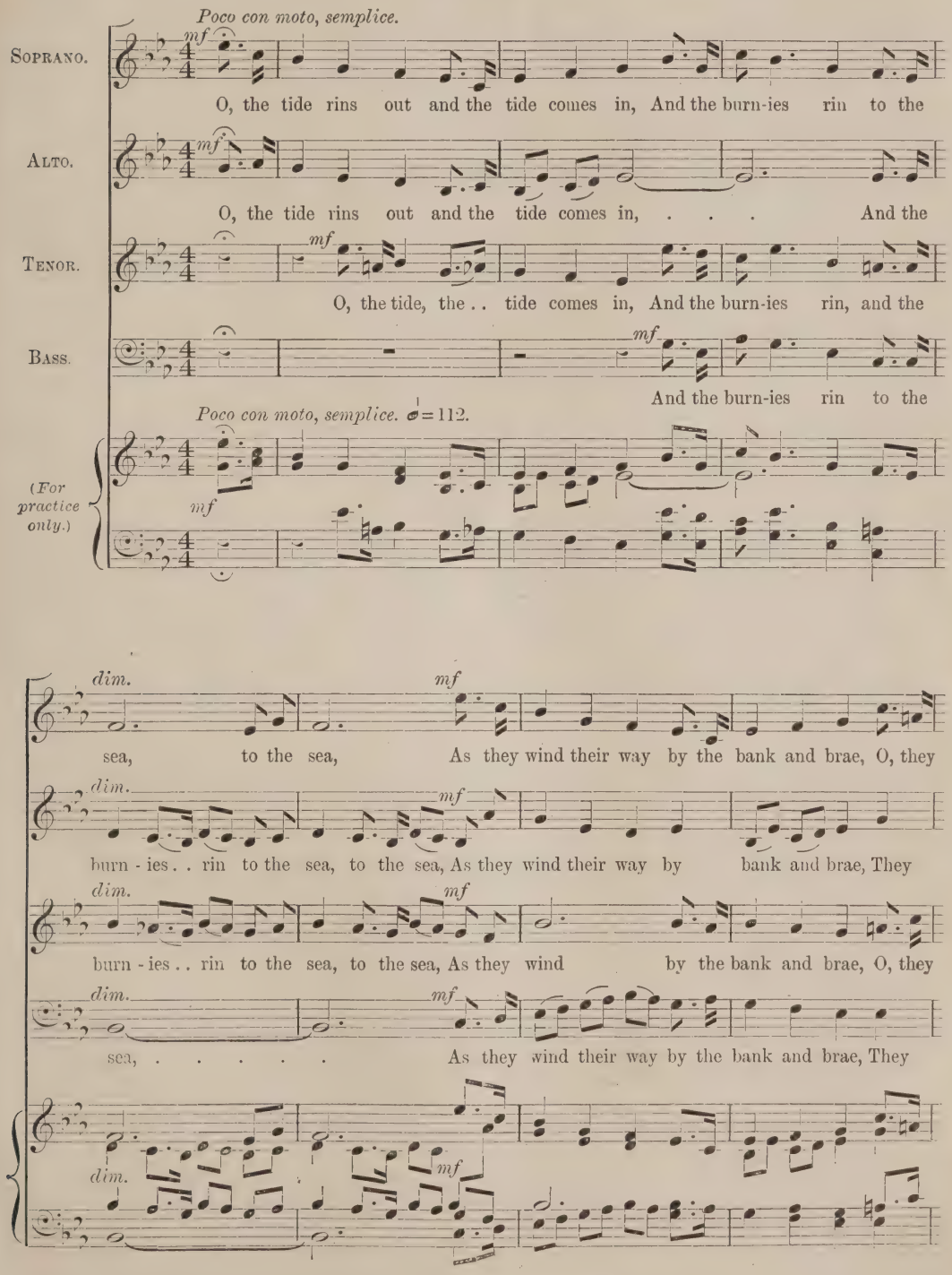
LONDON CONCERTS (*Continued on page 327.*)

The Links o' Love.

FOUR-PART SONG.

Words by A. Wanless. Composed by J. B. McEwen.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Poco con moto, semplice.
Soprano.
mf
O, the tide rins out and the tide comes in, And the burn-ies rin to the
Alto.
O, the tide rins out and the tide comes in, . . . And the
Tenor.
O, the tide, the . . tide comes in, And the burn-ies rin, and the
Bass.
And the burn-ies rin to the
Poco con moto, semplice. ♩=112.
(For practice only.)
dim.
sea, to the sea, As they wind their way by the bank and brae, O, they
burn - ies . . rin to the sea, to the sea, As they wind their way by bank and brae, They
burn - ies . . rin to the sea, to the sea, As they wind by the bank and brae, O, they
sea, ... As they wind their way by the bank and brae, They

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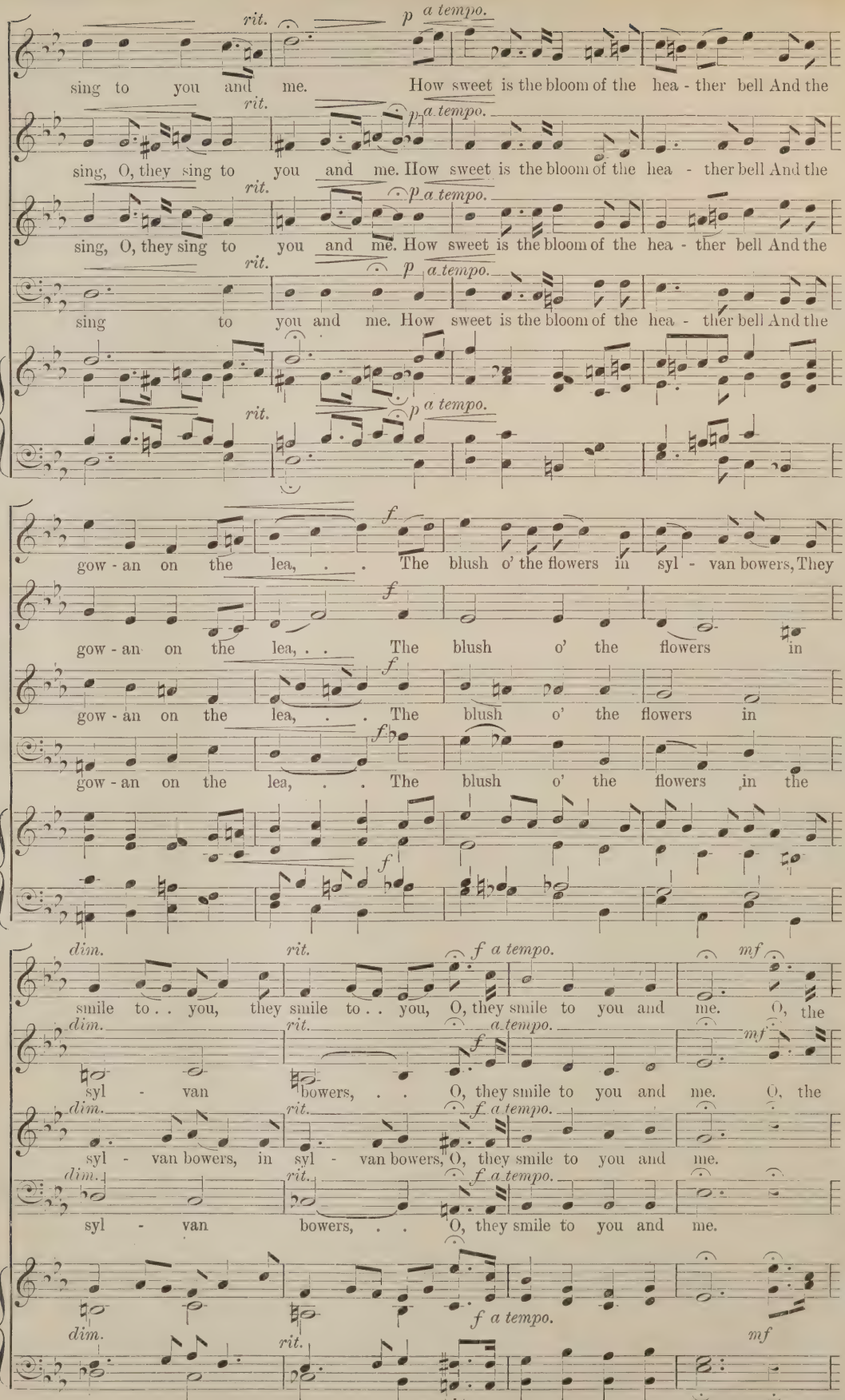
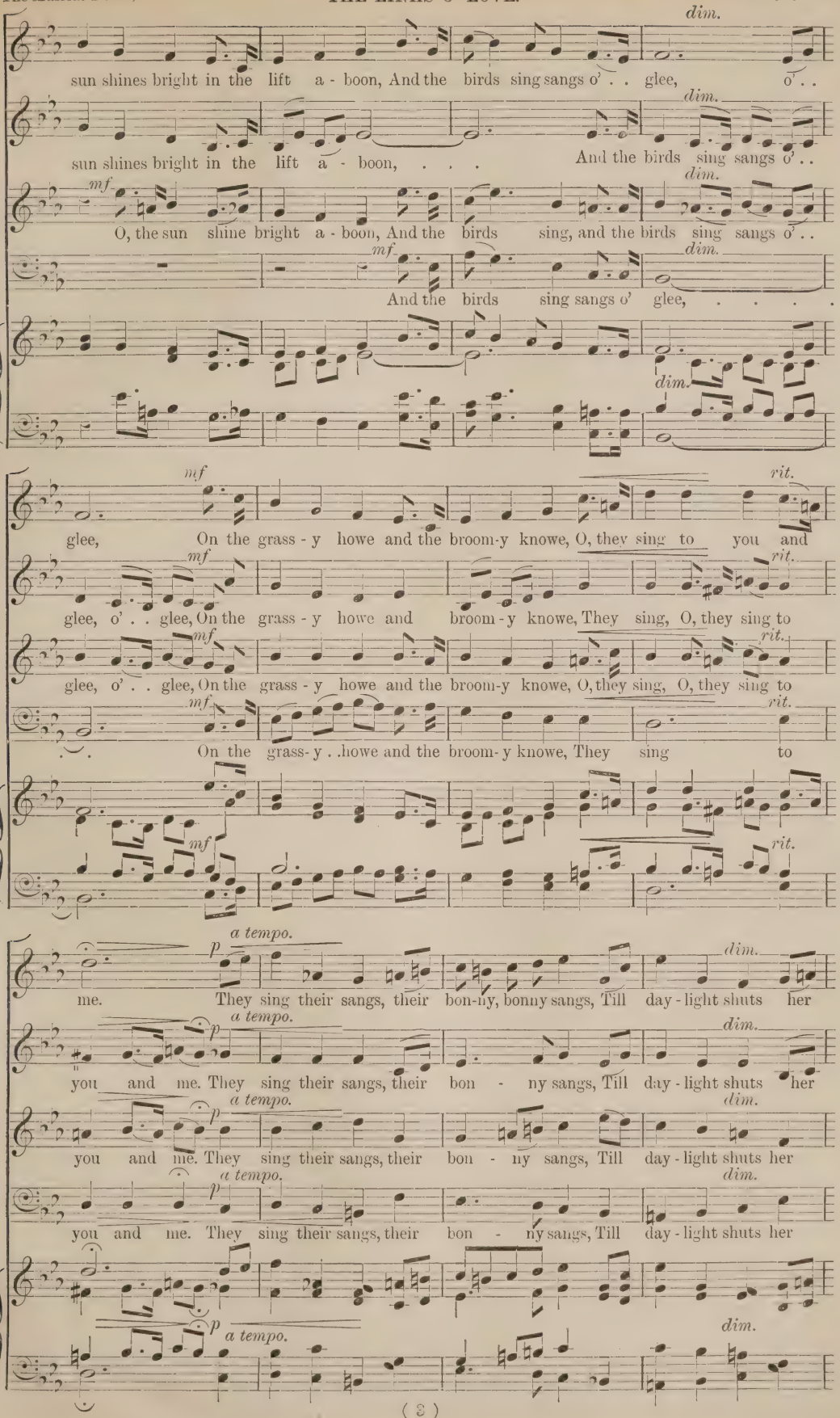
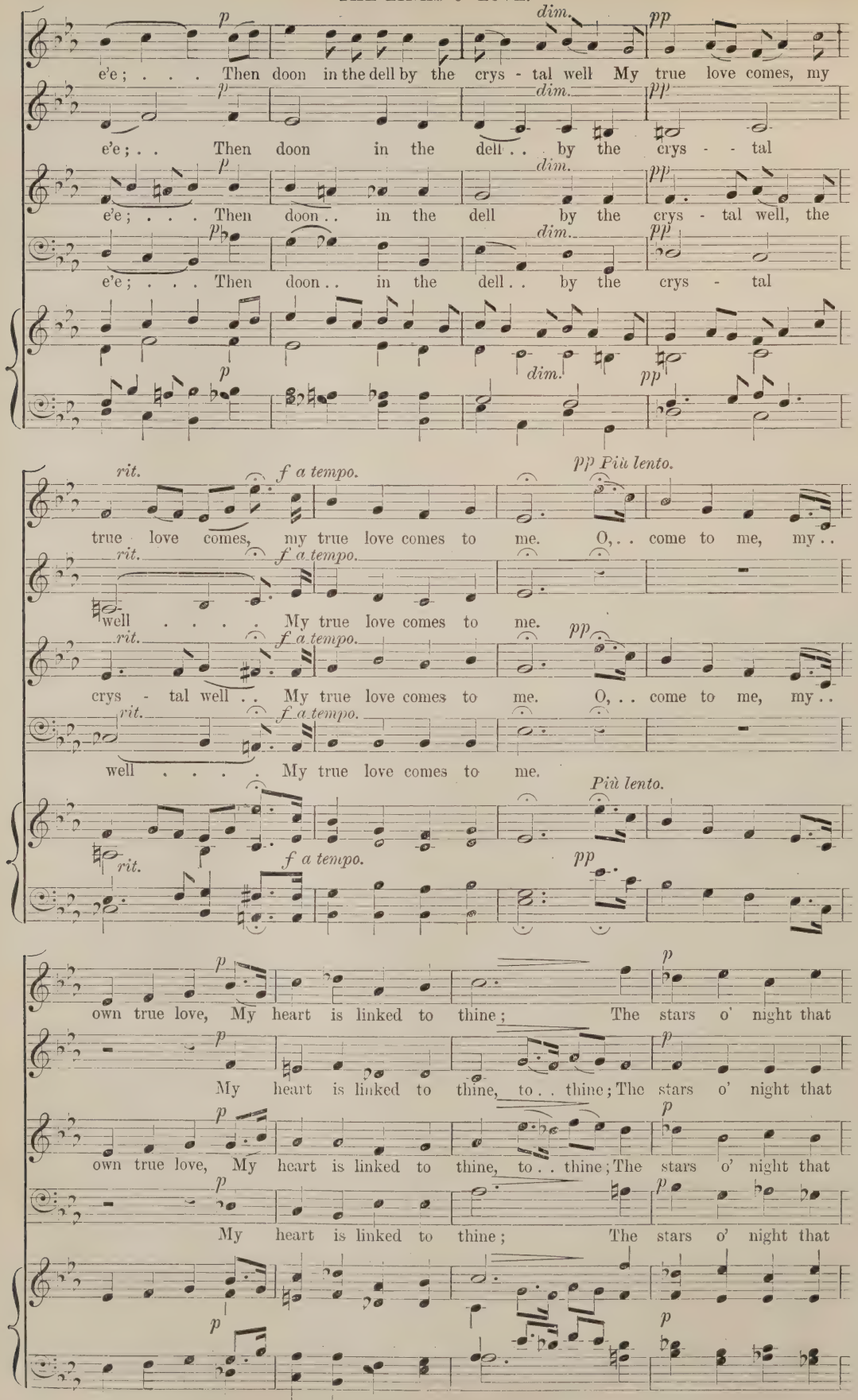
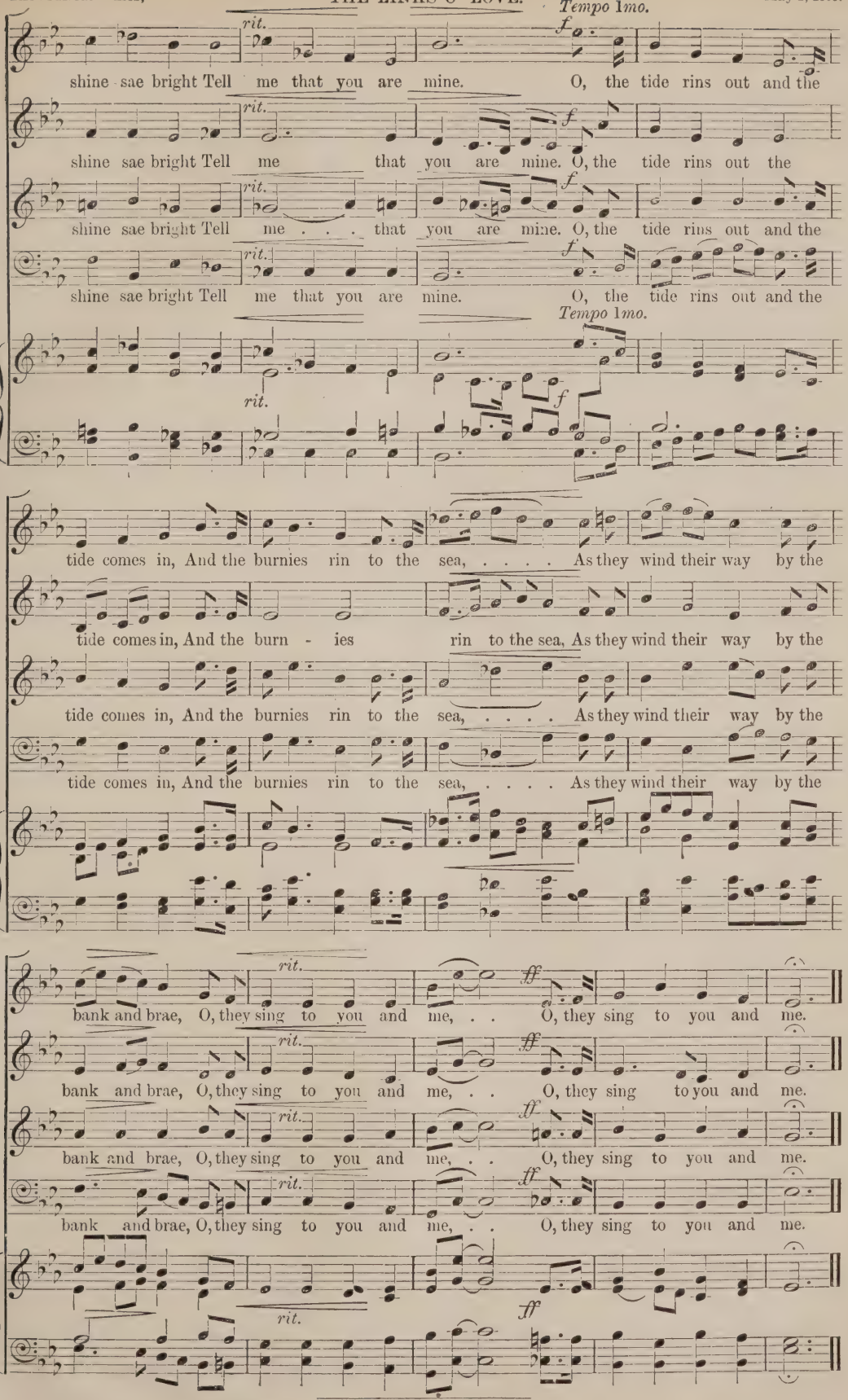

rit. p a tempo.
sing to you and me. How sweet is the bloom of the hea - ther bell And the
sing, O, they sing to you and me. How sweet is the bloom of the hea - ther bell And the
sing, O, they sing to you and me. How sweet is the bloom of the hea - ther bell And the
sing to you and me. How sweet is the bloom of the hea - ther bell And the
f
gow - an on the lea, . . The blush o' the flowers in syl - van bowers, They
gow - an on the lea, . . The blush o' the flowers in
gow - an on the lea, . . The blush o' the flowers in
gow - an on the lea, . . The blush o' the flowers in the
dim. rit. f a tempo. mf
smile to . . you, they smile to . . you, O, they smile to you and me. O, the
syl - van bowers, . . O, they smile to you and me. O, the
syl - van bowers, in syl - van bowers, O, they smile to you and me.
syl - van bowers, . . O, they smile to you and me.


dim.
sun shines bright in the lift a - boon, And the birds sing sangs o' . . glee, o' . .
dim.
sun shines bright in the lift a - boon, . . . And the birds sing sangs o' . .
mf
dim.
O, the sun shine bright a - boon, And the birds sing, and the birds sing sangs o' . .
mf
dim.
And the birds sing sangs o' glee, ...
dim.
mf
rit.
glee, On the grass - y howe and the broom-y knowe, O, they sing to you and
mf
rit.
glee, o' . . glee, On the grass - y howe and broom - y knowe, They sing, O, they sing to
mf
rit.
glee, o' . . glee, On the grass - y howe and the broom-y knowe, O, they sing, O, they sing to
mf
rit.
On the grass- y . .howe and the broom- y knowe, They sing to
mf
rit.
a tempo.
p
dim.
me. They sing their sangs, their bon-ny, bonny sangs, Till day - light shuts her
a tempo.
p
dim.
you and me. They sing their sangs, their bon - ny sangs, Till day - light shuts her
a tempo.
p
dim.
you and me. They sing their sangs, their bon - ny sangs, Till day - light shuts her
a tempo.
p
dim.
you and me. They sing their sangs, their bon - ny sangs, Till day - light shuts her
p
a tempo.
dim.


e'e; . . . Then doon in the dell by the crys - tal well My true love comes, my
e'e; . . Then doon in the dell . . by the crys - tal
e'e; . . . Then doon . . in the dell by the crys - tal well, the
e'e; . . . Then doon . . in the dell . . by the crys - tal
true love comes, my true love comes to me. O, . . come to me, my . .
well . . . . My true love comes to me.
crys - tal well . . My true love comes to me. O, . . come to me, my . .
well . . . . My true love comes to me.
own true love, My heart is linked to thine; The stars o' night that
My heart is linked to thine, to . . thine; The stars o' night that
own true love, My heart is linked to thine, to . . thine; The stars o' night that
My heart is linked to thine; The stars o' night that
dim.
pp
rit.
f a tempo.
pp Più lento.
Più lento.


Tempo 1mo.
rit.
f
shine sae bright Tell me that you are mine. O, the tide rins out and the
shine sae bright Tell me that you are mine. O, the tide rins out the
shine sae bright Tell me . . . that you are mine. O, the tide rins out and the
shine sae bright Tell me that you are mine. O, the tide rins out and the
tide comes in, And the burnies rin to the sea, ... As they wind their way by the
tide comes in, And the burn - ies rin to the sea, As they wind their way by the
tide comes in, And the burnies rin to the sea, ... As they wind their way by the
tide comes in, And the burnies rin to the sea, ... As they wind their way by the
ff
bank and brae, O, they sing to you and me, . . O, they sing to you and me.
bank and brae, O, they sing to you and me, . . O, they sing to you and me.
bank and brae, O, they sing to you and me, . . O, they sing to you and me.
bank and brae, O, they sing to you and me, . . O, they sing to you and me.

1909.

HANDEL-MENDELSSOHN FESTIVAL
CRYSTAL PALACE.

GENERAL ARRANGEMENTS.

THE GRAND REHEARSAL - - - - - Saturday, June 19th.

Commencing at Twelve noon.
It is important that all Visitors should be in their seats by a Quarter to Twelve.
The Palace will open at Ten.

THE FESTIVAL.

"ELIJAH" - - - - - - - - - - Tuesday, June 22nd.

Selection from "ISRAEL IN EGYPT," &c., and "HYMN OF PRAISE" - - - Thursday, June 24th.

"MESSIAH" - - - - - - - - - - Saturday, June 26.

Commencing each day at Two o'clock precisely.
It is specially requested that all Visitors will be in their seats by a Quarter to Two.
The Palace will open at Eleven.

PRICES OF RESERVED SEATS, INCLUDING ADMISSION TO THE PALACE.

Tickets for Reserved Seats for Rehearsal on SATURDAY, June 19th, and for the Festival Days, on June 22nd, 24th, 26th, *include admission* to the Palace, provided that the Ticket be presented *entire* at the entrance. A portion of the Ticket by itself will not entitle the holder to admission.

FOR REHEARSAL DAY, JUNE 19TH.

NUMBERED STALLS.	Each Stall. £ s. d.
A, B, C, AA, BB, CC, and Corner Seats in Galleries	0 10 6
Blocks D, H, K, DD, HH, KK, and other Seats in Galleries W and WW	0 7 6
Unnumbered Seats in Area, &c.	0 5 0

FOR FESTIVAL, JUNE 22ND, 24TH AND 26TH.

NUMBERED STALLS.	The same Stall for 3 Days. £ s. d.	Each Stall for 1 Day. £ s. d.
Blocks A, B, C, AA, BB, CC, and WW, and W Corner Seats in Galleries	3 3 0	1 5 0
Blocks D, H, K, DD, HH, KK	2 12 6	1 1 0
Other Seats in Galleries.	2 12 6 2 2 0	1 1 0 0 15 0
Unnumbered Seats in Area	0 15 0	0 7 6

ISSUE OF TICKETS.

1. Tickets in Sets, *i.e.*, for the same Seat for the Three Days of the Festival, *will be issued on and after Monday, May 3rd.*

2. Tickets other than in Sets will not be issued until Monday, May 24th.

3. Tickets for the Rehearsal will be supplied at the same time as the other Tickets.

4. Cheques, Postal Orders, and Post Office Orders for Tickets purchased from Novello & Co. must be made payable to Novello & Co., Ltd., and be crossed "London & Westminster Bank, Oxford Street Branch."

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160, WARDOUR STREET, W.

LONDON SYMPHONY ORCHESTRA.

On April 7 an extra concert was given at Queen's Hall, under Dr. Richter's direction, at which Elgar's Symphony was played for the third time by this splendid organization. Whatever may be said for the romanticism or brilliance of other conductors' readings, as against the dignity of Richter's, the Symphony as a whole is more momentous and telling under his beat. Beethoven's 'Fidelio' overture, the 'Good Friday' music from 'Parsifal' and Brahms's 'Academic' overture were the other purely orchestral numbers. An interesting feature was a triple Pianoforte concerto in C major by Bach, played by Mr. Leonard Borwick, Mr. D. F. Tovey and Mr. York Bowen.

At the concert on April 17, M. Emil Mlynarski was the conductor. He came with a great reputation, and worthily upheld it. His methods are unconventional and unpicturesque, but they are decisive and certainly produce good results. His command of the orchestra and interpretative breadth were best displayed in Tchaikovsky's E minor Symphony, which by this time must be thoroughly familiar to all London concert-goers. An impressive performance of Strauss's 'Tod und Verklärung' was given, and a skilful one of the *Scherzo* from a Symphony by Stojowsky—a piece of music of the clever and brilliant order. Madame Olga Samaroff played Grieg's A minor Pianoforte concerto with considerable charm and delicate feeling.

QUEEN'S HALL ORCHESTRA.

Distinction set its seal on the concert of March 27, at Queen's Hall, in the first appearance in England of M. Vincent d'Indy. The distinguished French composer conducted his Trilogy for orchestra—(1) Wallenstein's Camp, (2) Max and Thekla, and (3) The death of Wallenstein. The work had already been heard, under Mr. Henry J. Wood, in London—No. 1 in 1896, and Nos. 2 and 3 in 1902; therefore it is only necessary to say that the full significance of the music was made manifest under the baton of the conductor-composer. Madame Schumann-Heink made a welcome re-appearance with beautiful renderings of Mozart's 'Non più di fiori' ('La Clemenza di Tito')—the corno di bassetto obbligato finely played by Mr. F. Gomez—and in three songs by Schubert: 'Die junge Nonne,' 'Der Tod und das Mädchen,' and 'Der Erlkönig,' the accompaniments orchestrated respectively by Liszt, Mottl, and Berlioz. The concert opened with the 'Der Freischütz' overture and closed with Elgar's Suite for orchestra, 'The wand of youth' (No. 2), conducted by Mr. Henry J. Wood.

THE BEECHAM ORCHESTRA.

On April 19, another programme of the kind that only Mr. Beecham's concerts provide, was carried out with complete success. English music was worthily represented. A tone-poem 'Into the twilight,' by Mr. Arnold Bax, showed all the ability in harmonization and orchestration usually possessed by the young English composer, and more than the usual intellect and restraint. The Prelude to Act II. of Miss Ethel Smyth's 'The Wreckers' has already commended itself to musicians. An excerpt from the same opera was gracefully sung by Fräulein Signe von Rappe, who was also heard, and to better effect, in songs by Brahms and Strauss. Mozart's Concerto No. 4, in D, for violin and orchestra, was sympathetically played by Mr. Philip Cathie. The remainder of the long programme consisted of Smetana's overture 'The bartered bride' and Rimsky-Korsakoff's 'Antar' symphony. The orchestral playing in this, as in the rest of the programme, was of the highest order, and Mr. Beecham conducted with his well-known skill.

AMATEUR ORCHESTRAL SOCIETIES.

At the concert given by the Stock Exchange Orchestral and Choral Society at Queen's Hall on March 31, Schubert's 'Unfinished' Symphony and Wagner's 'Meistersinger' overture were the chief orchestral numbers conducted by Mr. Allen Gill. Miss Myra Hess played Grieg's Pianoforte concerto, and Miss Cecile Whitefield sang an air from 'Les Huguenots.' Spofforth's glee, 'Come, bounteous May,' Sullivan's 'The rainy day,' and MacDowell's 'Dance of the gnomes,' were sung by the male-voice choir, trained by Mr. Munro Davison.

The Strolling Players' Amateur Orchestral Society gave their last concert of the season at Queen's Hall on April 1. The standard of execution attained by these instrumentalists may be judged from the programme, which included Tchaikovsky's fifth Symphony, the Introduction to Act III. of 'Lohengrin,' and Schubert's 'Rosamunde' overture. Of these works adequate interpretations were given under Mr. Joseph Ivimey's baton. Mr. Aldo Antonietti played Vieuxtemps's Violin concerto in D minor; Miss Grainger Kerr sang three songs by Mr. Hubert Bath, with orchestral accompaniment, conducted by the composer; and Mr. Julien Henry contributed other vocal excerpts.

SOCIÉTÉ DES CONCERTS FRANÇAIS.

Compositions by M. Vincent d'Indy, M. Albert Roussel and M. Déodat de Séverac supplied material for the concert given on March 24. The programme as a whole exemplified much of the strength and little of the weakness of the modern French style. M. Roussel was represented by a Pianoforte trio played by Mlle. Antoinette Velnard, M. Baillon and M. Maurech; M. de Séverac by a Pianoforte suite, 'En Languedoc,' charmingly played by Mlle. Velnard; and M. d'Indy by some smaller pieces. Madame Jane Bathori-Engel appeared as a vocalist. Throughout the concert the performances were of the highest class.

LONDON CHAMBER CONCERT ASSOCIATION.

The last of the series of concerts given by this excellent organization during the present season took place at the Royal Palace Hotel, Kensington, on April 3. A Suite for string sextet, by Mr. J. H. Schein, and examples of chamber music for flutes, strings and pianoforte by Haydn and Bach were given. A Chaconne for string quartet, by Purcell, given at an earlier concert, was repeated. Mr. Harold Bonarius played two movements from a Concerto by Tessarini, for solo violin, with accompaniment of stringed instruments.

ST. MARGARET'S CHORAL SOCIETY.

In choosing Mendelssohn's 'St. Paul' for their concert at St. James's Hall on April 2, the St. Margaret's Musical Society (Westminster) and their conductor, the Rev. Jocelyn Perkins, showed a spirit of enterprise for which the good training and artistic purpose evinced by their performance afforded considerable justification. The chief departments in which their efforts showed the need of an improved standard were the balance and sonority of the voices and the executive ability of the amateur orchestra; the zeal of the members and the enthusiasm of their conductor will doubtless in due time remedy these technical shortcomings. The soloists were Miss Nora Meredith, Miss Enid Gabell, Mr. Frederick Norcup and Mr. W. H. Bullock.

ALEXANDRA PALACE.

On March 27 the Alexandra Palace Choral Society performed Elgar's 'Dream of Gerontius.' In their previous renderings of Elgar's oratorios this body of singers have shown sympathies and abilities that enable them to meet the executive difficulties and peculiar expressive demands of these works with complete success. On this occasion their musical intelligence and technical skill were again to the fore. Mr. Harold Wilde undertook the part of Gerontius, Miss Gertrude Lonsdale that of the Angel, and Mr. George Uttley the bass parts. Mr. Allen Gill conducted with his usual mastery.

MR. HOWARD-JONES.

Having attained a position of authority as an interpreter of Brahms's pianoforte music, Mr. Howard-Jones can always rely upon the support and admiration of earnest-minded concert-goers. At his Brahms recital at Bechstein Hall on March 27, the audience were numerous and appreciative, but not conspicuously judicial. The Sonata in F minor (Op. 5) was the chief number on the programme, which included also four Intermezzi, in addition to other detached pieces, and the Variations on a theme by Handel.

Suburban Concerts.

The Dulwich Philharmonic Society gave a performance of Gounod's 'Redemption' at the Crystal Palace on March 27, when the choir sang with great taste and refinement under the careful direction of Mr. Arthur Fagge. The solo vocalists were Madame Siviter, Miss Natalie Campbell, Miss Kate Rooney, Mr. Frank Mullins and Mr. Robert Radford. Mr. C. H. Kempling was at the organ. The concert marked the final appearance with the Society of Mr. Arthur Fagge, who received an ovation on his retirement from the position of conductor after nine years of admirable work.

The Chiswick and Gunnersbury Philharmonic Society gave their second concert of the present season on March 30, at Chiswick Town Hall. The programme was mainly selected from the works of Mendelssohn, in celebration of the centenary, the chief feature being the 'Hymn of Praise,' which received an excellent interpretation under the conductorship of Mr. David M. Davis. The choir sang with spirit and expression; and the orchestra (led by Mr. MacDermott) did good work in the Symphony and in the accompaniments to the Pianoforte concerto in G minor, in which Miss Mabel Miller was the soloist. The solo vocalists were Miss Gordon Pillans, Miss Isabel Spencer and Mr. Coates Lockhart.

The Ealing Choral and Orchestral Society gave an excellent performance of Sullivan's 'Golden Legend' at the Town Hall, Ealing, on March 31. The soloists were Madame Verrinder, Miss Esther Yunson, Mr. Cynlais Gibbs and Mr. Charles Tree. The singing of the choir was marked by dramatic force and vigour, the intonation being especially good. Mr. J. Cliffe Forrester conducted.

The Fulham and District Choral Society gave a performance of 'Elijah' in the Town Hall on April 1, with much success, under the conductorship of Mr. George Wilby. The principal vocalists were Miss Euneta Truscott, Miss Edith Romea, Mr. Gwilym Richards and Mr. Graham Smart. Mr. Wilby was presented by the Mayor of Fulham, on behalf of the choir and orchestra, with a silver-mounted ivory baton, as a mark of esteem and appreciation at the conclusion of a very successful season.

The Norwood Vocal Society gave a concert at the Crystal Palace on April 1, when the principal features of the programme were Sterndale Bennett's 'May Queen' and Dunhill's cantata 'Tubal Cain.' These works received careful interpretations by the choir and orchestra, under the direction of Mr. Ernest A. Weaire. The solo parts were sung by Miss Ada Tunks, Miss Dora Hughes, Mr. Samuel Masters and Mr. Reginald Borough. Miss Hilda Masters played Mendelssohn's Andante and Rondo Capriccioso.

The Battersea Polytechnic Choral Society and Orchestra performed the new concert selection from Gounod's 'Faust' and Bridge's 'Forging of the anchor' on April 3. The solo vocalists were Miss Carrie Tubb, Miss May Williams, Mr. Frank Webster and Mr. Herbert Tracey. Mr. G. R. Ceiley conducted.

Mr. Munro Davison's Choral Society performed Spohr's oratorio 'Calvary' on April 20, at the Northern Polytechnic, Holloway. The soloists were Miss Kate Cherry, Messrs. Albert Maiden, Frank Osborne, Herbert Evison and William Forington. Mr. Herbert Hodge and Miss Maud Crouch officiated at the organ and pianoforte respectively, and Mr. Munro Davison conducted.

Stanford's 'The Revenge' was performed by the choir of Askew Road Wesleyan Church, Chiswick, on April 20, conducted by Mr. Eustace Pett, organist and choirmaster of the church. The programme included Sullivan's 'O gladsome Light,' Elgar's 'Pomp and circumstance' march No. 1, and a new song, 'Love's triumph,' by the conductor, which, admirably sung by Mr. Frederick Pitman, was encored. Mr. Louis Mantell presided at the pianoforte, and Mr. Alfred C. Toone at the organ.

The Herne Hill Choral Society gave a concert at Brixton Hall on April 20, when the principal work in the programme was Parry's 'Pied Piper,' the solo parts in which were sung by Mr. Frederick Lake and Mr. Reginald Davidson. The attack, intonation and enunciation of the choir, conducted by Mr. F. W. Holloway, were excellent. The programme included Barnby's 'Lullaby' and Beale's 'Come, let us join the roundelay.' The other soloists were Miss Ethel Williams (vocalist), Miss Edith Evans (violoncello), Miss Maude Horne (violin) and Mr. F. W. Holloway (pianoforte).

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, April 15, 1909.

The first performance of Richard Strauss's 'Elektra' proved a sensational event which was long and eagerly discussed. Let it be said at once that the success with the audience was unmistakable, that the composer and all the singers were at the finish called before the curtain some twenty times, and that on the part of the Direction of the Court-Opera everything possible had been done to secure a first-rate performance. That a work, the action of which is throughout exciting, produces an even more drastic effect if set to music rushing restlessly along and seasoned with every possible dynamic and acoustic sensational effect, goes without saying, and consequently the majority of the audience, who belonged to the most select circles of Vienna, sat under the spell of a nerve-shattering, exciting production, which lasts without any interruption for two hours, and ends with a *Finale* in which things are worked up to a state of frenzy. Anyone, however, who still is blessed with a correct musical ear and sound nerves, while admiring anew Strauss's virtuoso-like treatment of the orchestra, and his command of dramatic effect, will feel the superabundance of torturing, brutal dissonances as painfully as the lack of real invention. The short melodic fragments with which the music seems here and there adorned are either commonplace or wanting in originality; all effects are merely external, and in the whole tragedy there is scarcely a passage which could move us deep down in our souls. The vocal parts have lost all melodic importance, and are reduced to dry declamation. One stands puzzled before the question: whether and how in this direction can music-drama possibly still further 'develop backwards'?

But in 'Elektra' we are, at any rate, impressed with the strong individuality and enormous technical accomplishment of the composer, and these may explain the great 'theatre success' of the work. It is different with the opera 'Zaza,' by Leoncavallo, which was given for the first time at the 'Volksoper' on April 5, a work, however, which does not seem likely to be frequently repeated. Speaking generally, we are getting heartily sick of all these dramatic monstrosities which move ever farther away from real music and from all that is vocal.

The concert season terminated with a performance of Verdi's 'Requiem,' and a most solemn rendering of Bach's 'Passion according to St. Matthew.' In the 'Requiem' the Court-Opera orchestra and the Singverein took part under the direction of F. Weingartner. The 'Passion' united a large number of executants, viz., the Singverein, the Männergesangverein, a choir of boys, and the orchestra of the Konzertverein, under Schalk. Johannes Messchaërt sang the part of the Saviour with overpowering depth of expression.

Richard von Perger.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Symphony Orchestra and the Birmingham Select Choir and Madrigal Society combined in giving an interesting popular concert in the Town Hall on March 20. Under Mr. George Halford's baton, the orchestra played Schubert's overture 'Rosamunde,' Grieg's 'Peer Gynt' Suite No. 1, and Tchaikovsky's 'Casse Noisette' Suite, in a manner that left little to be desired. Mr. Willy Lehmann achieved artistic success by his splendidly executed solos, Granville Bantock's 'Elegiac Poem' and Saint-Saëns's Allegretto from the Violoncello concerto. Mr. Edwin Stephenson conducted the choir, a practically new organization which is progressing in an admirable manner. The selection of part-songs included excerpts from Brahms, Granville Bantock, Ravenscroft, Coleridge-Taylor, Elgar, Havergal Brian and Orlando di Lasso, all of which were rendered with intelligence, admirable phrasing and commendable balance of tone.

Dr. Hans Richter most generously offered his services to conduct the special concert of the Birmingham Symphony Orchestra, given in aid of their recently-established benevolent fund, which took place in the Town Hall on March 31. The Orchestra gave a fine reading of Beethoven's C minor Symphony, as they did of the 'Zauberflöte' and 'Tannhäuser' overtures. Miss Edith Evans (soprano) and Fräulein Gabriele Wietrowetz (violinist) also kindly volunteered their services, the former contributing Schubert's 'Die Allmacht' and the latter giving for her solo Brahms's Violin concerto in D (Op. 77). During the interval Mr. Sück, on behalf of the Orchestra, presented Dr. Richter with a silver cigar casket, bearing a suitable inscription. Dr. Richter briefly thanked the Orchestra, and said 'If you are earnest in your work you will succeed, in spite of your enemies.' He quoted the German adage 'Viele Feinde, viel Ehre (Many enemies—much honour).

The orchestra of the Midland Institute School of Music gave a concert in the large Lecture Theatre on March 22, under the conductorship of Mr. Granville Bantock, which has to be recorded as one of the best achievements yet attained under the same régime. Of special interest was the fine performance of an overture from a Suite in C, by Bach, scored for two oboes, bassoon and strings, the figured bass portion being given on the organ by Mr. W. F. Newey. Wagner's 'Siegfried Idyll' and Haydn's Symphony in B flat also received an excellent rendering. Madame Marie Fromm played with her customary technical skill and musicianly insight Beethoven's C minor Pianoforte concerto, in which she was admirably accompanied by the orchestra.

The Birmingham Choral Union chose for their last concert of the season Rossini's 'Stabat Mater,' which was given in the Town Hall on March 27 under Mr. Thomas Facer's direction. The soloists were Miss Emily Breare, Miss May Peters, Mr. Walter Lawley and Mr. Sidney Stoddart. Rossini's work was preceded by Elgar's 'Sursum Corda,' most artistically rendered on the organ by Mr. C. W. Perkins and admirably accompanied by the orchestra. Of special local interest was the first public performance of a posthumous Pianoforte concerto in E major (Op. 18) by Edward Bache, accompanied by the orchestra. Mr. Arthur Cooke played the solo part with consummate art and finish.

The Birmingham Festival Choral Society sang Verdi's 'Requiem' in the Town Hall on April 1, followed by Wagner's 'Good Friday' music and 'Grail Scene' from 'Parsifal.' Dr. Sinclair, and Mr. R. Blackall, the assistant chorus-master, devoted much time and energy in the preparation of the choral section of the 'Requiem' and secured artistic results of no mean order. Miss Perceval Allen, Miss Dilys Jones, Mr. Walter Hyde and Mr. Robert Radford formed an excellent quartet of soloists.

The Sutton Choral Society gave a most successful rendering of Elgar's cantata 'King Olaf,' at the Sutton Town Hall on March 25, Mr. Joseph H. Adams, the conductor, having evidently spared no pains in its preparation. The choir now forms a well-balanced ensemble of excellent singers. Miss Euneta Truscott sang the part of Gudrun with much charm and impressiveness, Mr. Henry Turnpenney assumed the part of King Olaf with distinction, and Mr. Ivor Foster was well cast for Ironbeard.

The Midland Musical Society's annual Good Friday concert, given in the Town Hall, was this year of more than usual attraction, the programme being devoted to a performance of Dvorák's 'Stabat Mater,' in its English version, 'At the Foot of the Cross.' The rendering of this beautiful work was distinctly meritorious, indeed this old-established Society has done nothing finer under Mr. A. J. Cotton's conductorship. Excellent help was rendered by the principals, Madame Laura Taylor, Madame Marguerite Gell, Mr. Walter J. Ottey and Mr. Herbert Parker. Mr. Perkins presided at the organ.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Queen's College Chamber Concerts was brought to a close on March 19, when Brahms's 'Gipsy Songs' (Op. 103) were well performed, the singers being Madame Drinkwater, Miss M. Johnston and Messrs. Brigg and Newell. Beethoven's Trio for pianoforte and strings, in B flat (Op. 11), and Schumann's Quartet (Op. 47), and violoncello solos by Mr. Dezso Kordy filled the programme.

The Hallé Orchestra, with Dr. Hans Richter as conductor and Signor Tamini as vocalist, gave a concert—one of Mr. Phillip's Subscription Series—on March 26. There was an excellent bill of fare, including, for the orchestra, Beethoven's seventh Symphony and overture Leonora No. 3, prelude and closing scene ('Tristan'), and Dvorák's Slavonic Rhapsodies.

MUSIC IN BRISTOL, BATH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at Colston Hall on March 27, when the Bristol Choral Society gave their last concert for the season. Two works were given—Brahms's 'Requiem' and Max Bruch's 'Fiery Cross.' The soloists in the former work were Madame Emily Squire and Mr. Montague Borwell, who gratified the audience by their excellent interpretation. The chorus numbered 450 singers, and the orchestra (Mr. A. W. Payne, leader) consisted of seventy players. Mr. G. Herbert Riseley was at the organ. The dramatic cantata of Max Bruch, a novelty here, won great favour and was excellently rendered, Mr. William Thomas (formerly of Bristol Cathedral) being associated with the other principals. Mr. George Riseley conducted with his accustomed resourcefulness.

On April 1, Bach's 'St. Matthew' Passion was sung at Bristol Cathedral, with Mr. Hubert Hunt at the organ. The choir was strengthened by members of different choral societies in the city, and in addition to the cathedral choristers there were about twenty other boys from various churches in the city. The congregation took part in the chorales, and the entire work was impressively rendered.

An orchestral concert was given at the Victoria Rooms on April 1, under the direction of Mr. Maurice Alexander. Most of the players are members of the Bristol Symphony Orchestra, Mr. F. S. Gardner being leader. The principal work performed was Tchaikovsky's Pianoforte concerto (Op. 23), with Mr. Herbert Parsons as the soloist. Other contributions by the band were the overture to 'Der Freischütz,' Wieniawski's 'Souvenir de Moscow' (with Miss Marjorie Evans, the youthful violinist, playing the solo instrument), the Vorspiel to Humperdinck's 'Hänsel and Gretel,' and the valse from Tchaikovsky's 'Eugen Onégin.' The vocalist was Miss Ethel Bird.

There was a numerous attendance on April 3 at the Victoria Rooms, when the Bristol North Choral Society gave a concert which possessed many features of interest. The principal works were Gounod's 'Messe Solennelle,' and Coleridge-Taylor's 'Hiawatha's Wedding-feast,' both of which received careful interpretation. The soloists in the Mass were Miss Mary Lund, Mr. Walter Heal and Mr. James Coleman (Lichfield Cathedral), and in the cantata Mr. Heal expressively sang 'Onaway, awake!' There was an efficient orchestra led by Mr. F. S. Gardner. Mr. C. W. Stear conducted most efficiently.

The annual concerts—two in number—in aid of the funds of the Amalgamated Railway Servants were given at

Colston Hall on April 9. Miss Marjorie Eaton, Miss Lucy Nuttall, Miss Pauline Allen, and Mr. Cynlais Gibbs were the vocalists; Master Willie Davies was solo-violinist, and the Military Band of the Royal Marines (conductor, Mr. Frank Winterbottom) played at intervals.

The West Bristol Choral Society at the Victoria Rooms, on April 21, gave a creditable performance of Haydn's 'Creation,' chorus and band numbering 110. The soloists were Miss Eveline Gerrish, Mr. Reginald Rhymes, and Mr. Herbert V. Spiller. Mr. Charles Read was the conductor.

At Bath Abbey, on April 9, the cantata 'The Cross of Christ,' by Thomas Adams, organist and director of the music at St. Alban's, Holborn, was effectively rendered. The tenor and bass soloists were respectively Mr. A. E. Gough and Mr. L. Fisher. Mr. Albert E. New was at the organ.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Philharmonic Society (conductor, Mr. Charles G. Marchant) gave their third concert for the season on March 23. The programme consisted of Mendelssohn's 'Trumpet' overture and the unfinished opera 'Loreley,' and Parts 1 and 2 of Haydn's 'Creation.' The soloists were Madame Clementine de Vere-Sapio (who made her first appearance here as an oratorio singer on this occasion, though well and favourably known as an operatic artist), Mr. R. G. Matthews and Mr. Charles Kelly.

On April 5, the Dublin Orchestral Society gave a concert at which Dr. Esposito conducted Beethoven's seventh Symphony, Schumann's 'Genoveva' overture, Elgar's 'Enigma' variations (repeated by request, owing to their great success at the concert of March 11), and a selection from 'Die Meistersinger,' including the overture.

During the week commencing March 29, the Amateur Operatic Society, under the conductorship of Dr. Esposito, gave a most successful series of performances of 'Ernani' (four times) and 'Faust' (three times). A complete orchestra was engaged for the week, and added greatly to the success of these representations.

In the Aberdeen Hall, on March 23, Mr. Percy Whitehead gave a song recital assisted by Miss Nettie Edwards (soprano), Mr. Clyde Twelvetrees (violoncello) and Mr. C. W. Wilson (pianoforte). Mr. Percy Whitehead, the possessor of an unusually beautiful baritone voice, sang Somervell's 'Maud' cycle extremely well, in addition to a selection of classical songs. Miss Nettie Edwards was heard to advantage in Leonora's air from Beethoven's 'Fidelio.' Mr. Clyde Twelvetrees played Mendelssohn's 'Variations concertantes' and some shorter pieces, including a melodious 'Meditation' from his own pen.

The Dublin Oratorio Society, conductor Mr. Vincent O'Brien, gave their usual 'Holy Week Festival' concert in the Theatre Royal on April 6. The programme consisted of Rossini's 'Stabat Mater,' and some miscellaneous selections. The solos were sung by Miss Evangeline Florence, Madame Joan Holland, Mr. Walter Hyde (his first appearance here), and Mr. Hamilton Earle. Mr. Arthur Darley was leader of the band.

The next musical event of importance will be the Feis Ceoil or Irish Musical Festival, which will be held during the week beginning May 17. The principal event of the week (besides the various competitions) will be the first performance of Mr. G. Molyneux Palmer's prize cantata 'The Abbot of Inisfalen,' Benedetto Palmieri's prize 'Irish' symphony, and Norman Hay's prize part-song. Mr. Joseph O'Mara, Mr. T. Tertius Noble, M. Achille Rivarde, Signor Albanesi, and Mr. A. J. Dunn (bandmaster 'Faugh-a-ballaghs') will be the adjudicators in the various competitions.

The band of the Royal Marines, Chatham Division, can point to an excellent record of orchestral music performed by them during the past winter season. Symphonies by Haydn, Mozart, Beethoven, Schubert, and Mendelssohn head a long printed list of music upon which the bandmaster, Mr. Charles Hoby, and his excellent bandsmen merit hearty congratulation.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the last of Mr. Denhof's Chamber Concerts, on March 27, the Walenn Quartet made their first appearance in Edinburgh, and had a highly favourable reception. Miss Jean Waterston, accompanied by Signor Ricci, was heard to advantage in songs by Orefice, Debussy, Fischof and other composers.

The Edinburgh Northern Choral Society, conductor Mr. J. A. Crichton, gave its annual concert in the Music Hall on March 27. The programme included selections from Gounod's 'Faust,' and Bridge's 'The Inchcape rock.' The choir did its work in a praiseworthy manner, singing with fine quality of tone and a commendable degree of steadiness. The soloists were Miss N. Y. Speedie, Mrs. Marion Christie, Mr. W. S. Hamilton and Mr. Bridge-Peters.

Mr. Moonie's choir (conductor, Mr. J. A. Moonie), supported by Mr. Amers's celebrated Newcastle Orchestra (leader, Mr. Perry), gave its annual concert in the Music Hall on March 30. The works performed were Coleridge-Taylor's 'Bon-bon Suite' (its first performance in Edinburgh), Félicien David's 'The Desert' (for male voices) and Frederic Cliffe's 'Ode to the North-east wind.' The 'Bon-bon Suite' is a delightful little work, and should soon become popular with choral societies, abounding as it does in beautiful effects and affording ample scope for refined singing. Throughout the evening the singing of the choir was practically above reproach, alike as regards tunefulness, unanimity of attack, balance of parts and interpretative excellence. Special mention is due of the rendering of 'The Desert,' which displayed a delicacy in treatment of *nuance* rarely attained in male-voice choral singing. The soloists were Mr. George Campbell (baritone), Mr. W. H. Oldham (tenor), and Messrs. James Taylor, James Smith and John Cowan. The spoken passages in 'The Desert' were impressively rendered by Mr. R. C. H. Morrison, the well-known elocutionist.

The annual concert of the Edinburgh Western Choral Society was given in the Music Hall on April 7, when Mendelssohn's 'Hymn of Praise' and some part-songs comprised the programme. The singing of the choir was greatly enjoyed, and gave evidence of much painstaking work on the part of the conductor, Mr. Gavin Godfrey. The soloists were Miss Chrissie Macdiarmid, Miss Maggie Wilson, Mr. Ashbridge Miller and Mr. James Baillie.

Amongst other concerts which have been given during the month, mention may be made of a vocal recital by Miss Marion Richardson, March 23; concert by the Morningside Orchestral Society, March 25; Orpheus Amateur Orchestral Society, March 26; Philharmonic Orchestral Society, March 29; Mr. Winram's Orchestra, March 29; Edinburgh Amateur Orchestral Society's last concert of the season, April 5; performances of Bach's 'St. John' Passion,' in Broughton Place Church, conductor, Dr. W. B. Ross, March 25; Gounod's 'Redemption,' in St. Oswald's Parish Church, conductor, Mr. Nalborough, March 27; Bach's 'St. Matthew' Passion, in St. Mary's Cathedral, conductor, Mr. T. H. Collinson, April 2, and a concert by the Choral Union Advanced Class, conductor, Mr. James Dowie, April 10.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Glasgow Amateur Operatic Society gave five very successful performances of 'The Gondoliers,' from March 30 to April 3. Under Dr. D. F. Wilson's able and energetic guidance, the Society has in a few years attained a high position among similar organizations in the city, and their rendering of Sullivan's sparkling opera this year was such as would have done no discredit to a professional company. A feature of the performances was the excellent singing of the choir.

The annual concert of the Western Amateur Orchestra, now conducted by Mr. John Mactaggart, took place on April 1. In a judiciously selected programme, which included Haydn's Symphony No. 2, in D, the band played exceedingly well, the wood-wind and brass sections being much above the usual amateur standard. Vocal solos were contributed by Mr. John Burnett.

On April 2 the Teachers' Choral Society, under Mr. Alec Steven, gave a praiseworthy rendering of Romberg's rarely heard 'The Lay of the Bell,' the accompaniments being played by a small orchestra led by Mr. John Daly.

The last concert for the season of the Glasgow Bach Choir was given in the Cathedral on April 7, when an abridged form of the 'St. Matthew' Passion was sung. Although somewhat lacking in power, the choir sang with considerable effect, particularly in the less dramatic numbers. As on former occasions, Mr. Herbert Walton's masterly handling of the organ in the accompaniments greatly enhanced the performance. The solo music was in the experienced hands of Miss Betty Booker, the Hon. Norah Dawnay, Messrs. Webster Millar, Francis Harford and Walter Harvey. Mr. J. M. Diack conducted.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The County Orchestral Society gave their annual concert on April 10, when an appreciative audience listened to a splendidly rendered selection of music. Variety was infused into the programme by some part-music, sung by the Gloucester Orpheus Society, an exceedingly happy departure. In addition to Dr. Brewer, the following composers of their own works conducted at this concert: Sir Hubert Parry, Mr. C. Lee Williams, Dr. C. H. Lloyd, and Mr. W. H. Reed. The programme included Mendelssohn's 'Hebrides' overture, Schubert's 'Unfinished' Symphony, Dr. Brewer's two pieces, 'Age and Youth,' a Serenade for strings, by Elgar, and the suite 'Venitienne' by Mr. W. H. Reed. The Orpheus Society sang 'O my luve's like a red, red rose' (Dr. Brewer), 'Let my voice ring' and 'Fly to my mistress' (Dr. Lloyd), 'The phantom host' (Hegar), 'Hang Fear' and 'Orpheus' Lyre' (Sir Hubert Parry), 'Peace' and 'The Pedlar' (Mr. C. Lee Williams).

The concert given by the Gloucester Choral Society in the Shire Hall, on April 20, was of a miscellaneous character, the Society singing only part-songs, and the beautiful madrigal 'Sweet honey-sucking bees' (Wilbye). The soloists were Madame de Vere-Sapio, Miss Muriel Pickup (violin), Mr. Roland Jackson, Mr. Dalton Baker, and Mr. W. H. Squire.

Newent Choral Society, which has been revived after a lapse of two or three years, gave an excellent rendering of Dr. A. Herbert Brewer's 'Emmaus,' on March 26. The performance was given in the parish church and, for the occasion, the Society's conductor, Mr. W. H. Morgan, organist of Highnam, resigned the baton to the composer. The solo parts were taken by Miss Hull, of Hereford, and Mr. A. J. Ranson, of Gloucester Cathedral. The orchestra played Mackenzie's 'Benedictus.'

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The concerts of the Welsh Choral Union were brought to a successful termination by a splendid performance of Mr. Granville Bantock's 'Omar Khayyám' (Part I.), which powerful and original work received its first hearing in Liverpool on March 27. Thanks to the enterprise of Mr. Harry Evans, conductor of the Union, the complex music went with an enthusiasm which infected his singers, orchestra and audience alike. The zeal and efficiency of the Welsh singers were again remarkable, and the composer himself, who was present and cheered to the echo, has since written a letter to Mr. Evans which describes in apt terms his own high appreciation of the performance. The vocal soloists were Miss Phyllis Lett, Mr. John Coates and Mr. Frederic Austin.

The Claughton St. Cecilia Society brought its twenty-first season to a close on April 3, when Brahms's 'Requiem' and Mendelssohn's 98th Psalm ('Sing to the Lord') were performed. The high efficiency of the Society, which is conducted by Mr. Appleyard, was again demonstrated, and a feature was the singing of German's four-part song 'Oh lovely May,' dedicated to this Society, which had to be repeated.

The concluding concert of the Societa Armonica's season took place on April 3, when the programme contained Mozart's G minor Symphony, Elgar's 'Enigma' variations, and a lively overture by Sinigaglia entitled 'Le Baruffe Chiozzotti.' Max Bruch's second Violin concerto in D minor was skilfully played by Mr. Brian Imlach, a member of the orchestra. The vocalist, Mrs. Howard Stephens, was successful in Mendelssohn's scena 'Infelice,' and Mr. V. Akeroyd conducted.

The twelfth and closing concert of the seventieth season of the Philharmonic Society was signalised on March 23 by a concert performance of Beethoven's opera 'Fidelio.' Prefaced by the 'Leonora' overture (No. 3), an admirable rendering of the work was conducted by Dr. F. H. Cowen, the vocal principals being Madame Agnes Nicholls, Miss Lillie Wormald, Mr. Walter Hyde, Mr. Frederic Austin, Mr. Robert Radford, Mr. Webster Millar and Mr. George Baker. Making allowance for the absence of costumes, scenic effects and stage-action, the music was heard to special advantage.

Mendelssohn's centenary was marked by a performance of the 'Hymn of Praise' on March 30, very efficiently sung by the Methodist Choral Union. Conducted by Mr. Percival Ingram, this excellent choral combination, some 250 voices, also sang 'Come, with torches,' and the beautiful 'Vale of rest' with commendable finish and expression. In the 'Hymn of Praise' Mrs. Henry J. Wood, Miss Florence Hector and Mr. Charles Saunders were effective soloists. A feature of the miscellaneous items was the playing of Mr. John Lawson in the *Andante* and *Finale* of the Violin concerto.

Mendelssohn's 'Lauda Sion' was effectively sung on March 24 by the choir of Emmanuel Church, Bootle, the vocal soloists being Miss Mary Langdon, Miss Edith Buchanan, Mr. L. Mercer and Mr. R. Wynne Jones. Under Mr. Albert Workman's able direction, the accompaniments were sustained by a stringed orchestra and the organ, at which Mr. W. A. Roberts presided.

The coming of age of Mr. W. Hulme Lever, of Port Sunlight, was musically marked by a performance by the Port Sunlight Philharmonic Society in the village Auditorium on March 25, when a cantata for chorus and orchestra, 'Heliodorus,' words by Mrs. Hemans, and music by Mr. F. B. Cheshire, was performed. Mr. John Cheshire, the composer's father, conducted, and Mr. Alfred Ross led the orchestra. The music of the cantata possesses considerable interest and contrast in dramatic and choral treatment. Mr. Cheshire was cordially 'called,' and presented with a silver-mounted baton by Mr. W. H. Lever, to whom the work is inscribed.

A well-chosen programme of sacred music was submitted by the Oxton Harmonic Society at the closing concert on April 2. Under Mr. H. E. Hunt's direction the choir was heard with appreciation in Mendelssohn's 'Hear my prayer' (soloist, Miss F. Louttid), Gerard Cobb's setting of the 62nd Psalm, and two chorales by J. S. Bach. The soloists included Miss Mary Heath and Mr. A. H. Davies.

It is with great regret that the dissolution of the Orchestral Society has to be recorded. At the annual general meeting on April 5, the balance sheet presented showed a deficiency of £414, including a loss on last season of £250. A similar diminution of public support was disclosed at the meeting of the shareholders of the Liverpool Symphony Orchestra, whose concerts in the Sun Hall have hitherto received favourable attention. It is satisfactory to learn that in the case of this excellent local orchestra, which is run by its members on a co-operative basis, the concerts will be experimentally resumed next season; but they are to be fewer in number and held in a more central hall.

A young local soprano, Miss Edina Thraves, gave a successful vocal recital on March 22, when she was assisted by Madame Marguerite Stilwell (pianoforte) and Mr. Arthur Catterall (violin). Miss Thraves's singing commends itself not only by its brightness and vivacity, but also by the intelligence and skill which controls her sweet and flexible voice. Her selection ranged from Pergolesi to Hugo Wolf, whose 'Verborgenheit' was charmingly sung.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Edith Robinson Quartet played specially well at their concert on March 29, Miss Robinson leading with fine, well-governed spirit. The programme contained the Haydn Quartet in D (Op. 20, No. 4); a Sonata by Bach (from the 'Musical Sacrifice'), for flute, violin and pianoforte, in C minor, played by Mr. Edward De Jong, Miss Edith Robinson and Mr. Charles Risegari; and Beethoven's String quintet in C (Op. 29). In the quintet Miss Lily Simms took the second viola. Mr. J. Campbell McInnes contributed two groups of worthy songs with characteristic earnestness. The last of the Promenade Smoking Concerts, on April 3, was furnished with a plébiscite programme, which included Haydn's 'Farewell' Symphony, Berlioz's 'Hungarian March,' and the 'Tannhäuser' overture; Mr. Robert Radford was the vocalist. For the last concert of the season of the Manchester Vocal Society, Dr. Henry Watson prepared another of his delightful programmes of old-time music. The accompaniments to the vocal selections required, and were provided with, the services of violins (3), viola, double-bass, flutes (2), viola d'amore, viol da gamba, harpsichord (Dr. Watson) and organ. The works of foreign composers filled the first part of the programme, the Flemish school of madrigalists being represented by Crecquillon and Arcadelt; the Italian school by Striggio, Pergolesi, Palestrina, Marcello and Marenzio; Rameau stood for France, with a delightful little chorus from one of the composer's ballets; and greatest of all, with the church cantata 'God's own time is the best,' sung to the original accompaniments, Bach stood for Germany and for all the world of polyphonic music. The second part of the programme was filled with more popular examples of Early-English music.

For the first time in their annual opera performances, the students of the Royal Manchester College of Music have dared the stage. On April 6 they gave a complete performance of Gluck's 'Iphigenia in Aulis' at the Gaiety Theatre. Dr. Brodsky, the Principal, conducted. The band, recruited from the Hallé Orchestra, was excellent, and the students, if naturally lacking in histrionic skill, could not well have been more note-perfect or word-perfect.

A fully scored concert-overture, written by Mr. C. H. Fogg, the organist of the Hallé Concerts, was performed on March 29 by the Altrincham Orchestral Society, a very capable suburban organization of which Mr. Fogg is the conductor. An interesting vocal and violoncello recital was given on April 1 by Miss Alice Mandeville and Miss Adelina Leon.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Jarrow Philharmonic Society added their quota to the Mendelssohn celebrations on March 24, when 'The Hymn of Praise,' the 'Hebrides' overture, and two smaller items of the same composer's were given. Miss Eva Rich, Mrs. George Dodds and Mr. G. W. Riley were the soloists, and Mr. George Dodds conducted. A feature of the concert was the excellence of the wood-wind, a department of our local orchestras which is not always distinguished for its good qualities.

On March 29 a recital of scenes from Debussy's opera 'Pelleas and Mélisande' was given by M. Engel and Madame Bathori-Engel. Their performance (Madame Engel both plays and sings) can only be described as perfect.

The Northumberland Amateur Orchestral Society, conducted by W. C. Horsley, gave its annual concert on April 1. The chief item was Svendsen's second Symphony. On the same evening the Whitby Bay Choral Society made its début in 'Elijah.'

The Classical Concert Society gave its last concert of the season on April 2, when Mr. Donald Tovey (pianoforte) and the Misses von Aranyi (violinists) gave a recital chiefly devoted to Bach, Beethoven and Brahms.

On April 21 a good performance of Berlioz's 'Faust' was given by the Darlington Choral and Orchestral Society. The orchestra, which contains a large amateur contingent, gave a most satisfactory rendering of the elaborate instrumental portions, and the chorus showed the careful training of the conductor, Mr. T. Henderson. Miss Edith Evans, Mr. R. Burnett, and Mr. R. Mulling, a tenor with a fine rich voice and artistic method, who sang the work at very short notice, were the soloists.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Glee and Madrigal Society (conductor, Mr. John James), with the Queen's Hall Orchestra, gave a festival concert on March 25 in the Victoria Hall, Hanley. The principal feature was Dvorák's 'Spectre's Bride,' last heard here at one of the defunct North Staffs Triennial Festivals in 1896. There is in this cantata a spontaneity of utterance, a never-failing grip of orchestral effect, a natural feeling for dramatic instinct, which will keep it alive for many years. The choral and orchestral work was flawless, and Madame Emily Squire, Mr. Walter Hyde and Mr. Robert Burnett were excellent principals. Mr. Henry J. Wood, who conducted, left nothing of Dvorák's illuminating work unrevealed. Bach's motet 'Be not afraid' was heard at this concert for the first time in this district, and its performance was one of fine understanding, grip and expression. Its close marked a triumph for Mr. John James and his choristers. Elgar's 'On the Alur' was given with much delicacy. The remaining items were the 'Leonore' overture No. 3 (Beethoven), Rhapsody in F, No. 1 (Liszt), and the 'Tannhäuser' overture (Wagner).

Persistent rumours are rife that the Triennial Festival is to be revived. The late festivals were given under the presidency of Mr. A. F. Coghill, a local musical amateur and philanthropist, and during their short existence brought to public notice Edward Elgar with his 'King Olaf,' and several other works were produced at these music-makings. The present time is certainly more ripe than was the case twenty years ago, and we look forward to the advent of the next series of Triennial Musical Festivals.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Boston Choral Society gave a good performance of 'Elijah' on March 23, when the title-rôle was undertaken by Mr. Montague Borwell. The band and choir were under the direction of Mr. G. H. Gregory, and the orchestra was led by Mr. J. E. Hilton.

The performance of the 'Dream of Gerontius' by the Nottingham Sacred Harmonic Society on March 25, is entitled to great praise: Brahms's 'Song of Destiny' occupied the first part of the programme. The solos were ably rendered by Miss Phyllis Lett, Mr. Webster Millar and Mr. Francis Harford; Mr. Lyell-Tayler led the orchestra, and Mr. F. Wyatt rendered good service at the organ. Mr. Allen Gill conducted.

Gaul's 'Joan of Arc' was sung by the Bolsover Harmonic Society on March 31, under the direction of Dr. Stratton. The choruses were well sung, and the soloists were Mrs. White, Mr. Monoghan and Mr. H. Reynolds.

The Ilkeston Harmonic Society gave a performance of Haydn's 'Creation' on April 6. Miss Carey Kershaw, Mr. Walter Lawley and Mr. Cuthbert Allan were responsible for the solos, and Mr. C. J. Robinson conducted an appreciative performance.

The annual concert of the combined forces of the Choral Union and Orchestra of the Nottingham Evening Continuation Schools took place on April 22, under the direction of Mr. Arthur Richards. The works chosen for performance were Mendelssohn's 95th Psalm, and a selection from 'Tannhäuser.' It is matter for congratulation that the united forces numbered nearly two hundred performers.

The Council of the Royal Manchester College of Music have decided to institute a new department in the College for the special training of music teachers, and Dr. Walter Carroll, of Manchester, has been appointed Professor of the Art and Practice of Teaching.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The closing day of March found the Heeley Musical Union, an energetic suburban choral organization, busy with Cliffe's 'Ode to the North-east wind,' of which the choir, ably directed by Mr. Maurice Tomlinson, gave a spirited performance. Mr. Cliffe's brilliant little work is extremely popular with choralists round about Sheffield, where, at the festival of 1905, it received its first hearing. Mention must also be made of an excellent performance by the Tankersley Choral Society of a cantata, 'Ariadne in Naxos,' composed by Mr. George Blake Walker, a well-known South Yorkshire amateur musician. Mr. Joseph Soar conducted.

On April 1, Mr. F. Shimeld directed a well-prepared performance, by the Hillsborough Choral Society, of Rossini's 'Stabat Mater,' while at the other end of the city the Norton Lees Society submitted to their subscribers a programme which included 'King Harold' (Cunningham Woods), 'Blest pair of Sirens' (Parry), and Sullivan's Te Deum. Mr. I. White was the conductor.

Passion Week and Eastertide produced more than the customary number of performances of Stainer's 'The Crucifixion,' which in this district appears still to be increasing in popularity. Maunder's 'Olivet to Calvary' was also performed at several churches. Special devotional music was also sung at Attercliffe Church (Mendelssohn's 'Christus') and St. Mary's Church (Mendelssohn's 22nd Psalm).

The list of choral concerts of the month should also include appreciative reference to successful concerts by the Heeley Wesley Choral Society, conducted by Mr. E. G. Laycock (Elgar's 'Weary wind of the West' and Faning's 'Song of the Vikings'); the Sheffield Male Glee and Madrigal Society (conductor, Mr. W. H. Robinson), and a new organization, the All Saints' Church Institute Choral Society, which made its début under Mr. B. M. Bellamy in Bennett's 'The May Queen.'

Towards the end of last month the amateur orchestral societies of the city gave much appreciated concerts. The senior body, the Amateur Instrumental Society, performed, under Mr. J. Duffell, Beethoven's C minor Symphony, Schumann's 'Manfred' Overture, and Mendelssohn's 'Midsummer Night's Dream' music. The symphony was particularly well played, the *Andante* being the best of the four movements.

The Sheffield Philharmonic Orchestra comprises two sections. The members forming the numerous and thriving probationary branch are instructed and directed by Mr. J. H. Parkes. Their programme included German's 'Welsh' Rhapsody and Holbrooke's 'Pantomime' Suite. The senior orchestra followed with a concert at which Sterndale Bennett's G minor Symphony and Shapleigh's 'Ramayana' Suite were the principal works played. Mr. Parkes again conducted.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The most notable incident of the past month's music at Leeds has been the visit of the Moody-Manners Company (March 29—April 3), for the series of operas they offered was one of more than ordinary interest. Indeed, it may be doubted whether a provincial town has ever had an opportunity of hearing, during a single week, a programme of more general interest than is represented by 'Meistersinger' (two performances), 'Eugen Onégin,' 'Madame Butterfly' (two performances), 'Aida,' 'Traviata' and 'Faust.' It is satisfactory to be able to add that this artistic enterprise, due in a great measure to the efforts of the Leeds Playgoers' Society, was rewarded by crowded houses, the really musical public of the district being strongly represented. The Carl Rosa Company followed, on April 26, with a good but more stereotyped programme.

On March 24 the Leeds Philharmonic and Subscription Concert season came to a close with 'Acis and Galatea,' followed by the third part of Schumann's 'Faust.' Refined and sympathetic performances were secured by Sir Charles Stanford, who succeeded in giving to Handel's Serenata the lightness of touch which it requires and which is so often missed. The work was given without additional accompaniments, the figured bass in the airs being supplied by the conductor on the pianoforte, supported by a small and select orchestra grouped round him. The principal soloists were Miss Edith Evans, Mr. Ben Davies and Mr. Herbert Brown.

On March 31 the Leeds Choral Union gave a fine performance of Brahms's 'German Requiem,' under Dr. Coward's direction. Miss Jenny Taggart was quite at her best in the soprano solo, and Mr. Ivor Foster gave a warm and sympathetic interpretation of the baritone part. For the second part of the concert a bright and forcible performance of Bach's Magnificat was given, in which the other soloists were Miss Fyans, Mrs. Leigh, and Mr. Albert Watson.

During Holy Week (on April 5) the customary performance at the Leeds Parish Church of Bach's 'St. Matthew' Passion took place, and one was more impressed than ever by the manner in which the music has become understood by the executants and appreciated by a large proportion of the congregation—not merely as a work of art, but as a sincere and direct effort to present the story of the Passion as vividly as possible to the hearer. Dr. Bairstow was the organist, and the familiarity which a long series of these performances has engendered, enabled a conductor to be dispensed with.

On April 7, Handel's later Passion Music (*c.* 1716) was given at St. Chad's, Headingley, also with organ only and under the direction of the organist, Mr. H. Percy Richardson. The abridgment suggested by the Rev. J. Baden Powell was made use of, taking just an hour and embodying all the principal episodes, the only addition being the soprano air, 'The rose full oft we see,' which takes the form of a Siciliana. Though the music lacks the distinction of Handel's much later oratorios, it is characteristic and forms a dignified setting of the text, very suitable for use on such occasions as this one.

At the Leeds Musical Evening of March 23, Mr. Zacharewitsch gave an enjoyable recital of violin music, including Tchaikovsky's Concerto, which was finely played, if perhaps with needless exaggerations. In pieces as far apart as Bach's Prelude and Fugue in G minor and Wieniawski's 'Faust' Fantasia, the executant's powers were strikingly displayed, and a Caprice of Paganini was among his happiest efforts. On March 27, Miss Alice Simpkin's string quartet of ladies gave an afternoon concert, the programme including Schumann's Pianoforte quintet, Brahms's Horn trio (with viola), and a movement from a Quartet by B. Holländer, in all of which Miss Simpkin and her associates showed efficiency and musical feeling.

The Armley Choral Society, one of the most efficient of the smaller choruses at Leeds, gave a performance of Elgar's 'King Olaf' on April 20, which, though it had to be somewhat curtailed as regards the orchestral details, was very effective, and reproduced admirably the fresh vigour of the music. The choir is excellent in material, well-trained and full of fire, and Mr. Pickard, the conductor, made the most of his well-tuned singers. The principals were Madame Goodall, Mr. G. W. Riley and Mr. James Shaw.

OTHER TOWNS.

The Bradford Festival Choral Society gave a concert on March 26, chiefly consisting of unaccompanied choral music, of which Palestrina's 'Stabat Mater' and Bach's motet, 'Sing ye to the Lord' were the most striking features. Coleridge-Taylor's fine choral ballad, 'Beside the ungathered rice he lay,' and Parry's 'Blest pair of Sirens' were also given, the former with pianoforte, the latter with organ, and though well sung under Dr. Cowen's direction, lost something in the absence of an orchestra. Mr. G. F. Sewell, one of the oldest members of the Society and its secretary and historian, died recently, and in his memory Spohr's 'Blest are the departed' was sung.

For the last of the Huddersfield Subscription Concerts, Dr. Richter and the Hallé Orchestra gave, on March 30, a programme including César Franck's 'Symphonic Variations' for pianoforte (Mr. Fred. Dawson) and orchestra, a work of real charm which is very seldom heard. Mr. Dawson also gave a most brilliant performance of Saint-Saëns's 'Afrique'

fantasia, and Dr. Richter conducted Tchaikovsky's fourth Symphony, of which a very forceful reading was presented.

On March 22 the Pudsey Choral Union, of which Mr. H. H. Pickard is the conductor, gave a Mendelssohn programme. The 'Hymn of Praise' was its chief feature, and in the second part Mr. Pickard took the solo part in the Cappriccio Brillante for pianoforte. Madame Fidler and Mr. S. Hempsall were the principal vocalists.

The Scarborough Philharmonic Society, under Dr. Ely, gave an excellent, but apparently not very popular, programme on March 22. Dr. Vaughan Williams's beautiful setting of Walt Whitman's poem, 'Toward the unknown region,' composed for the last Leeds Festival, has not been heard as often as its merits would warrant, and was the more welcome on this account. It was well sung, though the powerful climax was not perfectly realised. The 'Eroica' Symphony, very creditably played, and the first and second parts of the 'Creation' completed the programme. The principals were Miss Williams, Mr. Fallas and Mr. Godley.

At Hull, the Symphony Orchestra ended the most successful season it has experienced with an extra 'benefit' concert, on March 24, when Beethoven's C minor Pianoforte concerto (with Mr. Berkeley Williams as soloist) was very ably played, and a powerful reading was given by Mr. Wallerstein of the 'Finlandia' of Sibelius. The 'Coppelia' suite of Delibes ended the concert very pleasantly.

On March 30 the Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave a miscellaneous concert, consisting chiefly of unaccompanied music. A well-chosen series of compositions by Samuel Wesley ('In exitu' and 'In praise of music'), Mendelssohn ('Judge me, O God'), Brahms ('In Autumn'), Tchaikovsky ('Hymn of the Cherubim'), and T. Tertius Noble ('Evening song') were well sung, and Mr. Noble's piece met with a particularly hearty reception. Miss Perceval Allen and Mr. Herbert Brown sang solos, and Miss Madge Murphy was the violinist.

On the same evening the York Musical Society gave, under Mr. Noble's direction, Verdi's 'Requiem,' with Miss Bywater, Miss Carrie Jones, Mr. Albert Watson and Mr. F. Austin as principals. Mozart's G minor Symphony was also given.

On March 31 the Middlesbrough Choral Union gave a most interesting performance of Bach's 'St. Matthew' Passion. Mr. Webster Millar's artistic and highly sympathetic reading of the Narrator's part was a prominent feature, and the other solo parts were most ably sung by Miss Gertrude Walton, Miss Gertrude Lonsdale and Mr. F. Harford. The accompaniments to the recitatives in music of this period always present a difficulty, and the conductor finds it not easy to attain effectiveness and at the same time to have a due regard to the composer's intention. In this case, Mr. Kilburn, who conducted, had arranged these accompaniments for wood-wind (without oboes) and horns, with a result which was at any rate more homogeneous than the alternations of pianoforte and orchestra.

After Easter all serious music in Yorkshire may be said to cease, and it assumes a more *al fresco* character, but there is certainly one exception in the weekly Symphony concerts at the Harrogate Kursaal, which take place on Wednesday afternoons, and afford the means of hearing a good deal of interesting music, very efficiently played under Mr. Julian Clifford, whose understudy, in case of his continued ill-health, will be Mr. Churchill Sibley. Among the works promised are Elgar's new Symphony, Glazounow's sixth symphony, a symphony by Mr. Arthur Holloway, Dukas's 'L'Apprenti Sorcier,' Debussy's 'L'Après-midi d'un Faune,' Charpentier's 'Impressions d'Italie,' Stanford's variations on 'Down among the dead men,' &c, the enumeration of which will indicate the standard set in the programmes. At the opening concert on April 21, which Mr. Sibley conducted, Mr. Bertram Shapleigh's pleasing and characteristic suite, 'Ramayana,' was played under the composer's direction.

Dr. G. H. Smith delivered an interesting lecture on 'Old Hull Musicians and their Music' at the Royal Institution, Hull, on March 27, under the auspices of the Hull and East Riding College of Music, of which he is the principal.

Foreign Notes.

BERLIN.

The ninth Symphony Concert of the Royal Orchestra was conducted by Herr Robert Laugs, of Hagen, in place of Dr. Richard Strauss, who has taken a holiday. His programme included Elgar's 'Enigma' Variations, which before him Felix Weingartner and Arthur Nikisch had conducted in Berlin, and which on this occasion were once more greatly appreciated.——Serge Wassilenko, another Russian composer hitherto unknown to fame, gave a concert of his own compositions with the Philharmonic Orchestra. The programme included a Symphony in G minor, two symphonic poems, 'The garden of death' and 'Flight of witches,' and three songs with orchestral accompaniment.——At the second concert of the Musikalische Gesellschaft, Herr Eduard Levy produced what he styles a Mass with the title of 'An die Allmacht' (To the Almighty) for solo quartet, chorus and orchestra. The text, by the composer, was a non-sectarian paraphrase of the Latin text of the Roman Mass. The music lacks invention and warmth of expression.——At a concert given by the pianist, Robert Forster Larrinager, and the violinist, Ossip Schnirlin, the recently-published posthumous Sonata movement by Johannes Brahms, dating from 1853, was played for the first time in public, and proved a splendidly virile and impassioned piece, displaying all the great qualities of the master's early works. It will be remembered that this movement formed part of a Sonata composed by Schumann, Brahms and Dietrich (each being responsible for one movement), as a present for Joseph Joachim on his arrival at Düsseldorf on a visit to his friends.——At the Court Opera, Méhul's 'Joseph in Egypt' has been revived in a 'new version' by Dr. Max Zenger, which, like Felix Weingartner's 'version,' recently produced at Vienna, does away with the spoken dialogue, supplying recitatives instead, as well as connecting links between dialogue and Méhul's original pieces, and generally makes for quickened movement of the action. The performance, conducted by Dr. Carl Muck, and with Herr Ernst Kraus and Frl. Frieda Hempel as Joseph and Benjamin respectively, was most excellent and gave great pleasure to the audience.

BRANDENBURG.

At the last Philharmonic concert a new 'Tragic Fantasia' by Ernst Wennrich was successfully produced.

BRUSSELS.

Contrary to general expectation, M. Edgar Tinel's new opera 'Sainte Catherine d'Alexandrie' is meeting with brilliant success which it is hoped will be maintained till the end of the season and beyond. It is said that few, if any, Belgian operas have been so successful as this 'Katharina,' as it is styled in Brussels, which is now attracting many crowded and appreciative audiences to the Théâtre Royal de la Monnaie.——At the last popular concert, two rarely-heard oratorios, viz., Saint-Saëns's 'The Deluge' and Chabrier's 'The Shulamite' were performed, while the Théâtre Molière revived an old treasure in the shape of Grétry's 'Zemire et Azor.'——M. Raoul Laparra's gruesome three-act lyric drama 'La Habanera' was performed for the first time at the Théâtre Royal de la Monnaie on March 25, and impressed the audience sufficiently to warrant their giving the composer a 'triple ovation in recognition of the truly novel sensations they had experienced,' as a local musical paper puts it.

CHEMNITZ.

The Municipal Orchestra, under Professor Pohle, produced on March 13 a new Concert Overture, bearing the title of 'Befreiung' (Deliverance), composed by a Dutch musician, Kor Kuiler. Notwithstanding that the work is clear and straightforward in expression and workmanship, it met with much success.——The enterprising Kantor of St. Luke's Church, Georg Stolz, recently produced the third part of Felix Draeseke's cycle 'Christus' ('The Lord's death and victory') at his church, and with the assistance of excellent soloists, a first-rate chorus, and the Municipal Orchestra, secured a worthy rendering of the impressive work. He thus

earned the thanks of all admirers of the veteran musician, who, even if his music will not live, will ever be known as one of the original members of that 'small but formidable circle of musicians who in the famous Weimar days formed the new German School.'

COLOGNE.

Exceptional success attended the production of a new Symphony by Ewald Strasser at the last Gürzenich concert, conducted by Generalmusikdirektor Fritz Steinbach.

DRESDEN.

'Das Tausendjährige Reich' (The 1000 years' realm) is the title of a new sacred choral work by Albert Fuchs, which was recently produced here with great success by the Robert Schumannsche Singakademie. The libretto certainly has the advantage of novelty, for it deals with the terrible December 31, 999, when Christians expected the end of the world at the stroke of midnight.——Not content with their existing Court Theatre, Dresden citizens are agitating for a new, finer, and larger building to suit the present-day needs of their city. Oberbürgermeister Beutler has accepted the presidency of a 'Theater-Verein' which will see to the collecting of the necessary funds, while the municipality has already agreed to provide a site in the former Orangerie-Garden.

ESSEN.

What may prove an interesting 'novelty' to the present generation, an 'Oriental Singspiel' entitled 'Die drei Wünsche' (The three wishes), will be heard at the Municipal Theatre next season. The composer is the well-known writer of German ballades, Carl Löwe, and his work, the full score of which is in the Royal Library, Berlin, has been as good as lost since its production in Berlin in 1833.

LISBON.

What appears to have been, and is at least described as a 'brilliant success,' attended the recent production at the San Carlos Theatre of a new four-act opera, 'La Borghesina,' words by M. Golisciano, music by M. Augusto Machado, director of the local Conservatoire of Music.

MAYENCE.

A one-act opera, 'Safié,' by H. Hadley, was successfully produced here at the Municipal Theatre. The libretto, by E. Oxenford (translated into German by Dr. Otto Neitzel) is based upon a Persian fairy-tale. The composer, who conducted, was repeatedly called before the curtain at the close.

MILAN.

Signor Luigi Mancinelli's new one-act opera 'Paolo e Francesca' was produced at La Scala Theatre without, however, making that deep impression which had been expected. Richard Strauss's 'Elektra' met with a decidedly mixed reception at its recent first performance at La Scala Theatre, part of the audience applauding vigorously, while the remainder indulged in noisy protests. At subsequent performances, however, enthusiasm only prevailed. Dr. Strauss was present at the fifth representation.

MONTE CARLO.

Dr. Saint-Saëns's latest work takes the form of some important incidental music to a drama in five acts entitled 'La Foi' (The Faith), by M. Brieux. Produced by M. Raoul Gunsbourg at the Casino Theatre on April 10, the music had for some time past been announced for performance by a number of Paris managers; but whatever arrangements had been made, they fell through, and hence the strange spectacle of a spoken drama during the course of an operatic season. As M. Brieux's work deals with such a solemn subject as the importance of Religions, and the background is laid in ancient Egypt, M. Saint-Saëns's music is not lacking either in dignity or picturesqueness. The drama was well received.

MUNICH.

The 'Münchener Konzertverein' announces that during the course of this year's Mozart-Wagner festival performances in the Prinz-Regenten and Residenz Theatres (July 31-September 13), a cycle of concerts is to be given under the direction of Herr Ferdinand Löwe, at which the whole of Beethoven's nine and Brahms's four, as well as the best known of Anton Bruckner's nine Symphonies, will be performed.

NEW YORK.

M. Jan Blockx's opera 'Princesse d'Auberge,' was enthusiastically received at its first American performance at the Manhattan Opera House.——Mr. Walter Damrosch repeated the late Hans von Bülow's experiment of performing Beethoven's Choral symphony twice at the same concert. The experiment was successful, for very few of the audience left the hall at the close of the first performance. An innovation of which the redoubtable Hans would certainly not have approved, was the assigning of the vocal solo parts to a small chorus of thirteen voices. *Cui bono?*

NICE.

Thanks in no small measure to a very excellent performance under the composer's direction, a new opera 'Le double voile' by Louis Vuillemin, a recent student of the Paris Conservatoire, met with great success at its recent production here.

PARIS.

At a concert of the Société Nationale de Musique, on March 13, a number of orchestral novelties of varying degrees of beauty and effectiveness were produced. They included M. Pierre Coindreau's 'symphonic tale' 'Le Chevalier Moyne et les Diables dans l'abbaye'; M. H. Mulet's 'La Toussaint'; M. Inghelbrecht's 'Pour le jour de la première neige au vieux Japon'; single movements from symphonies by M. Marcel Orban and M. Paul Le Flem. Two songs with orchestral accompaniment by M. Florent Schmitt were also produced, and M. Vincent d'Indy came forward specially to conduct a fragment from 'Eginéa,' by Madame Blanche Lucas, sung by the composer.——At the Concerts Sechiari some important fragments from 'Le Réveil du Bouddha,' by Mr. Isidore de Lara, were brought to a successful first hearing.——At the Opéra Comique, Gluck's 'Iphigenia in Tauris' was revived 'for a few nights only,' and, with Madame Caron as the heroine, proved an artistic event of the rarest kind.——M. Delune displayed excellent creative gifts at a concert given by him at the Salle Gaveau, on March 26, when he produced an inspiriting 'Symphonie chevaleresque,' a set of variations on a theme by Händel, and a violoncello concerto.

STOCKHOLM.

Wagner's 'Tristan' has at last reached Sweden, nearly half-a-century after its production at Munich! The event took place at the Royal Opera on February 11, and proved most successful. The performance was excellent, the orchestra, under Armas Järnefelt's direction, especially being faultless.

STUTTGART.

'Princessin Brambilla,' described as a 'heitere [bright] Oper,' in two acts, by Walter Braunfels, was produced at the Court Theatre on March 25, and warmly greeted as a work displaying exceptional melodic and dramatic gifts, and moreover marking the twenty-six year old composer as a coming man in the realm of opera. In the libretto, which Herr Braunfels himself has freely adapted from E. T. W. (Amadeus) Hofmann's tale of the same name, his chief aim has been musically to depict the Roman carnival, which is one of the reasons why the chorus plays a quite exceptionally important part in the composer's scheme. This fact is all the more noteworthy, seeing how the tendency to do without the chorus has grown in recent years.——In connection with the forty-fifth annual festival of the Allgemeiner Deutscher Musik Verein (Tonkünstlerversammlung) to be held here on June 2-6, it has been decided to give performances at the Court Theatre of the operas 'Mise Brun,' by F. Maurice, and 'Princessin Brambilla,' by Walter Braunfels.

TURIN.

A new three-act opera, 'Hellera,' words by Luigi Illica, music by Italo Montemezzi, was produced at the Royal Theatre on March 17, but though the music displayed many excellent qualities and the performance was beyond reproach, the work obtained no decided success.

TOURNAI.

Anton Dvorák's oratorio 'Saint Ludmila,' was on April 18 performed for the first time in Belgium at the annual festival of the local Société de Musique. The French version of the libretto was by May de Rudder, who, in the *Guide Musical* of April 11, published an interesting and highly appreciative article on the powerful work, the many great beauties of which should secure for it a wider popularity than so far it has attained.

WEIMAR.

A posthumous symphony for orchestra and organ, in E major, by the late E. W. Degner, was produced in the local Herderkirche at an impressive In Memoriam celebration conducted by W. von Baussnern, the new director of the Grand-ducal Music School, in which office Degner was his predecessor.

ZERBST.

Liszt's very rarely heard 'Graner Festmesse' will form one of the chief attractions of the Anhaltische Musikfest to be held here during May. New choral works by Josef Reiter and Franz Mikorey will also be produced.

The programme of the Bournemouth Symphony Concert at the Winter Gardens, on April 1, included Mr. J. Hathaway's prelude 'In te, Domine,' and suite 'Songs of the Swiss mountains,' which were performed—the last-named for the first time here—under the direction of the composer. Wagner's overture 'King Enzio,' also for the first time, and Beethoven's Symphony No. 7, were played under the conductorship of Mr. Dan Godfrey. It may also be mentioned that Elgar's Symphony was given for the second time at these concerts on April 17, under Mr. Godfrey's direction. With the exception of Manchester, this is probably the only provincial town that has given more than one performance of the Symphony.

Dr. Charles Harriss announces his third Empire Concert, in aid of the funds of the Victoria League, which is to be held at the Royal Albert Hall on Saturday afternoon, May 22. A fine array of solo vocalists, including Madame Albani and Sir Charles Santley, will take part, also the Royal Choral Society, London Symphony Orchestra, and military bands. The conductors will be Sir Frederick Bridge, (England), Sir C. V. Stanford (Ireland), and Dr. Charles Harriss (Canada). The Dominion will contribute sixty Union Jacks to the decorations of the building.

Dr. F. H. Torrington skilfully conducted an impressive performance of Gounod's 'Redemption' at Massey Hall, Toronto, on April 10. According to notices in the local newspapers, the rendering of the choral portions of the work, by the Toronto Festival Chorus and the West Toronto Festival Chorus, was highly commendable, and the orchestral players, about seventy in number, did their work well. An audience of some 3,000 people enthusiastically testified to the enjoyment that the evening's music had afforded them.

Sir Frederick Bridge presented the prizes and certificates to examinees (London centre) of Trinity College of Music, London, at Bechstein Hall on April 8. Dr. C. W. Pearce, director of examinations, occupied the chair, and the annual report was read by the local secretary, Mr. A. W. Sebastian Hoare.

A new opera, entitled 'Mietje,' by the Dutch composer Benoit Hollander, will be produced at the Hampstead Conservatoire on May 11, under the auspices of the London Academy of Music. The music is said to be of a very high order and great interest.

Mr. W. Wilson Foster has been appointed music-master at the College, Scarborough.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

A. F. W.—There is a charming Suite for orchestra by Bizet, entitled 'Jeux d'enfants.' The pieces forming the Suite were originally written for pianoforte duet and consist of twelve numbers. Bizet scored, and charmingly scored, five of these—Marche, 'Trompette et Tambour'; Berceuse, 'La Poupée'; Impromptu, 'La Toupie'; Duo, 'Petit Mari, Petite Femme'; and Galop, 'Le Bal.' The Duo is a dainty piece, and the Galop is irresistible; but the entire group cannot fail to give pleasure if the pieces are well and poetically played. See also the attractive Suites by Blasser, Borodine, and Délibes ('Sylvia' and 'Coppelia'). The above can be obtained from Messrs. Novello.

S. J. P.—(1) In chanting the Psalms the first and second verses of each Psalm are usually sung full, and the remaining verses antiphonally, the *Gloria Patri* being, of course, sung by all the voices. (2) Helmore intended to give settings of the Psalms as introits for Sundays and Feasts throughout the year, but did not carry out his intention. The Introits section (Part IV.) of 'The Prayer Book Noted,' by Mr. A. H. Brown, is published by Messrs. Crerar & Smith.

Secretary.—An ivory and gold-mounted baton is about as ornamental and useless a present as you could make to a conductor. Far better give him a set of books of reference, or a piece of silver plate (if he be a married man), or something personal that he could wear or use: thus he would keep his choir always in remembrance. Instead of a conducting-stick, why not a walking-stick?

A. F. B.—For your string-quartet evenings the music would be much more effective if a small platform were to be erected in the middle of the room. Your audience would then be seated around the players. This was the plan adopted by the late John Ella at his Musical Union matinées at the old St. James's Hall, and at the Joachim Quartet Concerts in the same building.

E. M.—A choir can be trained either on 'the Tonic sol-fa course' or the 'old notation course,' or even a combination of the two notations. As to the 'quickest and most instructive mode of training,' that is a matter to be decided according to the sight-reading capacity of the members of the choir in either of the above-named notations.

Lyra.—We do not know of any public statue to a composer erected in London, but this honour perpetuates the memory of the late Sir Robert Stewart in Dublin, by the statue of him on Leinster Green in that city.

A. T. C. L.—The 'average standard' in regard to pianoforte pupils is a little vague, but the following contain some of the easier pieces by Grieg: Lyrische Stückchen (Op. 12), Poetischer Tonbilder (Op. 3), and Humoresken (Op. 6).

M. H. J.—An illustrated article on Exeter Cathedral appeared in the issue of this journal for October, 1902, and of King's College, Cambridge, in April of the same year.

R. D. J.—So far as we can ascertain, there is no book published containing analyses of Bach's organ fugues similiar to those that analyse the '48' preludes and fugues.

M. C. Y.—(1) The song you wish us to trace is 'Violets,' by Ellen Wright, published by Messrs. Ricordi & Co. (2) To Messrs. W. E. Hill & Sons, 140, New Bond Street.

Vobis.—Your voice trouble is probably due to defective breathing. You had better consult a specialist in breathing or in voice production, but be sure you go to a reliable man.

Marcus.—An illustrated biographical sketch of Sir John Stainer appeared in the *Musical Times* of May, 1901.

Charity (New South Wales).—All the three operas you mention are copyright, and will remain so for many years.

G. F. B.—Thayer's biography of Beethoven has not been published in the English language.

J. J. H.—The tune-books you mention are not of great intrinsic value.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BARKING.—Haydn's 'Creation' was performed by the Choral Society at the Baths on April 1, under the direction of Mr. Stanley C. Attwood. The band and chorus numbered 130 performers, and the solo vocalists were Miss Kate Cherry, Mr. Henry Beaumont and Mr. Robin Overleigh. At the conclusion of the concert the secretary of the Society, Mr. Dovaston, was presented with a valuable case of fish knives and forks as a mark of appreciation by the choir. The presentation was made by the Bishop of Barking.

BEXHILL.—The Musical Society gave a successful performance of Sullivan's 'Golden Legend' on April 14. The solo vocalists were Miss B. Root, Miss F. Stringer, Mr. H. Gurney, Mr. J. Coleman and Mr. Robbins. Dr. H. Speer conducted.

BLACKBURN.—The Blackburn Ladies' Choir gave an interesting concert in the Town Hall on March 26. The programme included S. Coleridge-Taylor's choral ballad, 'She dwells by great Kenhawa's side,' four old English carols by Gustav von Holst, and part-songs by Brahms, MacDowell, Wolstenholme and Frank Davidson. These were excellently sung. The choir, under the conductorship of Mr. Frank Duckworth, gave evidence of careful training, excellent tone, and much refinement. The soloists were Miss Margaret Haworth, Mr. Bridge Peters, vocalists, and Mr. Ernest R. O'Malley, violinist. Mrs. F. Duckworth, the accompanist, contributed in no small degree to an enjoyable evening.

BONNINGTON (Leith).—The Musical Association connected with the Bonnington United Free Church gave a concert in the Great Wellington Street Hall on March 30, the principal features of which were Mackenzie's cantata 'The bride,' and 'Hiawatha's Wedding-feast.' In both these works the choir acquitted themselves with much credit under the conductorship of Mr. John Borthwick. There was a small orchestra, and the soloists were Madame Norman Snowball, Mr. Henry Brearley and Mr. Max Hochstein (violoncello). Miss Bertha Tait accompanied.

BROMLEY (Kent).—The Choral Society gave a Mendelssohn Centenary Concert in the Drill Hall on March 27, when the 'Hymn of Praise' and the 'Walpurgis Night' were performed under the conductorship of Mr. Frederic Fertel. The choir sang very creditably throughout, and the orchestra did excellent work, notably in the symphony. The solo vocalists, were Miss Nellie Dunford, Miss Maude Foreshew, Mr. Bertram Peace and Mr. Robert Carr.

BUCKHURST HILL.—The Choral Society gave a concert on March 24, in Buckhurst Hill Hall, when the choir was heard to advantage in Mendelssohn's 'As the hart pants,' and 'Hear my prayer'; Mozart's motett, 'O God, when Thou appearest'; and the part-songs 'Summer time,' (W. Griffith), and 'Moonlight' (Eaton Faning). The solo vocalists were Miss Bessie Bowness, Miss Helen Blain, Mr. Philip Ritte, and Mr. Charles Knowles. Mr. Otley Marshall conducted, and at the conclusion of the concert was presented with a handsome travelling bag, 'as an expression of esteem and regard and of appreciation of his successful work in connection with the Society.'

CARDIFF.—Dvorák's 'Stabat Mater,' in its English version, 'At the foot of the cross,' was performed at Wood Street Congregational Church on Good Friday, April 9. A creditable performance was secured by the choir and orchestra, under the conductorship of Mr. Silvanus Davies, and the solo parts were sung by Miss May John, Miss Morfydd Williams, Mr. Gwilym Price, and Mr. Ivor Foster. The first performance of a new Concert-overture by Mr. W. A. Richards (conducted by the composer), was also given, and created much interest.

CHELTENHAM.—'An Evening with Mendelssohn and his Music' was given on March 16 by Mr. J. A. Matthews, whose discourse on the composer was illustrated by selections from the Hymn of Praise, Athalie, St. Paul and Elijah, the instrumental movements including the Christmas Pieces, the Spring Song (violin), and the Funeral March in E minor.

CHESHUNT.—The Choral Society gave a performance of 'St. Paul' on April 1. The choir sang with admirable spirit and tone, and Miss Marion Nicholas and Mr. Riding did excellent service in accompanying on the pianoforte and organ respectively. The solo vocalists were Miss Muriel Culmer, Miss Ella Trounce, Mr. Eric Richmond and Mr. Frederic Gregory. Mr. W. D. Butt conducted.

COLWYN BAY.—A concert was given in the Pier Pavilion ou March 30 by the Colwyn Bay Ladies' Choir, conductor Mr. Gurney Barnett. Among a number of part-songs, 'The Spanish Gipsy girl' (Lassen), 'The fairies' song' (Bishop), and 'The starry heavens' (Pinsuti) were the most prominent features, and they received an adequate rendering, giving indication of careful training. The soloists were Miss Lillie Wormald, Mr. Charles James, Mr. W. H. Stoneley (violin) and Mr. Leo Smith (violoncello), the last two joining Mr. Gurney Barnett in Gade's Trio (Op. 42). Miss Muriel Hammersley was the accompanist.

CROYDON.—A concert was given by the string orchestra connected with the Croydon Conservatoire of Music in the Public Hall on April 2, when an interesting programme was presented, including Haydn's Oxford Symphony in G, Bach's Brandenburg Concerto No. 3, in G, and two serenades for string orchestra, one by Robert Fuchs (Op. 9), and the other by Tchaikovsky (Op. 48). These were excellently played under the conductorship of Mr. William H. Reed. Miss Lettie Dibdin sang 'Nobil Signor,' from Meyerbeer's 'Huguenots,' and 'Come out, my dears' by Dessauer, and Miss May Pleasance Gunn played Tchaikovsky's Melodie for violin (Op. 42). Mr. Arthur Manclark accompanied.

FAREHAM.—The Fareham Folk-music Society, under the direction of Mr. E. Stanley-Jones, gave a successful concert on April 19. The English folk-songs rendered by the choir were taken chiefly from collections edited by Mr. Cecil Sharp. Variety was afforded by songs written by British composers and sung by Mrs. Cawte, Miss Dunning and Miss Baker; and Miss Quarry played Purcell's Sonata in G minor and other violin pieces. The accompanists were Mrs. Quarry and Mr. Stanley-Jones.

FAVERSHAM.—The Institute Philharmonic Society gave a performance of Handel's 'Samson' at the Lecture Hall on March 31. Both choir and orchestra acquitted themselves with credit under the baton of Mr. W. J. Keech, and the solo vocalists were Miss Maude Birt, Miss Marion Battishill, Mr. J. Pearson and Mr. S. Heath.

FROME.—Mr. Thomas Grant gave a farewell concert in the Market Hall on Easter Monday, when selections from Handel's 'Samson,' 'Judas Maccabæus,' and 'Messiah' were performed. The choir and orchestra, which included Mr. J. W. Duys as leader, and Mr. Walter Morrow as solo trumpet, numbered 120, and the solo vocalists were Miss Maude Birt, Miss Amy Perry, Madame Bessie Grant, Mr. Samuel Masters, and Mr. Charles Knowles. During the evening Mr. Grant, who conducted, and who has for thirty years been an enthusiastic promoter of good music in the locality, was presented by the Rector of Lullington on behalf of numerous friends and admirers with an easy chair as a mark of appreciation.

GREAT YARMOUTH.—The Musical Society gave a performance of Dvorák's 'Spectre's bride' in the Town Hall on April 20, under the conductorship of Mr. Haydon Hare, with Mrs. Henry J. Wood, Mr. Webster Millar and Mr. Charles Knowles in the solo parts. The choir sang with expression and dramatic effect, and the orchestra displayed unusual excellence. Mr. Henry J. Wood acted as accompanist in the second part.

GRIMSBY.—Dvorák's 'Spectre's bride' was performed by the Philharmonic Society at the Town Hall on April 20. The choir acquitted itself with credit and received able support from the orchestra, under the conductorship of

Mr. Walter Porter. The solo vocalists were Miss Norah Newport, Mr. Alexander Webster and Mr. John Prout. The second part included Walmisley's 'Sweete floweres' and C. Wood's 'Nights of music,' by the choir.

Guildford.—The Choral and Orchestral Society gave a successful performance of Handel's 'Judas Maccabæus' on March 30. The solo vocalists were Miss Minda de Morgan, Mrs. Hanewald, Miss Emily Hughes, Miss K. Osborn, Mr. Noel Swindell, and Mr. Greeves Johnson. The chorus and orchestra, led by Miss E. Midgley, numbered 160. Mr. Archibald Hollier conducted.

Hastings.—Sullivan's 'Golden Legend' was performed by the Hastings and St. Leonard's St. Cecilia Musical Society at the Public Hall on April 15 with considerable success, under the direction of Mr. Herman Brearley. The solo vocalists were Miss Winifred Dixon, Miss Fanny Stringer, Mr. Gwilym Richards, Mr. E. Peiley and Mr. Harry Mills.

Hetton-le-Hole.—Handel's 'Belshazzar' was performed on Good Friday (April 9), at the Primitive Methodist Church. The choir and orchestra, numbering 120 performers, gave a very satisfactory rendering of the many fine choruses in the oratorio under the conductorship of Mr. W. R. Heckles, and the solo vocalists were Madame Sara Waggott, Mr. E. H. Knight (alto), Mr. G. C. Cradock and Mr. Llewellyn Roberts.

Leamington.—Sir Frederick Bridge delivered the last of the series of lectures arranged by the Leamington Entertainment Society, in the Town Hall, on March 26, his subject being 'Milton and Music,' with special reference to the 'Masque of Comus.' The lecture was illustrated with the music of Henry Lawes and others, which Sir Frederick has recently arranged in connection with the Masque, the vocal music being sung by Miss Oswyn Jones and Mr. Graham Smart, accompanied by a sextett of strings led by Mr. Walter Warren.

Leytonstone.—The choir of the Congregational Church, conducted by Mr. T. H. Goodwin, gave a performance of 'Hiawatha's Wedding-feast' in Barclay Lecture Hall on April 2. The accompaniments were played by a string band, with Miss A. B. Jones at the organ, and the solo vocalists were Madame Kathryn Kind and Mr. Samuel Masters.

Littlehampton. — Coleridge - Taylor's 'Hiawatha' received an excellent performance by the Philharmonic Society on April 20. The conductor was Mr. A. G. Whitehead and the soloists Miss Euneta Truscott, Mr. Anderson Nicol and Mr. Robin Overleigh. The accompaniments were admirably played by an orchestra of thirty-two performers, led by Miss M. Woolgar, but the honours of the concert fell easily to the choir, who were excellent throughout.

Louth.—The Choral Society gave a concert in the Town Hall on April 15, when Mendelssohn's 95th Psalm and Barnett's 'Ancient Mariner' were creditably performed under the conductorship of Mr. Owen M. Price, who also appeared as baritone soloist in the cantata, his place as conductor being temporarily filled by Mr. J. E. Hilton, who led the orchestra. The other solo vocalists were Miss Gertrude Woodall, Miss E. C. Drake, Miss E. M. Wilkinson and Mr. Harry Stubbs.

Maidstone.—The seventh annual concert of the Choral Union took place in the Corn Exchange on March 29, when a remarkably fine performance of Elgar's 'Dream of Gerontius' was given. The Society, under the able and enthusiastic direction of Mr. Wilson Parish, has progressed with an ever-increasing ambition, and the rendering of the oratorio reflected great credit on the conductor and his forces. Miss Alice Lakin, Mr. Webster Millar, and Mr. Montague Borwell were able representatives of the solo parts.

Newport (Dundee).—Handel's 'Acis and Galatea' was performed by the Choral Society in Blyth Hall on March 26, under the direction of Mr. W. J. Calderwood. The choir sang in the cantata with intelligence and dramatic effect, and were also heard in 'How sweet the calm' (Blackburn), Elgar's 'My love dwelt in a northern land,' and Weelkes's 'Sweete floweres.' The orchestra was led by Mr. Froebel, and the solo vocalists were Miss Jeannie White, Mr. W. S. Hamilton, Mr. F. H. Morrison and Mr. W. D. Jeffrey.

North Walsham.—The Amateur Musical Society gave a concert in the Church Room on April 14 under the direction of Mr. A. S. Wilde, when the chief feature was Locke's 'Macbeth' music, which was performed by the choir and orchestra, numbering over eighty. The solo parts were sung by Miss Gladys Riches, Miss Letitia Burton and Mr. Albert Garcia, whose fine voice gave special effect to the part of Hecate. Considerable interest was added to the performance by the recitation of a complete selection from the play by Mr. Charles Fry, who was warmly applauded at the conclusion.

Perth.—The St. John's Choral Society gave an excellent rendering of Sullivan's oratorio 'The Light of the world' in St. John's (East) Parish Church, on March 31. The soprano and baritone solos were ably and respectively sustained by Miss Sara Maconochie (of Edinburgh) and Mr. Llewellyn Roberts (of Durham Cathedral). The accompaniments were played on the organ by Mr. Albert Midgley, and Mr. Frederick Midgley conducted.

Pontefract.—The Choral Society performed Scenes 1 and 2 from 'The Song of Hiawatha,' on March 23, with a chorus and orchestra of 160, under the direction of Mr. R. B. Walker. The choir sang with refinement, and the orchestra was heard to advantage in the accompaniments, as well as in pieces by Bach, Schubert, and Mendelssohn. The solo vocalists were Miss Mabel Manson, Mr. S. Hempsall, and Mr. Fowler Burton. Mr. E. Jagger was the accompanist.

Southport.—On March 26, the final concert of the season by the Choral Society took place in the Cambridge Hall. An attractive programme had been arranged, which included several items for string orchestra. Mozart's 'Serenade in G major,' Tchaikovsky's Suite in C major, (Op. 48), and Bach's Gavotte and Rondo from the sixth Sonata were all admirably played. In the performance of Gade's 'Spring's message' and S. Coleridge-Taylor's new choral ballad (Op. 54, No. 1), 'The slave's dream,' the choir were particularly successful, while John E. West's 'Give me more love,' Parry's 'Ye thrilled me once' and Elgar's 'My love dwelt in a Northern land' were also excellently rendered. The solo vocalists were Miss Eileen Price and Mr. Walter J. Ottey. Mr. Clarke has, by his sound musicianship, his earnestness and persistency, accomplished excellent work in the town of Southport.

Spilsby.—The Choral Society gave a successful concert in the Drill Hall on April 20. In Mendelssohn's 42nd Psalm the choir sang admirably, showing the result of careful training by their conductor, Mrs. Prestwood P. Hodgson. The soprano solos were admirably interpreted by Miss Underwood. The orchestra acquitted itself creditably in German's 'Coronation march' and an Intermezzo by Czibulka, and was exceptionally good in accompanying the choir in a choral fantasia on Wagner's 'Tannhäuser.'

Sunningdale.—The Choral and Orchestral Society's last concert of the season took place on April 21, when Handel's 'Acis and Galatea' and Mendelssohn's 'First Walpurgis night' were given under the direction of Mr. R. Barrett-Watson. The soloists were Miss Florence Griffiths, Miss Wilhelmine Fink, Mr. Wright Beaumont, and Mr. Allen Engles.

Treharris.—Handel's 'Samson' was performed at the Public Hall on Good Friday, April 9. The choir and orchestra (led by Mr. Whittaker) gave a capable rendering of the work, under the conductorship of Mr. John Powell. Mr. W. J. R. Davis was an able accompanist.

Ventnor.—The second annual concert of the Undercliff Choral Society took place on April 15, at the Town Hall. The chief feature of the programme was Stanford's 'The Revenge,' the successful performance of which reflected much credit on Mr. Hallam Sanderson, the conductor of the Society. The artists who appeared were Miss Edith Serpell, Miss Nora Macfarlane, Mr. Charles Wyatt and Master Willie White.

Wakefield. — The Philharmonic Society performed Rossini's 'Stabat Mater' in the Corn Exchange on April 2. The work was creditably rendered by a full orchestra and

choir under the direction of Miss Ethel Nettleton, and the solo vocalists were Miss Lilian Whittaker, Miss Emily Hart, Mr. Wilfred Hudson and Mr. Herbert Parker.

WALTON-ON-THAMES.—A performance of Mendelssohn's 'Hymn of Praise' was given by the Choral Society conducted by Mr. Henry T. Gilberthorpe, in the Public Hall, on April 1. The solo vocalists were Madame Jean Rees-Pedlar, Miss Dorothy Compton and Mr. Malcolm Boyle. The accompaniments were played by Dr. Mason's string orchestra, the wind parts being filled in on the harmonium by Mr. W. Cary Bliss. The second part of the programme included 'Hear my prayer,' and 'Judge me, O God,' the 'Son and stranger' overture, and the 'War march' from 'Athalie,' the last two items conducted by Dr. Mason.

WHITCHURCH, SALOP.—A performance of Gounod's 'Redemption' was given by the Whitchurch Choral Society in the Town Hall on April 21, when the vocal principals were Madame Annie Walker, Miss Charlton, Mr. James Morgan and Mr. Charles James, of whom the soprano and bass merit a special line of praise. Assisted by an orchestra of twenty, led by Mr. James Dunworth, the chorus of seventy sang with intelligence and considerable effect, the performance as a whole reflecting credit on the conductor, Mr. W. E. Rogers, the able and respected organist of the Parish Church, whose unwearying labours for many years in the cause of good music in this town deserve unstinted praise.

WORCESTER.—The Musical Society's second concert this season took place in the Public Hall on April 20, when Haydn's 'Spring,' Elgar's 'Black Knight,' and Mendelssohn's Italian Symphony were performed under the able direction of Mr. W. Mann Dyson. The choir was heard to great advantage, not only in the first two works, but also in Mendelssohn's part-songs, 'On the sea,' 'Remembrance,' and 'Praise of Spring.' The orchestra, led by Mr. W. Henry Dyson, also merit commendation, notably for their performance of the Symphony. Miss May Eaves, Mr. Ernest Howell and Mr. F. Lightowler were the solo vocalists.

THE MUSICAL TIMES.

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FOUR Extra Supplements are given with this number:

1. Portrait of Haydn by Rösler.

2 Facsimile page of autograph of Haydn's 'Surprise' Symphony.

3 Anthem for Whitsuntide: 'Look down, Holy Dove.' By B. Luard-Selby.

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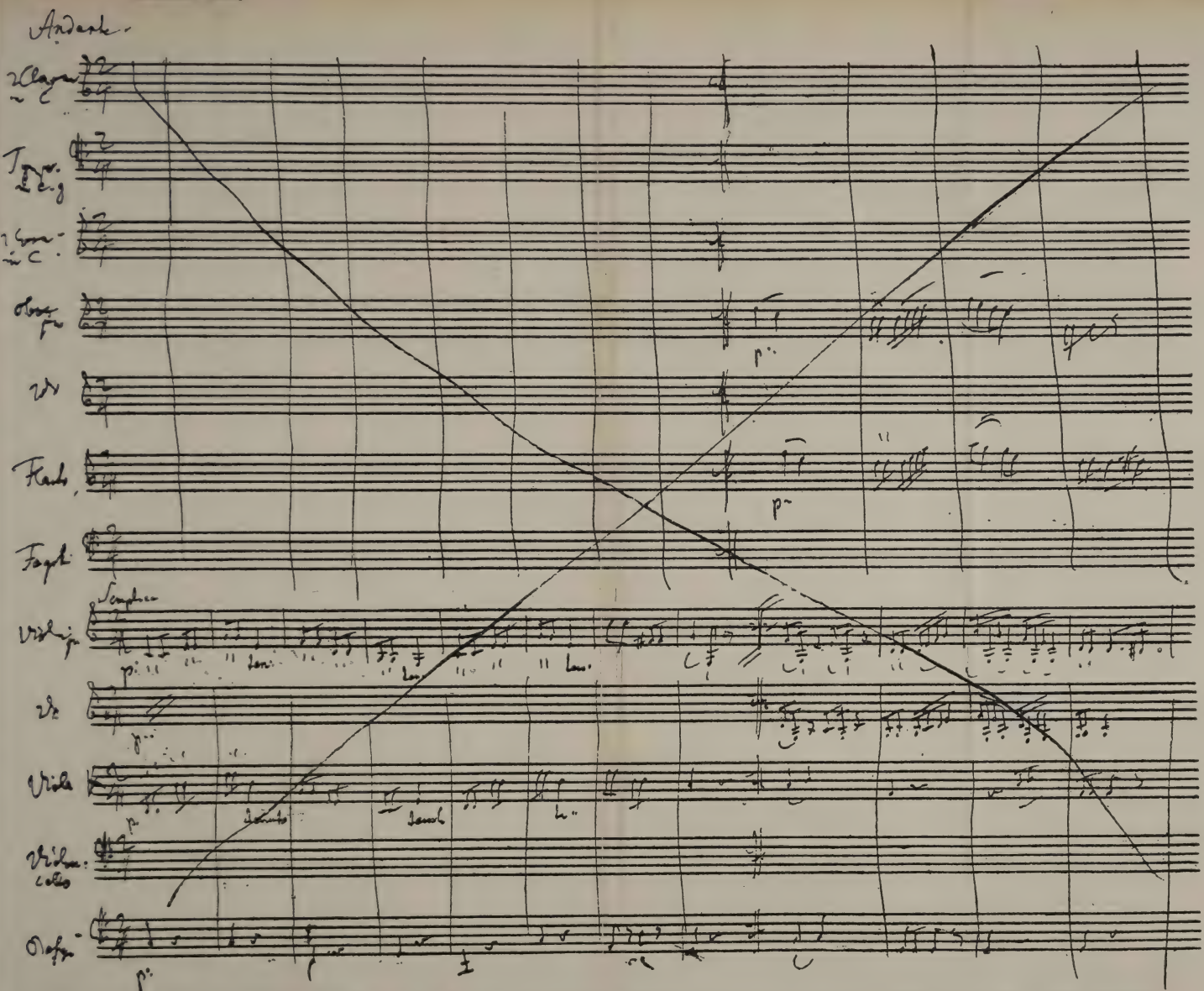

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The Musical Times. **EXTRA SUPPLEMENT.** May 1, 1909.

This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with* REVIEW, *Price* 1½*d.*

The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 10.

As it is not possible to chronicle in the Record very many of the detailed results of the numerous competitions recently held, a general summary may be of interest in helping to estimate the progress of the competition festival movement.

AN ADJUDICATOR'S TOUR.

Under this head I propose to give a brief account of the festivals in which I have been concerned as adjudicator.

WHITBY.
March 24.

The principal promoters of this scheme are the Misses C. and M. Yeoman, who reside near Whitby. The event is styled "The Eskdale Tournament of Song." The word "tournament" seems a good one for the purpose. It is better for English use than "Eisteddfod" and better than "Festival," a word which has acquired a special signification in connection with a series of concerts. The Whitby event was to have included a children's day, which had been industriously prepared for, but owing to illness all the schools were closed in March. A day in May will probably be arranged for.

The adult classes competed in twelve sections on March 24. The entries were fairly numerous, and occupied the whole day from 9.45 a.m. to 10 p.m., with one or two brief intervals. There was some good pianoforte-playing prepared and at sight, and the violin and solo-singing classes brought forward some well-trained performers. Seven church and chapel choirs sang an anthem, a hymn, and chants. "Evening has lost her throne" (Bantock) and "Night whispers" (Moellendorff) were severe tests for choral societies, but Pickering and Fylingdales showed excellent capacity in dealing with the technical difficulties of these pieces. The first place fell to Pickering. Four men's choirs sang Edward German's popular "O peaceful night," that from Whitby Parish Church coming first, and four excellent female-voice choirs sang Cowen's charming trio, "In our boat," Fylingdales winning the prize. Besides the foregoing there were quartets, and village choirs, and sight-reading for solo singers. On the whole it was clear that the tournament had attracted and greatly stimulated local executants, and it was obvious to me that much progress had been made since last I had the pleasure of hearing these far-east York folk. The audiences were good, and their warm interest was manifest.

Some of the competitions were held in the evening, and formed part of the concert, at which Mr. Albert Garcia gave a song recital.

HEXHAM (NORTHUMBERLAND).
March 26, 27.

This interesting old town is midway between Carlisle and Newcastle. It is a convenient centre for a wide district. The festival is now in its fifth year and seems firmly established. The local gentry give it their support, and the schools and local musical organizations are fully interested. Thirteen schools sent choirs, and seventeen adult choirs contributed to the various choral classes. There were no classes for soloists, vocal or instrumental. On the junior day the proceedings commenced at 9.30 a.m. and continued until 5.0 p.m. The educational value of the competitive scheme was admirably illustrated by the results achieved by the school classes, which in many cases reached a high standard. Among the most successful were Haltwhistle (Mr. Keenleyside), Ovingham (Mr. T. Dixon), Ryton Thorp (Mr. J. Weatherley), and Blaydon Secondary (Miss E. A. Spikes). In all these choirs the voice production, enunciation, attack, intonation, certainty of execution, and expression were of the highest order. Sight-singing was equally meritorious.

The adult choirs competed on the second day. Again some of the performances reached a high level. In the chief class the tests were any passage from Haydn's "Spring" and the part-song "Thro' groves sequestered" (J. Holbrooke). Haltwhistle was again successful with its Vocal Union and Primitive Methodist Choir (Mr. W. H. Batey). One of the most remarkable performances of the day was that of Haltwhistle in the female-voice class, the test for which was the exacting trio "Sound sleep" (Dr. Vaughan Williams). Ovingham (Mr. J. Walton) also contributed several excellent performances, and two first-prizes fell to them. Combined performance has always been a feature at this festival. This year Haydn's "Spring" was given at the concert by the united choirs, assisted by an efficient string band from Newcastle. The audiences were good throughout both days.

STAMFORD HILL (LONDON, N.).
March 29, 30.

This competition is managed with great spirit by the Young People's Guild connected with the Congregational church. The audiences throughout were large and intensely interested. The scheme is of an Eisteddfod character, inasmuch as it included white needlework (a lady's nightdress case), recitations, impromptu speeches, violin and pianoforte playing, junior and adult vocal solos, musical composition, and classes for choirs. Five choirs had entered, but only three competed. The Northolme Choir, under Mr. C. W. Jones, gained the first place.

COLERAINE (N. IRELAND).
April 2.

This was the first venture of its kind in this small town. It was originated by Mrs. C. C. Huston, and it was owing chiefly to her persistent advocacy that the interest of the townsfolk was roused. On this occasion only the juniors were appealed to. There was much subdivision of the competitors into mixed (girls and boys) choirs, boys' choirs, girls' choirs, and there were two solo-singing classes. Altogether there were forty-two entries. The Model School (Mr. Robinson) sang especially well, and Killowen (Mr. Bryan) was also successful. The vocal tone on the whole needs more sweetness, and there is much to be done to secure ease of delivery and dainty rhythm. As it was expressly to help the teachers to secure these graces that the festival was organized, there is no doubt that by next year a great improvement will be effected.

BELFAST.
April 3.

This festival has grown out of that managed for several years by the Irish Temperance League, and is now thrown open to a wider circle, the League still giving its co-operation and monopolising one or two sections of the scheme. The moving spirits of the enlarged organization are Miss McKisack and Mr. F. T. Moffett, both highly-esteemed local music professors. It says much for their zeal in the cause of musical progress in the city that they

give so much of their time to the festival. Professor Morton, of the Belfast University College, was also an active worker. The chief sections were as follows: Children's Choirs, National Schools, Selected Juvenile Choirs, Challenge Shield (Junior), Temperance Choirs, Commercial and other choirs in four classes. The entries were numerous, and considerable enthusiasm was shown.

In the junior classes the following choirs won first-prizes: Mrs. Whale's Choirs, Orneau Road School (Miss M. C. Roddie), St. Simon's (Miss Brownlee). In the Band of Hope section, Donegall Road (Mr. F. Neil) won the shield. In the Commercial Choir section, the New Hope Street Choir (Mr. J. Hadden) was in one division first, a choir of McBride and Williams (Mrs. MacIlwaine) coming close behind, and the Mulhouse Factory Choir (Miss M. C. Roddie) was first in another division. In another choral class the Newington Female-Voice Choir (Mr. T. Montagu) was successful. The proceedings lasted all day. They were held in the fine Ulster Hall. There is every reason to believe that the movement will now still further expand.

MOUNTAIN ASH.
Easter Monday, April 12.

This South Wales town is surrounded by numerous other small towns, and is a convenient centre for a great gathering. Moreover, Mountain Ash rejoices in the possession of a spacious pavilion, built, I believe, for a National Eisteddfod. It holds about 12,000 people, and for its size its acoustic properties are fair. But for the purpose of hearing individuals, and especially instrumentalists, it is very far from being adapted. The consequence was that on the present occasion when the hall was full, violinists, school and other small choirs had to perform as best they could to the accompaniment of the ceaseless din of the movement and talk of the vast crowd. The Eisteddfod is held annually for the special object of supporting the local Cottage Hospital, and therefore makes an irresistible appeal. The two chief events were that for the large mixed-voice choirs of from 150 to 180 voices (test-piece, "By Babylon's wave," Gounod), and that for men's voice choirs of from 60 to 80 voices. Six mixed-voice choirs competed, one of which was English, namely, the North Staffordshire Choral Society (Mr. Whewall). Their most formidable opponents were the famous Rhymney Choir (Mr. John Price). Both choirs sang very finely, but on the whole I thought Mr. Whewall's Choir displayed the most musicianship, the cleaner execution. So I awarded them the first position, thus reversing what I afterwards understood was the position of the same two choirs in the same piece at the Eisteddfod held on the same day at the neighbouring town of Abergavenny, where Mr. Granville Bantock adjudicated.

In the men's-voice choir the test was Elgar's new piece, "The Reveille," the technical and interpretative difficulties of which are great. Eight choirs sang, and the result was a clear victory for the Mountain Ash Society (Mr. Herbert Llewellyn).

Another interesting event was the class for choirs of girls. The test-piece was the pretty two-part song "Over the fields of clover" (A. Geibel). The contest was a close one. Liverpool—a far cry—sent its celebrated village choir (Mr. R. T. Edwards), and they sang very sweetly and with painstaking expression, but as I preferred the charmingly rhythmic and vocally natural performance of Troedyrhiw (Miss Katie Jones), I gave them one mark more than I did Liverpool.

The day was wet, but nothing seemed to damp the ardour of these Welsh folk. The Eisteddfod was undoubtedly a great success. Mr. Merlin Morgan assisted in adjudicating.

W. G. McNaught.

STRATFORD (EAST LONDON).
March 20 to April 5.

It is gratifying to report that this old-established festival was held this year with unprecedented success. A year or two ago fears were entertained by some of its promoters that the institution of the People's Palace festival would seriously injure the prospects of the Stratford event. But others of a more sanguine temperament were of opinion that the general stir of other festivals in the vast metropolitan district, and especially amongst the densely populated real East, as distinguished from the far-East of London, would help to increase rather than to diminish interest in the older festival, and it seems they were right. The following are the chief results:

Choral Societies (Open Class).
Test: "Judge me, O God" (Mendelssohn), and an own-choice piece.
1st. Willesden District Choir (Mr. J. S. Waddell).
Mr. G. Day-Winter's Choir.
Clarnico Choral Society (Mr. T. Warner).

Male-Voice Choirs.
Mr. Day-Winter's Male-Voice Choir.

Ladies' Choirs (Open Class).
Test: "Under the greenwood tree" (arr. by Bantock).
1st. Madame Grace Day-Winter's Choir.
2nd. Miss Stanley Lucas's Choir.

Small Choral Societies.
1st. Miss Stanley Lucas's Choir.
2nd. Mr. Alexander Webster's Choir.

Choral Societies (Local Class).
1st. Mr. G. Day-Winter's Choir.
2nd. { Clarnico (Mr. T. H. Warner).
{ London S.S. Choir (Mr. G. Merritt).

Church Choirs (Mixed Voices).
1st. Leyton Parish Church.
2nd. Waltham Abbey Wesleyan.

Church Choirs (Men and Boys).
1st. St. Michael and All Angels, Little Ilford.

Senior Pianoforte Class.—Florence Otto.
Junior Pianoforte.—(Separate classes for each year from eight to seventeen years of age).—Olive Puttick, Doris Betts, Dorothy Gill, James Steward, Gladys Puttick, Miss Lockwood, Kathleen Murphy, Virginia Saunders Jacobs, Kathleen Carruthers, Kathleen Clark.
Gold Medal Pianoforte Class.—Miss Grace Adie.
Soprano Solos (Three Classes).—Bessie Lang, Stella Farmer, Grace Smith.
Boys' Solos.—Victor Cuthbert, Norman Sargisson.
Contralto (two classes).—Beatrice Mutch, Janie R. Blake.
Mezzo-Soprano.—Louise Brooks.
Girls' Solo.—Marjorie Bowen.
Baritone.—Mr. Alex. McDonald.
Tenor.—Mr. James Heywood.
Bass.—Mr. F. C. Saunders-Squires.
Violin Solos (junior).—Edward Gould, Elsie Gregory.
Violin Solos (Senior).—Clarice Hewett.
Organ Playing.—William Scott.

Girls' Choirs.
Stratford Co-operative Junior Choir (Mr. Alfred Sears).

Girls' Clubs.
Clarnico Girls' Choir (Mr. T. H. Warner).

The School Choir results are given in The School Music Review.

The adjudicators were Mr. James Bates, Mr. Oscar Beringer, Mr. G. H. Betjemann, Mr. W. H. Brereton, Mr. Frederick Corder, Mr. A. L. Cowley, Mrs. Mary Davies, Mr. Walter Fitton, Mr. Ernest Fowles, Mr. J. W. Ivimey, Dr. C. Warwick Jordan, Mr. George Oakey, and Miss Katie Thomas. The secretary as usual was Mr. J. Graham. The attendance was often exceedingly good, and much interest was shown in the proceedings.

MANX FESTIVAL, DOUGLAS.
March 23, 24, 25.

The entries were again satisfactory in all but the chief choral contest. The competitions were well attended, and the standard shown throughout was such as to uphold the reputation of the Island as a home of music. The chief solo results are appended:—

Violin (Senior), one entry.—Harry Creetch.
Pianoforte (Junior).—Nora Cowen.
Pianoforte (under 18).—Isabel Quine.
Pianoforte (Senior)—J. K. Looney.
Pianoforte (Sight-reading).—Miss L. Brewitt.
Ear-test.—Mona Kelly.
Soprano (two classes).—Miss Anna Casement, Miss Claire Rylance.
Mezzo-Soprano (divided).—Misses A. A. Cannell and Effie Fayle.
Contralto (two classes).—Miss Katie Kinvig, Miss J. M. Stowell.
Tenor (two classes).—Mr. Arthur Dick, Mr. Christian.
Baritone (two classes).—Mr. Fred Minay, Mr. George Lewin.
Bass.—Mr. Philip Kelly.
Male-voice Quartet.—Douglas Male Choristers, No. 1 party.

In the choral classes the test-pieces, entries, and results were as follows:—

Girls' Friendly Society Choirs.
Test: "The Brook" (Ernest A. Dicks).
1st. St. Thomas's G.F.S. (Mrs. Rushworth).
2nd. St. Matthew's G.F.S. (Miss M. L. Wood).

Church or Chapel Choirs (Open).
Test: Anthem, "The radiant morn hath passed away" (F. A. Challinor).
1st. Loch Parade P.M. (Mr. J. E. Kelly).
2nd. Kirk Marown (Mr. W. A. Craine).

Choirs from Country Districts.
Church and Chapel.—Abbey Church (Mr. G. Bates).
Church and Chapel (small).—Kirk Marown (Mr. W. A. Craine).
Female-voice.—Crosby (Mr. W. A. Craine).
Male-voice.—Crosby (Mr. W. A. Craine).

Female-Voice Choirs.
Tests: "Evening" (Friedrich Hegar); "Gentle Spring" (J. C. Holbrooke).
1st. Peel Choral Society (Mr. P. C. Moore).
2nd. Douglas Pupil Teachers (Miss M. L. Wood).

Village Choirs.
Tests: "Hymn to the night" (Nichol); and Madrigal, "To June" (William Creser).
1st. Crosby (Mr. W. A. Craine).
2nd. { Laxey Choral Society (Mr. Noah Moore).
{ Rushen (Mr. A. Cregeen).

Manx Senior Choirs.
Test: Ny Kirree fo Niaghtey" (harmonized by Dr. Lyon).
1st. Rushen Village Choir (Mr. A. Cregeen).
2nd. Foxdale Village Choir (Mr. W. E. Callister).
3rd. Peel Choral Society (Mr. P. C. Moore).

Choral Societies (Forty Voices).
Tests: "A shepherd in a glade" (Rootham) and Madrigal, "Come shepherds, follow me" (John Benet).
1st. Castletown (Mr. W. H. Cubbon).
2nd. Foxdale (Mr. W. E. Callister).
3rd. Laxey (Mr. Noah Moore).

Choral Societies (Sixty Voices).
Tests: Cantata, "Song of destiny" (Brahms), and part-song, "Promise" (James Lyon).
1st. Douglas Choral Society (Mr. T. P. Fargher).
2nd. Manx Choir (Miss Cannell).

Choral Sight-singing.
Three-part, Douglas Pupil Teachers.
Four-part, Peel Choral Society.

The School Choir results are given in The School Music Review.

The adjudicators were Dr. James Lyon, Mr. Cyril B. Rootham, and Mr. C. W. Fisher. An interesting feature was a lecture on Manx folk-song delivered by Dr. Lyon. This is fully reported in a pamphlet issued shortly after the conclusion of the festival, in which the whole of the results, with the adjudicators' remarks on every competitor, are set forth.

MORPETH (WANSBECK).
April 2 and 3.

These competitions are confined to the area six miles north and south of the river Wansbeck. Musical activities in this district are emerging from the tutelary stage and can now show a creditably high standard of performance. The entries were uniformly satisfactory except in those set apart for "Novice" choral societies and church choirs; perhaps this title was too uncomplimentary.

The chief senior competitions resulted as follows:—

Mixed quartet.—Morpeth St. George's.
Male quartet.—Bebside.
Soprano solo.—Miss Ethel Smeaton.
Contralto.—Miss Jackson.
Tenor.—Mr. Alfred Rowe.
Bass.—Mr. C. W. Orde.

Church and Chapel Choirs.
St. George's Presbyterian, Morpeth.

Village Choral Societies.
1st. Felton.
2nd. Longframlington.

Choral Sight-Test.
Netherwitton.

Female-Voice Choirs.
Test: "In these delightful, pleasant groves" (Purcell).
1st. Longframlington.
2nd. Morpeth St. George's.
3rd. Netherwitton.

Male-Voice Choirs.
Tests: Vintagers' chorus from "The Loreley" (Mendelssohn); and "My heart is sair for somebody" (Arr. by Elliott Button).
1st. Morpeth Y.M.C.A.
2nd. Rothbury.

Choral Societies.
Tests: "Full fathom five" (C. Wood); and "As torrents in summer" (Elgar).
1st. Morpeth Philharmonic.
2nd. Broomhill Wesleyan.
3rd. Longframlington.

The School Choir results are given in The School Music Review.

At the close of the festival the combined choirs sang Horsley's "See the chariot at hand" and Handel's "Lift up your heads," under the direction of Mr. T. Tertius Noble, who adjudicated.

LONDON WORKING GIRLS' CLUB UNION.
April 3.

At the twenty-second annual festival, Dr. Walford Davies was the adjudicator. In the advanced class the tests were "The corall'd caves of ocean" (Henry Smart), and "In our forest dell" (Hatton). The marks obtained were:—

	MARKS.
Passmore Edwards (Mr. W. Holmes)	117
Marylebone (Mr. W. G. Rothery)	102
St. Mary's, Borough (Mr. Harvey Grace)	134
Eton Mission (Miss Ryan)	109
St. Catherine's (Miss A. Chichester)	104
Soho (Mr. Harry Smith)	133
West Central (Mr. Harvey Grace)	123

The test for the elementary choirs was "Evening" (Mendelssohn). Nine clubs competed:—

St. Ursula's (Mr. Deane).
2nd. Chelsea (Miss Fry).
Tower Hill (Miss Violet Hoare).
St. John's, Westminster (Miss Douglas).
Lyndhurst Road (Miss N. Barnard).
1st. Mayfair (Mr. Minter).
Utopian (Miss Ryan).
Upper Chelsea G.F.S. (Miss Fry).
Walworth (Miss Ryan).

DENBIGH.
April 9.

In the musical section of this Eisteddfod, Mr. Harry Evans was the adjudicator. The Cronant Children's Choir (Mr. W. Humphreys) were victorious in the juvenile contest. The winning male-voice choir was Llandyrnog (Mr. J. T. Jones), and the winning mixed-voice choir, Denbigh United (Mr. Robert Lloyd).

ABERGAVENNY.
Easter Monday, April 12.

It is a remarkable tribute to the widespread love of choral music in Wales that it was possible to hold, with success, two great gatherings on the same day in contiguous districts. The committees of Mountain Ash and Abergavenny worked in unity and amity, and arranged their time-table so as to allow competitors to appear at both events, and, further, they chose the same pieces as tests. This resulted in two of the great mixed-voice choirs singing at both places. Rhymney (Mr. J. Price) conquering the North Staffordshire choir (Mr. J. Whewall) at Abergavenny, and the positions being reversed at Mountain Ash. The test-piece was Gounod's "By Babylon's wave," and in the men's-voice choir class the test was Elgar's "Reveille." Six choirs sang, and Kenfig Hill (Mr. W. Rees) was victorious. Mr. Granville Bantock adjudicated.

MORETON-IN-MARSH.
April 13 and 14.

These competitions are organized under the auspices of the Stour Choral Union. The entering choirs are divided into two groups, to each of which a day is assigned; the classes on the two days are similar, but the test-pieces different.

For the first group Miss Arkwright adjudicated. The competing choirs were:—

Stretton (Miss Fishbourne), winners in sight-reading, male-voice and accompanied chorus sections.
Churchill (Mr. W. H. Anson).
Ettington (Miss Emily Butcher).
Sibford (Mr. Louis Hartmann), winners in section for unaccompanied part-singing.
Upper Slaughter (Miss Lucy Merrifield), winners in female-voice section.
Weston-sub-Edge (Rev. W. F. Adams).

Mr. E. J. Dent and Dr. Allen adjudicated upon the second group, which consisted of:—

Blockley (Mr. F. Chaundy).
Hook Norton (Miss M. Dickins), first-prize for unaccompanied part-song.
Kineton (Mr. G. W. Webb).
Moreton (Mr. G. Mace), winners in female-voice and accompanied chorus sections.
Winchcombe (Mr. W. E. Haslam), winners in sight-reading and male-voice sections.

The challenge banners for the highest aggregate marks in each group of competitions were awarded to Stretton and Winchcombe. A feature of the festival, to which as much importance is assigned as to the competitions, was the combined singing of the choirs under Dr. Allen's direction.

LONDON DIOCESAN CHURCH OF ENGLAND TEMPERANCE SOCIETY.

At the choral competitions held at St. George's Institute, S.W., on April 17, the following were the chief results:—

Choirs of twenty-six and upwards.—Test: "Carnovale" (Rossini). St. James's, Holloway.
Choirs of less than twenty-six.—Test: "The cuckoo sings in the poplar tree" (Macfarren). St. Jude, Mildmay Park.
For ladys' voices, Two-part (not less than ten).—Test: "Good-night" (Lewis). St. James's, Holloway.
For any C.E.T.S. Branch. Unison song (not less than ten).—Test: "The flight of the earls" (Old Irish). St. Stephen, Portland Town.

RADCLIFFE.

An example of what our northern co-operative societies are doing to develop local musical talent, was furnished at the first musical festival organized by the education committee of the Radcliffe and Pilkington Co-operative Society, one of its main objects being to encourage the formation of a co-operative choral society for the district. The festival provided classes for pianoforte and violin players, vocalists, mixed-voice quartets, and church or chapel choirs. Three choirs entered for the choral contest, and sang Coward's "Lord, Thou art good" (unaccompanied). The adjudicator, Mr. F. W. Turner, awarded the first-prize to Radcliffe Bridge Wesleyan (Mr. W. E. Barnes), and the second to St. Paul's Wesleyan (Mr. Howard Morris).

COMING EVENTS.

The Alexandra Palace Festival (for Hertfordshire and N. Middlesex) will be held on May 6, 7, 8. There is every promise of success, as the entries are again very satisfactory. The chief day will be the 8th (Saturday), when numerous school choirs and choral societies will compete. The whole event will culminate in an evening concert to be given under the direction of Mr. Allen Gill.

The People's Palace Festival (East London) will be held on May 10 to 15. The entries are very large, and will occupy the evenings of the first five days and the whole of Saturday, the 15th. They include seven choral societies, fourteen church and chapel choirs, twenty-three female-voice and four male-voice choirs, fourteen children's choirs, twenty elementary, three secondary, and two continuation school choirs, thirty-eight vocal quartets and trios, one instrumental trio, two string quartets, and two orchestras. On the 15th there will be a children's concert at 4 p.m., conducted by Dr. Somervell, and the prizes will be distributed by the Archdeacon of London. At 8 p.m. there will be a concert of prize-winners, &c., conducted by Dr. McNaught—soloist, Miss Muriel Foster (Mrs. Ludovic Goetz)—and the prizes will be distributed by H.R.H. The Princess Alexander of Teck.

The Syllabus of the Blackpool Festival (October 13, 14, 15, 16) is now issued. It is an imposing document of thirty-seven pages. The tests selected show that much thought has been expended over the scheme. The book can be obtained from the hon. sec., Mr. Lionel H. Franceys, Williams Deacon's Bank, Blackpool, for four-pence, post-free.

SUMMARY OF DATES OF COMING COMPETITIONS.

(*Continued from the April issue, p.* 236.)

Doncaster.—May 4, 5, 6. Mrs. Herbert Peake, Bawtry Hall, Bawtry, Yorks.
Mid-Somerset Competitions (Frome).—May 4, 5, 6. H. W. Latcham, 4, Market Place, Wincanton.
Weybridge (Surrey).—May 5, 6. Miss Christian Egerton, St. George's Hill, Weybridge.
Morecambe.—May 5, 6, 7, 8. Mr. H. Powell, Musical Festival Offices, Morecambe.
Weymouth (Dorset Choral Association).—May 6. Miss F. Kindersley, Clyffe, Dorchester.
Alexandra Palace (Herts and North Middlesex).—May 6, 7, 8. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.
Witham (Central and East Essex).—May 7, and Chelmsford, May 8. Mr. F. C. Bramwell, Hatfield Peverel, Witham.
Bristol.—May 10, 11, 12, 13, 15. Mr. W. E. Fowler, Mascotte, Elmdale Road, Bristol.
People's Palace Musical Festival (Mile-End Road, E.).—May 10—15. Miss Edith Barran, 6, Queensberry Place, S.W.
Kidderminster (The Worcestershire Competition).—May 11, 12. Miss M. F. Bromley-Martin, Sarn Hill, Tewkesbury.
Pontefract.—May 11, 12, 13. Mr. Oswald Holmes, Market Place.
Berks, Bucks, and Oxon (Windsor).—May 12 to 15. Mrs. M. Commeline, The Rectory, Beaconsfield, Bucks.
Kent (Dover).—May 19, 22. Mr. Walter H. Day 42, Earl Street, Maidstone.
Farnham (Surrey).—May 19 and 24. Miss Fordati, Ridgway, Farnham.
Buxton (North Derbyshire).—May 20, 21, 22. Mr. F. Gummer, Ash Street, Buxton.
Northallerton (Swaledale).—May 26, 27. Miss Charlotte Yeoman, Prior House, Richmond, Yorks; and Mrs. Ringrose, Northallerton.
Southport.—May 27, 28, 29. Mr. F. W. Jackson, 43, St. John's Road, Birkdale, Southport.
Shrewsbury.—May 31. Mr. W. J. Parry-Jones, Musical Organizer, Shrewsbury.
Aberdeen.—June 4, 5. Professor Sandford Terry, Cults, N.B.
Lytham.—June 9, 10, 11, 12. Mr. Allon Wilson, Musical Festival Offices.
London.—The National Eisteddfod, June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane, E.C.
Earl's Court Exhibition (Children's Aid Society).—June 23. Boys' Choirs and Girls' Choirs. Mr. A. J. S. Maddison, 117, Victoria, S.W.
Manchester "White City" (Manchester and District Nonconformist Choir Union).—June 23. Mr. A. Swindells, 32, Fairlawn Street, Moss Side, Manchester.
Llanidloes.—June 24. Mr. T. E. Evans, Llangurig.
Mold.—July 7. Mr. E. A. Prydderch, Manchester House, Leeswood, Mold.
Corwen.—August 2. Mr. H. Morris.
Hull (Co-operative Union, N.W. Section).—September 25 T. Horrocks, 2, Nicholas Croft, High Street, Manchester.
Blackpool.—October 13, 14, 15, 16. Mr. L. Franceys, Williams Deacon's Bank.
Keighley (The "Summerscales").—October 23, 30. Mr. Allan Bradley, Scott Street.
Barrow.—November 11, 12, 13. Mr. T. J. Symons, 28, Warwick Street.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

Dates of Council Meeting and Conference.

The Council meeting of this Association will be held on July 14, and the annual Conference on July 15, at Messrs. Broadwood's, Conduit Street, London, W.

Cook down, Holy Dove

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729. Alleluia! the Lord liveth C. Harris 3d.
247. All nations whom B. Luard-Selby 4d.
113. All they that trust ... Dr. Hiller 8d.
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732 And suddenly there came H. J. Wood 3d.
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333. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
801. A solemn prayer ... A. H. Brewer 2d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
147. Ascribe unto the Lord Travers 6d.
109. Ascribe unto the Lord S. S. Wesley 4d.
399. At the Lamb's High E. V. Hal 3d.
456. At the Sepulchre H. W. Wareing 4d.
660. Awake, awake John E. West 3d.
700. Awake, awake, put on Greenish 4d.
56. Awake, awake, put on J. Stainer 6d.
759. Awake, awake, put on Stephenson 4d.
149. Awake, awake, put on M. Wise 4d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
744. Be glad and rejoice M. B. Foster 3d.
578. Be glad and rejoice ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
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440. Before the heavens H. W. Parker 3d.
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598. Behold, God is great E. W. Naylor 4d.
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693. Blessed are the dead B. L. Selby 2d.
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15. Blessed be the God S. S. Wesley 4d.
756. Blessed be the Lord God J. Barnby 3d.
895. Blessed be the Lord O. Gibbons 2d.
876. Blessed be the Lord E. V. Hall 3d.
183. Blessed be the Lord Dr. Heap 6d.
770. Blessed be the Lord Markham Lee 3d.
331. Blessed be the Lord C. L. Williams 4d.
724. Blessed be Thou E. C. Bairstow 4d.
400. Blessed City ... A. C. Fisher 4d.
284. Blessed is He F. E. Gladstone 2d.
262. Blessed is He ... C. H. Lloyd 8d.
292. Blessed is He A. C. Mackenzie 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
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286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
5. Blessing, glory, wisdom B. Tours 4d.
378. Bless the Lord ... M. Kingston 4d.
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855. Bless the Lord thy God Roberts 3d.
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632. Blow up the trumpet F. Iliffe 3d.
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279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
511. Ditto ... H. Clarke 4d.
853. Ditto ... H. M. Higgs 3d.
644. Ditto S. Coleridge-Taylor 3d
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
680. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
497. Christ both died E. W. Naylor 3d.
454. Christ is risen G. B. J. Aitken 3d.
308. Christ is risen ... J. M. Crament 3d.
666. Christ is risen ... C. W. Jordan 4d.
533. Christ is risen ... J. V. Roberts 3d.
814. Christ is risen E. A. Sydenham 3d.
307. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again ,, 4d.
370. Christ the Lord is risen to-day ,, 3d.
488. Christians, awake ... J. Barnby 3d.
648. Christians, awake ... H. M. Higgs 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
52. Come, and let us return Sir J. Goss 3d.
95. Come, and let us return W. Jackson 3d.
805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost Sir G. Elvey 4d.
201. Come, Holy Ghost ... J. L. Hatton 4d.
829. Come, Holy Ghost ... Palestrina 2d.
717. Come, Holy Ghost C. L. Williams 2d.
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... Gounod 2d.
256. Come unto Me H. R. Couldrey 3d.
635. Come unto Me ... G. J. Elvey 3d.
103. Come unto Me (Bach) J. Stainer 3d.
922. Come with high and holy ... Blair 3d.
748. Come, ye children and J. Booth 3d.
334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain ,, 3d.
914. Comes at times ... Woodward 3d.
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688. Crown Him the ... B. L. Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
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90. Distracted with care ... Haydn 4d.
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737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Dr. Clarke 2d.
362. Eternal source ... F. Brandeis 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
764. Except the Lord build ... Edwards 3d.
771. Ditto ... Eaton Faning 4d.
628. Ditto H. Gadsby 4d.
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hall 3d.
329. Far from their home Woodward 3d.
672. Far from the world H. W. Parker 4d.
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763 Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Dr. Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies ... E. V. Hall 3d.
671 Father of mercies John E. West 3d.
28. Fear not, O land ... Sir John Goss 6d.
916 Fear not, O land ... W. Jordan 3d.
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446. Flee from evil Rev. W. J. Clarke 3d.
553. For a small moment ... J. Stainer 2d.
254. For ever blessed Mendelssohn 3d.
728. Forsake me not ... J. Goss 4d.
198. For the mountains ... L. Samson 3d.
901. For this mortal ... S. S. Wesley 3d.
273. From the deep I called Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Dr. Armes 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King Thy W. G. Alcock 6d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
2. Glory be to God ... S. S. Wesley 2d.
779. Glory to God in the E. M. Lee 3d.
341. God be merciful ... A. H. Mann 4d.
49. God be merciful ... S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
105. God came from Teman Dr. Steggall 4d.
128. God is gone up ... Dr. Croft 4d.
892. God is gone up ... O. Gibbons 3d.
864. God is gone up Walter B. Gilbert 2d.
605. God is my salvation C. F. Bowes 3d.
131. God is our hope ... Dr. Greene 6d.
332. God is our refuge ... A. Foote 4d.
101. God is our refuge ... Dr. H. Hiles 6d.
75. God said, Behold Sir G. Macfarren 4d.
473. God so loved the world J. V. Roberts 3d.
342. God, that madest earth A. C. Fisher 2d.
344. God, who at sundry times J. H. Mee 4d.
715. God's peace is peace eternal Grieg 3d.
550. Grant, we beseech Thee M. Elvey 2d.
388. Grant, we beseech Thee Roberts 3d
517. Great and marvellous J. F. Bridge 4d.
187. Ditto ... Dr. Monk 3d.
848. Ditto ... T. Tomkins 3d.
223. Great is Jehovah (Male) Schubert 4d.
602. Great is our Lord M. B. Foster 4d.
136. Great is the Lord ... Dr. Hayes 4d.
708. Great is the Lord A. W. Marchant 3d.
237. Great is the Lord Sir F. Ouseley 6d.
481. Great is the Lord ... B. Steane 3d.

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LOOK DOWN, HOLY DOVE

ANTHEM FOR WHITSUNTIDE

COMPOSED BY

BERTRAM LUARD-SELBY.

Price Threepence.

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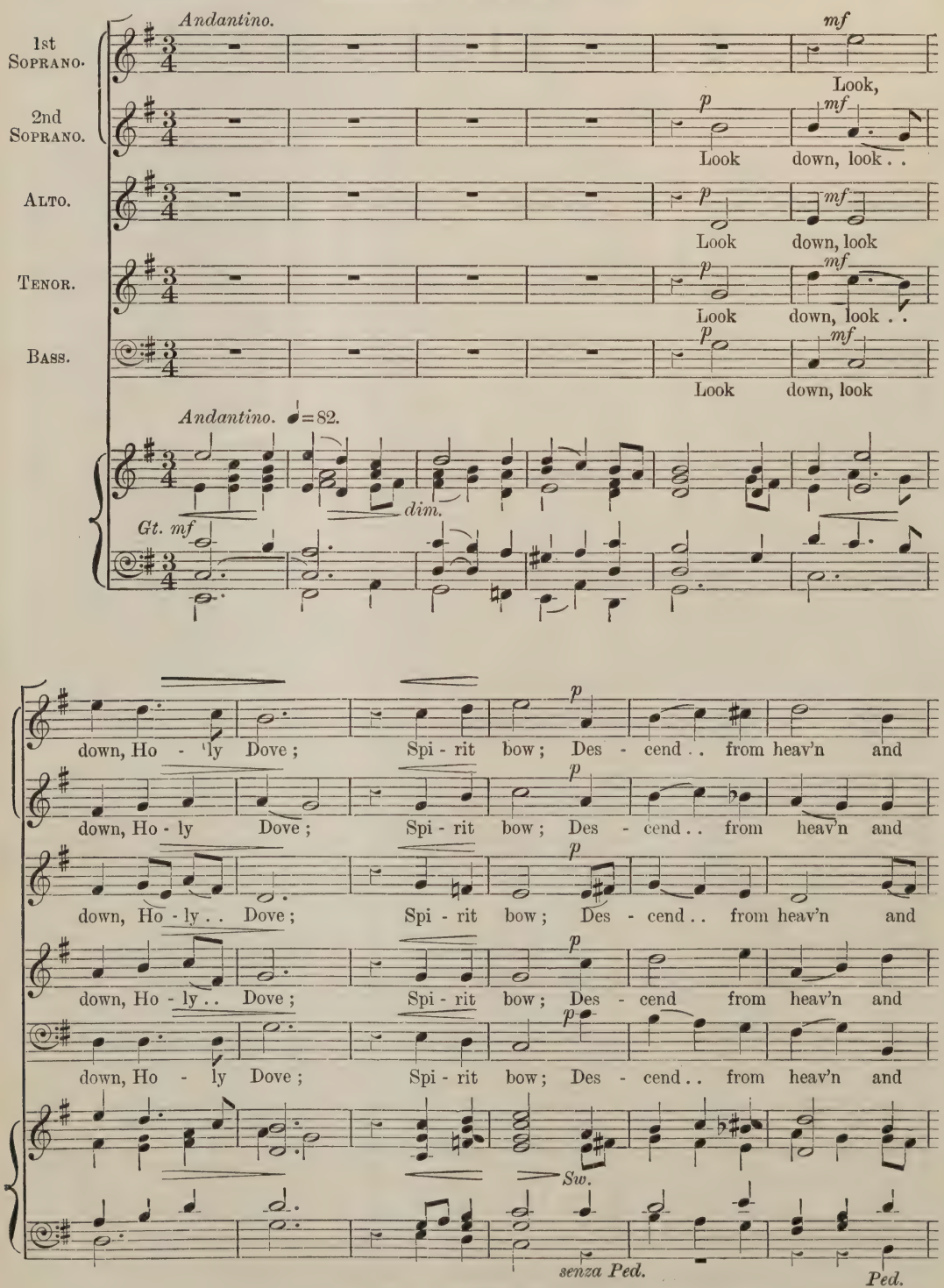
Andantino.
1st Soprano.
2nd Soprano.
Alto.
Tenor.
Bass.
mf
Look,
p
mf
Look down, look . .
Look down, look
Look down, look . .
Look down, look
Andantino. ♩=82.
dim.
Gt. mf
down, Ho - ly Dove; Spi - rit bow; Des - cend . . from heav'n and
down, Ho - ly Dove; Spi - rit bow; Des - cend . . from heav'n and
down, Ho - ly . . Dove; Spi - rit bow; Des - cend . . from heav'n and
down, Ho - ly . . Dove; Spi - rit bow; Des - cend from heav'n and
down, Ho - ly Dove; Spi - rit bow; Des - cend . . from heav'n and
Sw.
senza Ped.
Ped.

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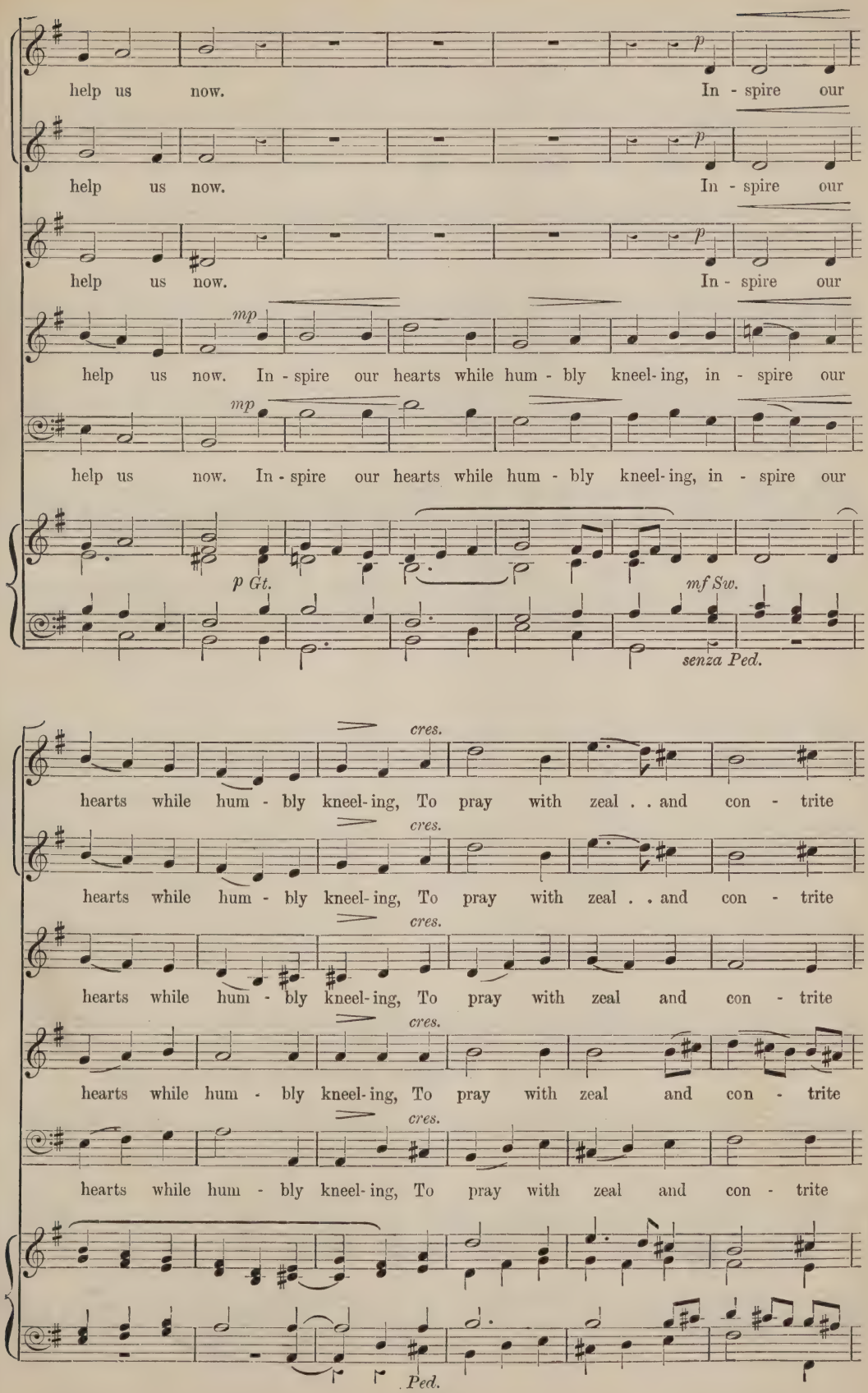
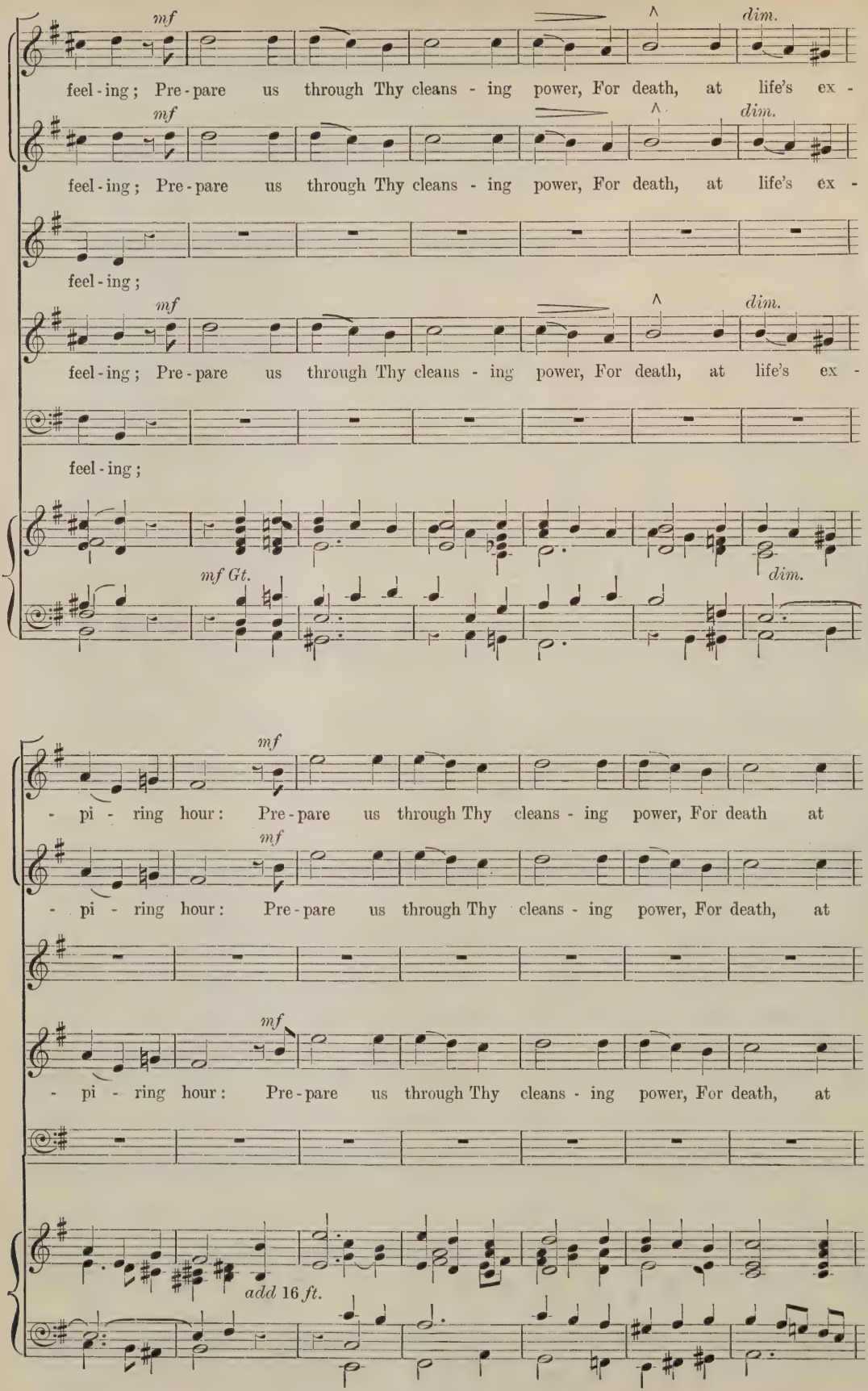
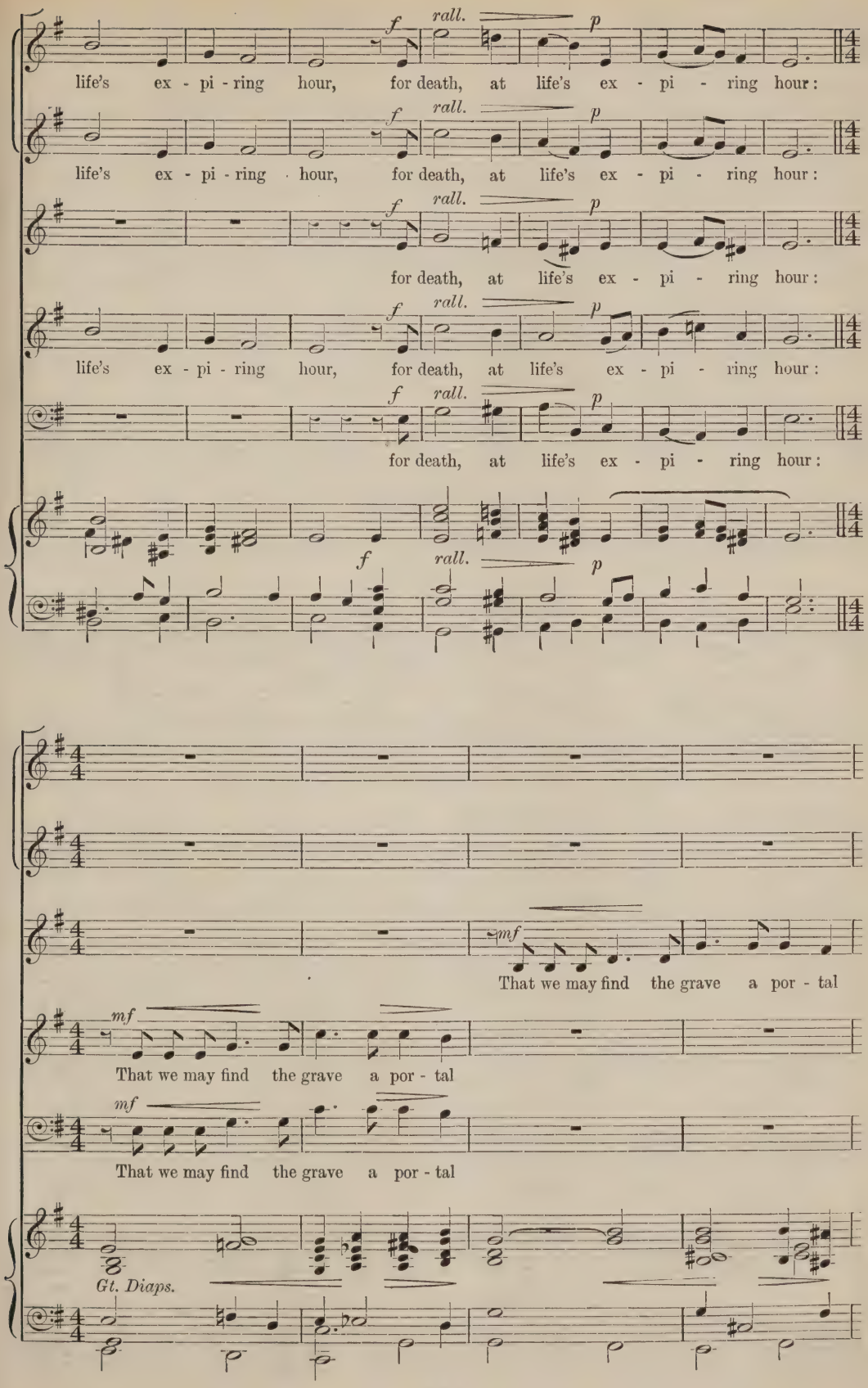
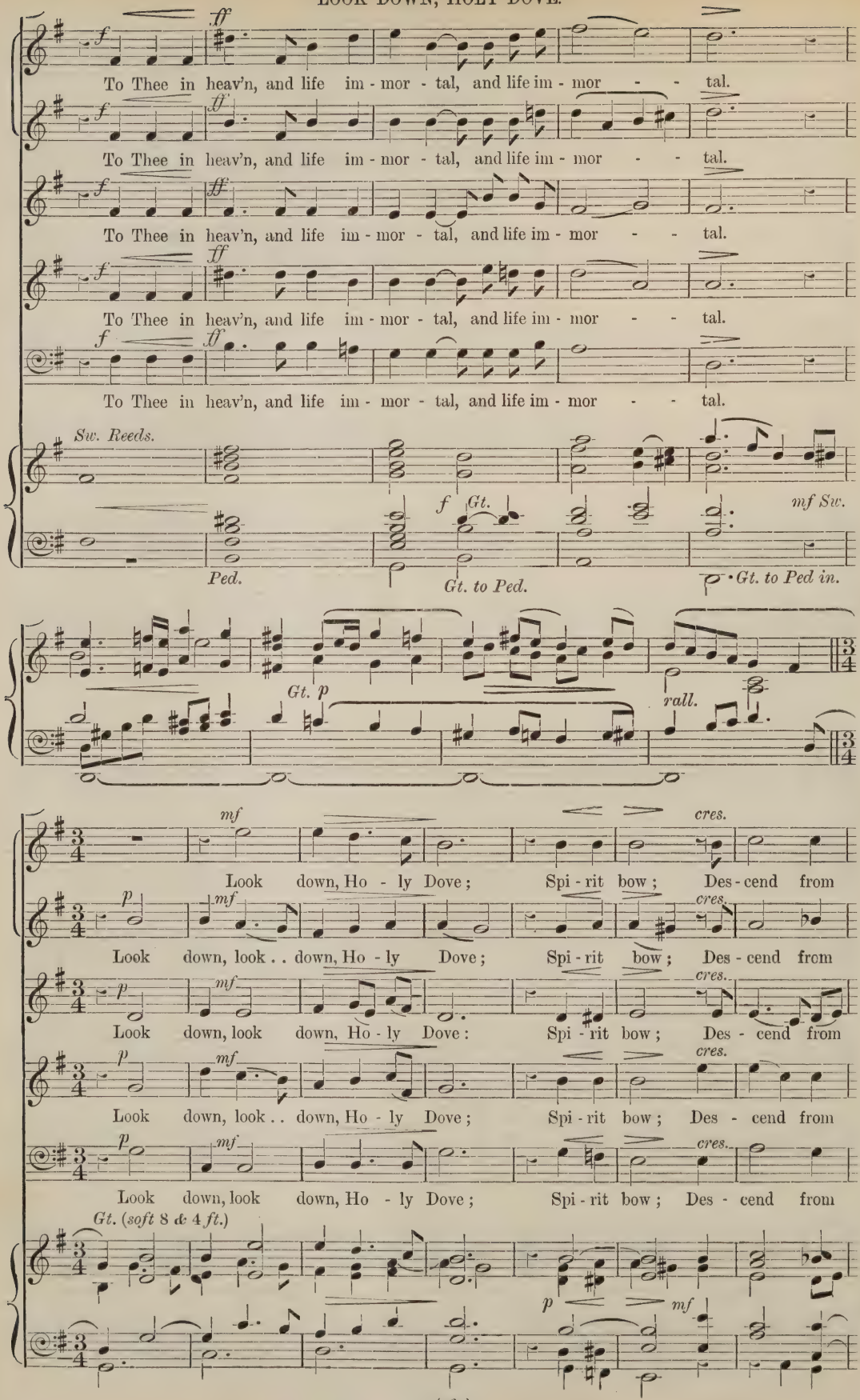
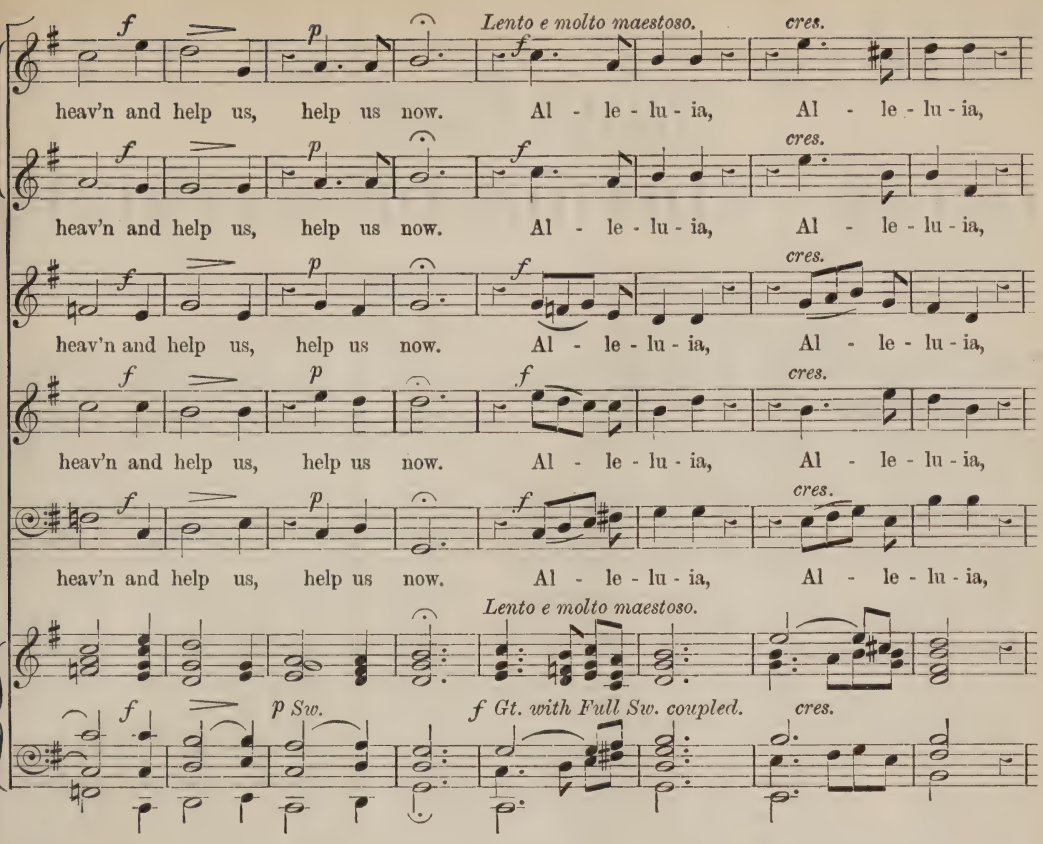
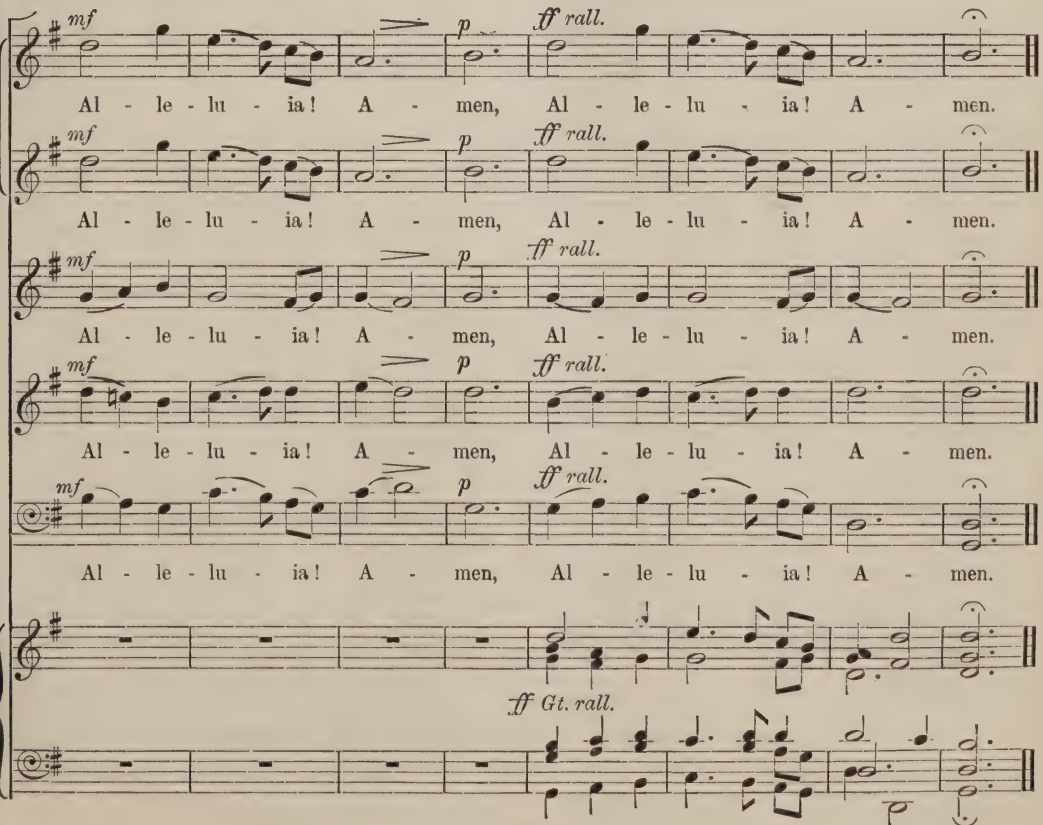
LOOK DOWN, HOLY DOVE.


help us now. In - spire our
help us now. In - spire our
help us now. In - spire our
mp
help us now. In - spire our hearts while hum - bly kneel - ing, in - spire our
mp
help us now. In - spire our hearts while hum - bly kneel - ing, in - spire our
p Gt.
mf Sw.
senza Ped.
cres.
hearts while hum - bly kneel - ing, To pray with zeal . . and con - trite
cres.
hearts while hum - bly kneel - ing, To pray with zeal . . and con - trite
cres.
hearts while hum - bly kneel - ing, To pray with zeal and con - trite
cres.
hearts while hum - bly kneel - ing, To pray with zeal and con - trite
cres.
hearts while hum - bly kneel - ing, To pray with zeal and con - trite
Ped.


mf
dim.
feel - ing; Pre - pare us through Thy cleans - ing power, For death, at life's ex -
feel - ing;
mf Gt.
- pi - ring hour: Pre - pare us through Thy cleans - ing power, For death at
- pi - ring hour: Pre - pare us through Thy cleans - ing power, For death, at
add 16 ft.


life's ex - pi - ring hour, for death, at life's ex - pi - ring hour:
life's ex - pi - ring hour, for death, at life's ex - pi - ring hour:
for death, at life's ex - pi - ring hour:
life's ex - pi - ring hour, for death, at life's ex - pi - ring hour:
for death, at life's ex - pi - ring hour:
That we may find the grave a por - tal
That we may find the grave a por - tal
That we may find the grave a por - tal
Gt. Diaps.


To Thee in heav'n, and life im - mor - tal, and life im - mor - - tal.
To Thee in heav'n, and life im - mor - tal, and life im - mor - - tal.
To Thee in heav'n, and life im - mor - tal, and life im - mor - - tal.
To Thee in heav'n, and life im - mor - tal, and life im - mor - - tal.
Sw. Reeds.
Ped.
Gt.
Gt. to Ped.
mf Sw.
Gt. to Ped in.
Gt. p
rall.
Look down, Ho - ly Dove; Spi - rit bow; Des - cend from
Look down, look . . down, Ho - ly Dove; Spi - rit bow; Des - cend from
Look down, look down, Ho - ly Dove: Spi - rit bow; Des - cend from
Look down, look . . down, Ho - ly Dove; Spi - rit bow; Des - cend from
Look down, look down, Ho - ly Dove; Spi - rit bow; Des - cend from
Gt. (soft 8 & 4 ft.)

Lento e molto maestoso.
cres.
heav'n and help us, help us now. Al - le - lu - ia, Al - le - lu - ia,
heav'n and help us, help us now. Al - le - lu - ia, Al - le - lu - ia,
heav'n and help us, help us now. Al - le - lu - ia, Al - le - lu - ia,
heav'n and help us, help us now. Al - le - lu - ia, Al - le - lu - ia,
Lento e molto maestoso.
p Sw.
f Gt. with Full Sw. coupled.
cres.

ff rall.
Al - le - lu - ia! A - men, Al - le - lu - ia! A - men.
Al - le - lu - ia! A - men, Al - le - lu - ia! A - men.
Al - le - lu - ia! A - men, Al - le - lu - ia! A - men.
Al - le - lu - ia! A - men, Al - le - lu - ia! A - men.
Al - le - lu - ia! A - men, Al - le - lu - ia! A - men.
ff Gt. rall.

NOVELLO'S

OCTAVO EDITION OF ANTHEMS.

SIXTEEN VOLUMES NOW READY, BOUND IN CLOTH, PRICE 7s. EACH.

818.	Great is the Lord	E. A. Sydenham	3d.
220.	Grieve not the Holy Spirit	Stainer	3d.
609.	Guide me, O Thou	H. Blair	3d.
427.	Hail! gladdening Light	J. T. Field	2d.
545.	Hail! gladdening Light	Martin	4d.
326.	Hail, thou that art...	A. Carnall	4d.
560.	Hail to the Christ ...	J. Barnby	3d.
499.	Hallelujah, Christ is risen	Steane	3d.
382.	Hallelujah! the Light	Oliver King	3d.
173.	Happy is the man ...	E. Prout	8d.
681.	Hark the glad sound	M. B. Foster	3d.
909.	Hark, the glad sound	A. R. Gaul	3d.
487.	Hark the glad sound	E. V. Hall	3d.
345.	Hark, the herald angels	E. V. Hall	3d.
444.	Hark! what news ...	Oliver King	3d.
404.	Harvest Hymn ...	F. Tozer	2d.
820.	Haste Thee, O God	John Shepherd	3d.
784.	Have mercy upon me	J. Barnby	2d.
535.	Have mercy upon me	J. Goss	4d.
377.	Have mercy upon me, Kellow	J. Pye	3d.
401.	Have mercy upon me	J. Shaw	3d.
773.	Hearken unto me	W. H. Bell	3d.
389.	Hear me when I call (Male)	Distin	2d.
339.	Hear my prayer	Mendelssohn	4d.
146.	Hear my prayer ...	C. Stroud	4d.
442.	Hear my words	C. H. H. Parry	8d.
310.	Hear, O God ...	A. Friedländer	6d.
138.	Hear, O heavens	P. Humphreys	3d.
94.	Hear, O Lord	Sir John Goss	2d.
139.	Hear, O Lord ...	C. King	2d.
162.	Hear, O Lord	Sir F. Ouseley	4d.
831.	Hear, O my people	J. Holbrooke	3d.
203.	Hear, O Thou Shepherd	Dr. Clarke	4d.
522.	Ditto	T. A. Walmisley	4d.
776.	Hear the voice and prayer	Tallis	2d.
794.	He sendeth the springs	Wareing	4d.
701.	He shall swallow up	Greenish	3d.
707.	He that dwelleth ...	J. Booth	4d.
837.	He that shall endure	Mendelssohn	2d.
898.	He that spared not His	Gladstone	3d.
900.	He will swallow up death	Wesley	1½d.
376.	Hide not Thy face	Kellow J. Pye	2d.
330.	Holy Ghost, to earth ...	Dvorák	4d.
111.	Holy, holy, holy ...	Dr. Crotch	3d.
842.	Holy, Lord God	T. Bateson	4d.
246.	Ho! every one ...	G. C. Martin	4d.
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412.	Honour the Lord ...	J. Stainer	4d.
129.	Hosanna	O. Gibbons	3d.
43.	Hosanna ...	Sir G. A. Macfarren	3d.
657.	Hosanna to the Lord	Jordan	4d.
646.	Hosanna to the Lord	Luard-Selby	3d.
260.	How beautiful are the feet	Handel	3d.
691.	How blest are they	Tschaikowsky	4d.
321.	How excellent is Thy ...	Cowen	6d.
515.	How great is the loving	West	3d.
373.	How long wilt Thou	Oliver King	2d.
867.	Ditto	Jeremiah Clarke	3d.
647.	How lovely are ...	C. Salaman	3d.
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766.	I am Alpha ...	Ch. Gounod	3d.
539.	I am Alpha ...	J. V. Roberts	3d.
623.	I am He that liveth	T. Adams	4d.
664.	I am the Resurrection ...	Croft	3d.
662.	I am the Resurrection	R. Rogers	4d.
268.	I am well pleased	J. Rheinberger	3d.
120.	I beheld, and lo ...	Dr. Blow	6d.
280.	I beheld, and lo	Elvey	6d.
496.	I came not to call	C. Vincent	3d.
207.	I cried unto the Lord	Dr. Heap	4d.
537.	I declare to you ...	Cruickshank	4d.
168.	I desired wisdom ...	J. Stainer	6d.
230.	I did call upon the Lord	Pattison	4d.
117.	I have set God ...	Dr. Blake	6d.
420.	I have set God	Hamilton Clarke	4d.
130.	I have set God ...	J. Goldwin	3d.
122.	I have surely built ...	Dr. Boyce	4d.
219.	I have surely built	T. T. Trimnell	4d.
590.	I heard a great voice	G. F. Cobb	3d.
396.	I heard a voice	Sir John Goss	2d.
903.	I looked, and behold	H. Willan	3d.
171.	I saw the Lord ...	J. Stainer	6d.
114.	I was glad ...	T. Attwood	4d.
32.	I was glad ...	... Sir G. Elvey	3d.
79.	I was glad ...	...C. E. Horsley	6d.
743.	I was glad ...	C. H. H. Parry	4d.
379.	I was glad ...	T. T. Trimnell	4d.
119.	I was in the spirit ...	Dr. Blow	6d.
205.	I will alway give thanks	Dr. Clarke	3d.
874.	I will cry unto God ...	H. J. King	3d.
73.	I will cry unto God	Dr. Steggall	3d.
502.	I will extol Thee	C. M. Hudson	4d.
29.	I will give thanks ...	J. Barnby	4d.
156.	I will give thanks ...	E. J. Hopkins	6d.
568.	I will give thanks ...	Mozart	2d.
915.	I will give unto him ...	H. Blair	2d.
674.	I will give you rain	H. W. Wareing	4d.
225.	I will go unto ...	Dr. Gauntlett	2d.
591.	I will go unto the altar	C. Harris	3d.
437.	I will greatly rejoice	Cruickshank	4d.
495.	I will lay me down	A. C. Edwards	3d.
195.	I will lay me down ...	H. Gadsby	2d.
209.	I will lay me down ...	Dr. H. Hiles	3d.
739.	I will lift up mine eyes	D. S. Smith	3d.
394.	I will love Thee ...	Kingston	4d.
126.	I will love Thee, O Lord	J. Clark	4d.
760.	I will magnify Thee	W. H. Bell	4d.
78.	I will magnify Thee	J. B. Calkin	4d.
27.	I will magnify Thee	Sir John Goss	3d.
633.	I will magnify Thee ...	F. Iliffe	4d.
405.	I will magnify Thee	Oliver King	4d.
780.	I will magnify Thee	E. M. Lee	3d.
886.	I will magnify Thee	Palestrina	3d.
153.	I will magnify Thee ...	J. Shaw	3d.
154.	I will mention ...	Sir A. Sullivan	3d.
790.	I will not leave you	W. Byrd	3d.
575.	I will not leave you ...	B. Steane	2d.
519.	I will open rivers	E. Pettman	3d.
371.	I will set His dominion	H. W. Parker	4d.
100.	I will sing a new song	Dr. Armes	8d.
608.	I will sing of the mercies	J. Booth	3d.
134.	I will sing of Thy power	Greene	4d.
192.	I will sing unto the Lord	Wareing	3d.
6.	I will wash my hands	Hopkins	3d.
710.	If any man hath not	H. W. Davies	4d.
819.	If Christ be not raised	Macpherson	4d.
825.	If the Lord Himself	W. Child	3d.
758.	If the Lord Himself	Walmisley	6d.
53.	If we believe that Jesus died	Goss	1½d.
544.	If ye love Me ...	... B. Steane	2d.
453.	If ye love Me	H. W. Wareing	3d.
789.	If ye then be risen	Ivor Atkins	4d.
469.	If ye then be risen (S.A.)	M. B. Foster	3d.
58.	If ye then be risen ...	Dr. Naylor	3d.
61.	In Christ dwelleth	Sir John Goss	3d.
913.	In divers tongues ...	Palestrina	2d.
619.	In every place incense	John E. West	3d.
655.	In heavenly love ...	H. Parker	3d.
403.	In my Father's house	Crament	3d.
777.	Ditto	H. Elliot Button	3d.
102.	In sweet consent ...	E. H. Thorne	3d.
278.	In that day ...	... Sir G. Elvey	4d.
802.	In that day (Christmas)	Bridge	3d.
720.	In the beginning	C. Macpherson	4d.
582.	In the beginning ...	F. Tozer	4d.
890.	In the day shalt	H. W. Wareing	3d.
385.	In Thee, O Lord	S. C. Taylor	3d.
33.	In Thee, O Lord ...	B. Tours	3d.
148.	In Thee, O Lord ...	J. Weldon	3d.
338.	In the fear of the Lord	J. V. Roberts	3d.
659.	In the Lord ...	C. Macpherson	4d.
282.	In the Lord ...	Sir R. Stewart	6d.
467.	Is it nothing (S.A.)	M. B. Foster	3d.
571.	Ditto (4 voices)	M. B. Foster	3d.
725.	Is it not wheat-harvest	T. Adams	3d.
91.	It came even to pass	Ouseley	4d.
180.	It is a good thing ...	J. Barnby	6d.
231.	It is a good thing	T. M. Pattison	4d.
215.	It shall come to pass	Dr. Garrett	6d.
788.	Jesus Christ is risen to-day	Gaul	4d.
455.	Jesus Christ is risen	Oliver King	4d.
908.	Jesu, Lord of life and glory	Elgar	3d.
397.	Jesu, lover of my soul (Male)	F. Iliffe	2d.
907.	Jesu, meek and lowly...	Elgar	3d.
654.	Jesu, Thou joy ...	E. H. Davies	3d.
844.	Jesu, Thou sweetness	H. J. King	3d.
904.	Jesu, word of God incarnate	Elgar	2d.
548.	Joy in harvest ...	... B. Steane	3d.
7.	Judge me, O God ...	Mendelssohn	1½d.
677.	Just Judge of Heaven ...	Garrett	6d.
614.	Justorum animæ ...	... Byrd	3d.
179.	King all glorious ...	J. Barnby	6d.
581.	Kings shall be thy	G. C. Martin	3d.
425.	Lead, kindly Light ...	R. Dunstan	3d.
528.	Lead, kindly Light	C. L. Naylor	4d.
589.	Lead, kindly Light	D. Pughe-Evans	3d.
37.	Lead, kindly Light...	J. Stainer	4d.
706.	Let all the world	C. W. Jordan	4d.
132.	Let God arise	... Dr. Greene	6d.
375.	Let God arise	T. T. Trimnell	4d.
346.	Let my complaint (Male)	Thorne	3d.
857.	Let my complaint	Arthur Batten	2d.
509.	Let not thine hand...	J. Stainer	3d.
807.	Let not your heart	Eaton Faning	3d.
438.	Ditto ...	M. B. Foster	3d.
438.*	Ditto (8 v.)	M. B. Foster	3d.
795.	Let the heavens be glad	H. M. Higgs	4d.
226.	Let the peace of God	J. Stainer	4d.
565.	Let the righteous ...	R. F. Lloyd	3d.
328.	Let the words of my	A. D. Culley	3d.
494.	Let Thy merciful ears	W. B. Bell	2d.
308.	Let us now praise (Male)	Thorne	3d.
96.	Lift up thine eyes ...	Sir John Goss	6d.
897.	Lift up your heads	O. Gibbons	3d.
18.	Ditto ...	J. L. Hopkins	1½d.
409.	Ditto	S. Coleridge-Taylor	3d.
847.	Ditto ...	William Turner	2d.
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The Musical Times.

JUNE 1, 1909.

HENRY WATSON.

THE MAN: THE BOOKS: THE INSTRUMENTS.

Life's experiences are often dearly bought by the coins of poverty and hardship. But when to the purchase-money are added brains, character, perseverance, thrift, and true-heartedness—the gilt-edged securities of personality—then the investment is sure of dividends that cannot be estimated in mere pounds, shillings and pence. It is possible for a man to be born too rich, or even too clever, to make his way in the world. On the other hand there are countless instances of men who have glorified poverty and dignified honest toil by their well-gotten success in life and the benefits they have conferred upon the community. Such a man of sterling worth, honoured and honourable in his calling, forms the subject of this biographical sketch.

THE MAN.

Henry Watson was born at Burnley on April 30, 1846, of humble but musical parents. His father was an overlooker in a factory, and played the serpent and the trombone in the local band. One of the boy's earliest musical recollections is holding cards of music in the street and at band practices for his father to play from, whereby Master Henry became a living music-desk. Like many another Lancashire operative, his grandfather was a musical man and quite an authority in his small way. At the age of three, Henry lost the most precious treasure that a child can possess—his mother. Soon afterwards his father married again, and the family removed to Accrington. There Henry passed the tenderest years of his childhood. He was allowed to run wild, he hated school, and his surroundings were the very antithesis of culture. But music, the divine art, saved the boy from a career that might have been disastrous. At the age of nine he received the present of a dulcimer. This simple instrument absolutely fascinated him. He taught himself to play it, and, writing down the names of the airs he learned by ear, he soon compiled a list of some 300 tunes to choose from. Shortly afterwards music took a stronger hold of his affections. 'I was about ten or eleven years old,' Dr. Watson says, 'when I received the only pianoforte lessons I ever had. They were given me by Thomas Hargreaves, of revered memory, and a teacher—formerly an engraver—of Accrington, on an old square pianoforte of five octaves, which cost me less than £5. The fees, fifteen shillings a quarter, had to be scraped together somehow or other. My inventive propensities must have developed early, because nothing pleased me better than to take the old instrument to pieces, to repair the action, and to add new strings, &c. I soon became known as an accompanist. At local fairs and functions I was paid seven and sixpence a night to play solos and accompaniments in public-houses, playing away till one o'clock in the morning, amid surroundings not the most refined.

HENRY WATSON AT THE AGE OF EIGHT.

At those free-and-easy sing-songs I had to vamp the accompaniments and symphonies to the songs. A man would come up to me and say: "Do you know so and so?" "Ay," I would answer in Lancashire fashion, and then we started off. Let me add that

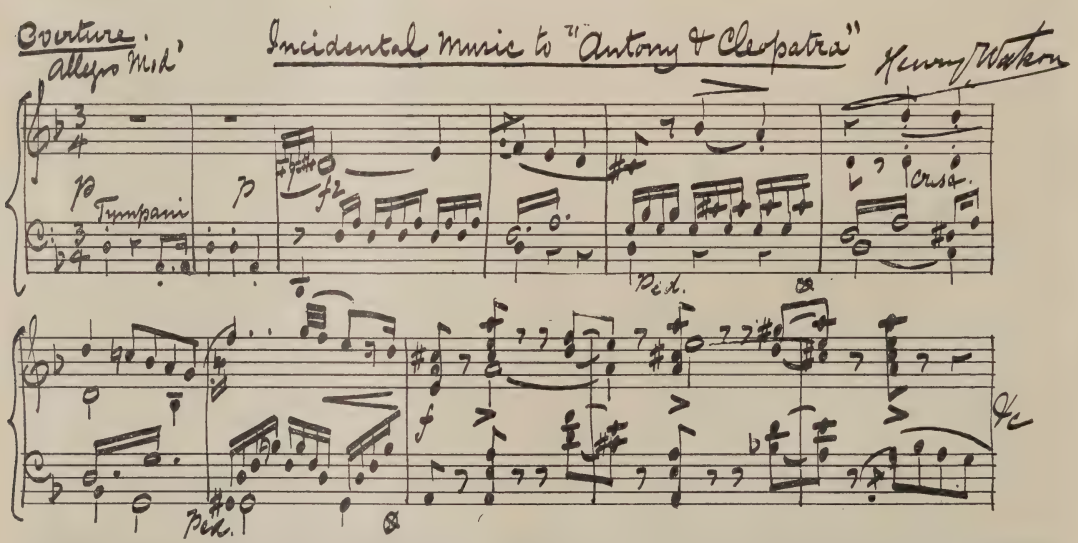
HENRY WATSON AT THE AGE OF FOURTEEN.

on Sundays the public-house music was always sacred!'

At the age of thirteen our hero went to a boarding-school for a short time, where, as an equivalent for fees, he helped with the music, but the master of the school died, and the boy

once more became adrift in the world. Towards the end of 1859—age thirteen—he obtained a situation as errand-boy in a music shop then recently opened at Blackburn. His wages were five shillings a week, out of which he had to pay his train fare daily from and to Accrington. His duties were to light the fires and sweep out the shop. An illuminating side, in another sense, to his menial avocations was his master's performance, on a Cadby grand pianoforte, of Thalberg's 'Home, sweet home,' which sent a thrill through the whole nature of the music-loving errand-boy.

'I had not completed my fourteenth year,' Dr. Watson recalls, 'when an unexpected and curious incident occurred in my career. One Monday night I was rehearsing a boy troupe of Christy Minstrels—of which I was the "boss"—at the home of one of the minstrels, when a messenger came asking me to play the pianoforte at a travelling panorama show (American Slavery) in the town. I rushed off at once, only to find that the entertainment—such as it was—had begun, and that someone was already "doing" the music. The proprietor of the panorama was a black man, a freed slave, the once well-known Box Brown. He had assumed the "Christian" name of "Box" to indicate the means by which he was smuggled from Virginia to Philadelphia. "I have got a blind man," he said to me, "to play the pianoforte; you can play the harmonium." This I did, with resultant orchestral effects. "Must I come again to-morrow night?" I asked. "Yes," said my good-natured employer, "the blind man can't see the scenes and you can." I duly obeyed, and played on the pianoforte all sorts of selections and songs—"I'm afloat," for instance, at a sea-picture—as the scenes were moved along, the blind man now officiating at the harmonium. The pay was only a few shillings a week, but I liked the work and the experience it gave me



FACSIMILE OF THE OPENING BARS OF AN 'OVERTURE' IN THE AUTOGRAPH OF THE COMPOSER.

At the end of the second week of the show I was asked if I would like to travel. I said "Yes," especially as I was to receive £1 a week and my travelling expenses—indeed, I considered myself a rich man, or I should say, boy, as I was only fifteen.

'From Accrington we went to Manchester, which has been my home for nearly fifty years. We started the "show" in a wooden shed behind an old second-hand bookstall, in Corporation Street, where the Trevelyan Hotel now stands. The wonderful stores of that bookstall held me fascinated by the hour together, and yielded me my first cheap musical purchases. It was the time of the cotton famine in Lancashire, and business was bad; but I was still able to send home some contributions to the household expenses. "Now," said Brown, "We'll try Yorkshire." But as trade was not flourishing in that neighbouring county, my employer decided to try the Channel Islands, a part of the world he had not "professionally" visited for some time previously. After three or four days spent in London, we started in a big circus building at Jersey on Easter Monday, 1860, subsequently visiting Guernsey and Alderney. After three months in the Channel Islands we toured in Cornwall, the native county of Mrs. Brown, to whose bonny little mulatto girl "Uncle Harry," as I was always called, gave frequent lessons in the toddling art. At Stonehouse we exhibited in the Town Hall, where I revelled in playing the big organ when illustrating the scenes. But a new phase in my life was being rapidly prepared for me.'

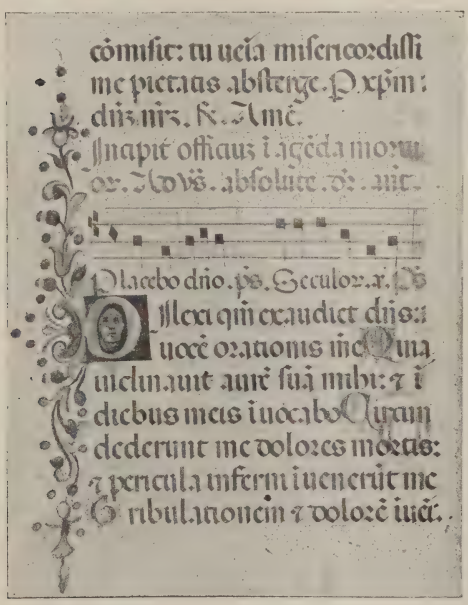
While on this panoramic tour in the closing months of 1860, young Watson received a letter from home requesting his return, as an opening had been found for him in the music-business of Messrs. Edward Henry & Co., Manchester. He was not altogether loth to return, for one of the many brass-bands of Lancashire operatives that tramped the country to raise the

Yours faithfully
Henry J. Watson

A ROOM IN DR. WATSON'S LIBRARY.

(Photographed specially for this article by Mr. Fred Ireland, Manchester.)

wind in a double sense during the cotton famine, had so thrilled him by its music as to make him feel homesick. After staying in London for a day on his return he went to Manchester. He left Euston at six o'clock in the morning, travelling by the only third-class train of the day, and the journey (188 miles) occupied exactly twelve hours, during which time he never tasted food. No wonder that he was glad to get home after his panoramic wanderings with the famous Box Brown. 'I began my apprenticeship with Henry & Co.,' Dr. Watson recalls, 'on New Year's Day, 1861. According to my indentures, I was to find my own food and clothing and to receive a wage of twelve shillings per week for the first year. I had a very varied experience during my four years' apprenticeship: tuning and repairing pianos and organs, showing off instruments, playing over songs and pieces to customers. I was much



FACSIMILE FROM AN ANTIPHONARIUM OF THE 14TH CENTURY.

FROM THE SIR THOMAS PHILLIPPS COLLECTION. ORIGINAL SIZE 6½ × 9¼ INCHES.

in request at concerts and entertainments. I played for "Pepper's Ghost," for Frederick Maccabe and Henry Irving; and, just to mix it a little, at De Jong's and the Gentlemen's Concerts. I also used to play over music to Charles Calvert in connection with his fine Shakespearean revivals, and I became more and more in demand for the "classical" requirements of dance music. For a week at a time I used frequently to play at dance parties night after night, from eight p.m. to three or four o'clock in the morning. At this exhausting work, in hot rooms, I sometimes earned as much as £12 per week, one half of which dropped into my own slender pocket. But as I was then the practical mainstay of the household this extra pay for night work proved specially acceptable. I wanted to aim at something higher, but my circumstances then compelled me to keep at this lower level.'

The opportunity for 'something higher' came in the year 1867, when the late Mr. Henry Wilson provided the chorus for Charles Calvert's Shakespearean performances at the Prince's Theatre, Manchester, Henry Watson accompanying at rehearsals. So excellent a theatrical chorus had he gathered together and skilfully trained, that the question was asked: 'Why not make a permanent society of this choir?' The answer to that interrogation was the formation of the Manchester Vocal Society, of which the first meeting was held in August, 1867, the first concert taking place on October 28 following. The earliest officers of the Society were Mr. B. St. J. B. Joule, president; Dr. J. Dixon Mann, vice-president; Mr. T. H. McCormick, secretary; Mr. Henry Wilson, a noted local teacher of singing, music director; and Mr. Henry Watson, accompanist. Very early in its career the Vocal Society's concerts were referred to in the *Musical Times*. In the issue of February 1, 1868, we read: 'It is worthy of mention that the Society consists of 30 members, with voices of great power and culture; who, without a conductor, sing with much precision and refinement the most difficult part-music.' In the following month (March, 1868), under 'Manchester,' another notice made mention of Dr. Watson's name, perhaps the first time it appeared in the columns of this journal:

> The Vocal Society gave its third Concert at the Hulme Town Hall, on Monday, the 10th ult., before a large audience. The programme was extremely well selected; most of the pieces being given for the first time in Manchester. Amongst the most important novelties was Pearsall's ten-part song, 'Sir Patrick Spens'; this was given with marvellous precision, and an attention to light and shade quite surprising, considering that the Society has no conductor. It was enthusiastically encored. Barnby's 'Sweet and low' received a similar compliment, which it well merited, not only on account of the composition itself, but for the very chaste manner in which it was rendered by the choir. 'Tell me, my heart,' was sung with good taste by Mrs. Cowley Squier, who made her first public appearance on this occasion; she was exceedingly well received, and her song unanimously re-demanded. Miss M. Tomlinson, Messrs. Senior and Salt, were equally successful in their respective solos, and Mr. H. Watson accompanied with great discrimination. Altogether the Concert proved that the Manchester Vocal Society can maintain (without fear of deposition) the position it has gained of the first choral body in Manchester.

While Henry Watson was busy with his terpsichorean engagements, Mr. Wilson remarked to him: 'Why don't you get more work at concerts and less at dances? There is nothing at the end of this dance business.' Mr. Watson took the hint and relinquished his dance-playing engagements after several years' experience of that fatiguing work. At that time the subject of this biographical sketch was still assistant at Henry's music-shop in Manchester. In 1869 Mr. Hutchings, of Messrs. Hutchings & Romer, recommended him to an assistantship at Oxford, with Messrs. Russell & Co., the well-known music sellers in the University city.

The salary bait of £3 10*s.* a week proved so tempting that Henry Watson went to Oxford, where he remained about nine months. He returned to Manchester, and with the assistance of Mr. Joseph Bracewell, commenced a music business on his own account in partnership with Mr. William H. Bracewell; Miss Bracewell, afterwards Mrs. Watson, providing an interesting link in the relationship. A shop was opened in Market Place, and the business was carried on from 1870 to 1875, when the land on which the shop stood was sold for other purposes—at £84 per square yard. 'While still in business,' says Dr. Watson, 'I found myself gradually drifting into the profession of music, my name being so much before the public, yet I continued my theatrical experiences in connection with the choral work for the Shakespearean revivals and other performances. Indeed, I have to confess that I have appeared on the stage myself in the dignified part of the officer in "La Fille de Madame Angot." On another occasion I sang as one of the wooden-legged pensioners in Alfred Cellier's "Sultan of Mocha," produced at the Prince's Theatre, Manchester, November 16, 1874. I bought for £40 the copyright of that opera—of which the libretto was written by my old friend Mr. Albert Jarrett. My investment, let me own, was a very profitable one; I made all the pianoforte arrangements of the work; and after the opera had had its vogue, I sold the copyright in it to a firm of London music-publishers for a remunerative sum. At that time, in addition to rapidly-increasing teaching engagements, I had a good pianoforte-tuning and repairing connection; I could turn my hands to anything honest; in fact, if I was not the master of one trade I was the Jack of many.'

His degrees in music came about in a sort of haphazard way. In 1878 he was accompanist at the concerts given by Mr. De Jong, at Blackpool, for the season May to September. Here he again met Dr. Henry Fisher, who had previously been one of his fellow-apprentices at Henry & Co.'s music shop. At that time Dr. Fisher was having his exercise for the degree of doctor of music publicly performed in Blackpool. 'Why don't *you* go in for a degree?' he asked his friend Watson, who replied, 'I have never studied harmony and counterpoint, but I'll try.' With that indomitable pluck and untiring energy which have characterized him throughout the whole of his strenuous life, he set to work at once to work up for the degree of Bachelor of Music at Cambridge. In this connection he does not forget to express his obligations to Dr. Fisher, whose friendly aid in his studies he speaks of as invaluable. In the first examination he came out with honours among the first half-dozen of the seventy-six candidates who went up. Not a little of his success was due to the way in which he had assimilated Bach, and gathered information from the self-study of other composers. He took his Mus. Bac. degree in 1882. The Doctor's degree was not obtained without some difficulty and disappointment in regard to the exercise. He ultimately wrote a 'full-blown oratorio,' consisting of seventeen numbers, all of which, except the overture, satisfied the examiners (Macfarren, Stanford, and Leslie). Nothing daunted, but encouraged by Macfarren's remark—'This man can do better'—he rewrote the overture, sitting up all one night to do it, with the result that he obtained the degree of Doctor of Music in 1887.

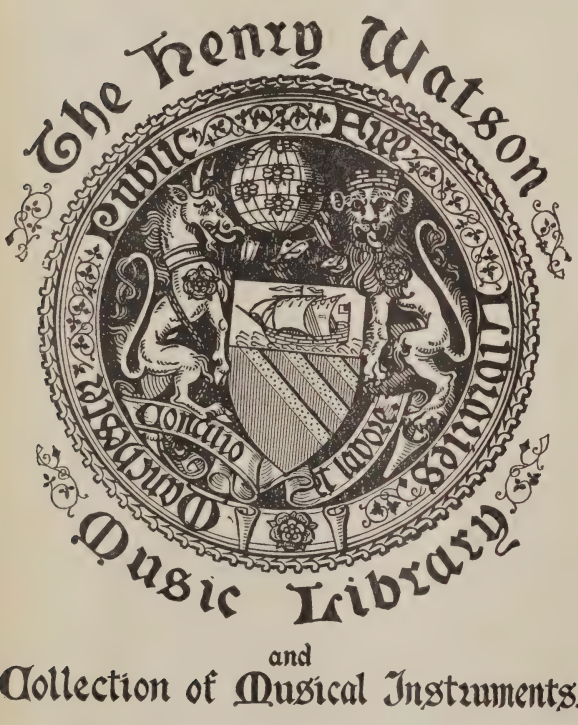
For many years Dr. Watson's teaching engagements have been restricted to singing pupils. 'I never had a singing-lesson, as such, in my life,' he says. 'But I have always kept my eyes and ears open, and in so doing have learned all I know from my long and varied experience as an accompanist of singers, good, bad, and indifferent. Am I wrong in assuming that there are some of each sort?'

PHOTOGRAPH OF A MEDALLION OF MADAME MALIBRAN.

FROM THE ORIGINAL IN THE HENRY WATSON MUSIC LIBRARY.

One of the only two authentic busts of Madame Malibran in existence, was modelled by her second husband—De Beriot—and is now at the Théâtre des Italiens, Paris. The other, photographically reproduced above, is the work of William Bally, a sculptor residing in Manchester at the time of Malibran's death, which occurred during the Festival there in 1836. De Beriot, her husband, left Manchester almost before the breath was out of his wife's body, leaving very positive instructions that no drawing, sketch, or death-mask was, under any circumstances, to be taken of the deceased. By some means, however, Bally contrived to circumvent this injunction, and from a mask he then took, made this beautifully executed medallion. It was bequeathed to Mr. John Meadowcroft, who left it to his nephew, Mr. John Towers, formerly of Manchester, in whose possession it was most carefully preserved, until in August, 1908, it was purchased for the Henry Watson Music Library.

At the opening of the Royal Manchester College of Music in the year 1893, Dr. Watson was appointed professor of the choral and ear-training department of that excellent institution, an office which he still holds. His choral conducting experiences have been remarkable. He is specially proud of having held the office of music director of the Gentlemen's Glee Club, Manchester (founded in 1830), for a longer period — sixteen years — than any of his predecessors. Except during his temporary absence at Oxford for a few months, he has been connected with the Vocal Society (Manchester) since its foundation in 1867, first as accompanist and since 1885 as director of the music. He is also conductor of the Stockport Vocal Union, an office he has held for twenty-nine years. In addition



THE BOOK PLATE OF THE LIBRARY.

to the foregoing appointments, he formerly conducted the Stretford Choral Society, the Accrington Choral Society, the Athenæum Musical Society (Manchester), the Cheetham Glee and Choral Union (Manchester), and the Chorley Choral Society. At one time he was conductor of eight different choral societies, the duties of which necessitated the preparation of forty-two different programmes every season. At a recital in the Free Trade Hall of his opera 'Fair Rosine,' composed for and first performed by the Manchester Amateur Dramatic Society, in November, 1882, the members of these Societies, numbering nearly 400 voices, combined to furnish the chorus.

As an organist—entirely self-taught, by-the-way—Dr. Watson's ecclesiastical career covered a period of thirty-three years, exclusive of the time when, as a boy aged eleven, he deputised at Accrington Parish Church. The following is a list of the church appointments he has held: St. Mary's, Droylsden, near Manchester; Bank Street Chapel, Bury; deputy organist of St. Clement's, near Oxford; organist to Lord Ellesmere, at Worsley; St. Paul's, Manchester; Wesleyan Chapel, Higher Broughton; St. John's, Higher Broughton; St. Paul's, Kersal Moor; St. Peter's, Manchester, in succession to Mr. B. St. J. B Joule and Mr. William Goldthorpe; Congregational Church, Palatine Road, Withington, near Manchester.

Dr. Watson is lecturer on musical history and instruments at Victoria University (Manchester). He has lectured there and elsewhere on Shakespeare from the musician's standpoint; Musical composers and their characteristics; the Violin and its ancestors; Thomas Mace and Musick's Monument; and early English viols. His compositions include the opera 'Fair Rosine,' Psalm of Thanksgiving, Shakespearean cantata, ballads from Judge Parry's 'Fairy tales,' and incidental music to 'Antony and Cleopatra,' &c.

THE BOOKS.

Forty years ago Dr. Watson began the formation of his great music library with one or two volumes of Novello's oratorios, which stood on a tiny shelf, on the top of his cottage pianoforte. Now the volumes number more than 30,000! If, like Dominie Sampson, the reader is disposed to exclaim 'Pro-di-gi-ous!' what will he say on learning—if he does not already know—that Dr. Watson, by a deed executed in 1899, has given the whole of his splendid collection of music and musical literature to the Corporation of Manchester for the use of the public for ever! At present the volumes are located in the generous donor's own house—No. 30, Chapel Street, Salford, where he has lived for thirty-nine years—and in the adjoining house which has been taken by the Corporation of Manchester for the purpose. In the deed of gift Dr. Watson stipulates that he shall retain the control of the books so long as he continues to exercise his profession; but the volumes are always accessible to students who wish to consult them. Some day they will be deposited in a building, the site and character of which are now being discussed, which shall be worthy of this splendid collection and of the city which is so fortunate as to be the possessor of so munificent and public-spirited a gift as the 'Henry Watson Music Library.'

Asked to relate any special incident in his book-collecting experiences, Dr. Watson takes down from his shelves what were the original contents of two vellum-bound volumes. 'These,' he says, 'had been thrown aside, as they were considered by their former owner to be of little or no value. Instead of being destroyed, however, it was suggested that they should be handed over to Mr. G. W. Bebbington, of Knutsford, who eventually submitted them to me; at the same time he asked me to accept them, with a request that they should be added to the Music Library. The two volumes

THE ROYAL MANCHESTER COLLEGE OF MUSIC.
A CORNER OF THE LEES HALL WHERE SOME OF THE MUSICAL INSTRUMENTS ARE EXHIBITED.

originally consisted of the following eight books. They are now bound separately, and you may like to take a note of their titles:

John Dowland, 1st, 2nd, and 3rd Books of Songs, 1603, 1600, and 1603, respectively.
John Dowland, Lachrymæ, or Seaven Teares figured in seaven passionate Pavans [1605.]
Captain Hume, Poeticall Musick. 1st and 2nd Books. 1607.
Captain Hume, Musicall Humors. 1605.
Robert Jones, 2nd Book of Songs. 1601.

Within the limits of space it is only possible to give the subjoined summary of the contents of the Henry Watson Music Library:

Ancient and Modern MSS. of the 14th, 15th, 16th and 17th centuries.
Autographs of music by Henry Purcell, Blow, Aldrich, Jeremiah Clarke, Nares, Wesley, Mendelssohn and others.
Sixteenth and 17th century English and Foreign printed works, by Cochlaeus, Glareanus, Zarlino, Aristoxenus, Orlando di Lassus, Meibom, Marenzio, Tigrini, Preatorius, Pachelbel, Byrd, T. Watson, Yonge, Morley, Farmer, Dowland, R. Jones, Captain Hume, Daman, Este, Tomkins, Lawes, Simpson, Purcell, Locke, Blow, and many others.
English Psalter (Sternhold & Hopkins). Thirty-eight Editions, dating from 1572 to 1679.
Complete Editions of the works of Orlando di Lassus, Palestrina, Bach, Handel, Purcell, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Chopin, Brahms, Berlioz, Coussemaker, Proske, &c.
The Plainsong and Mediæval Music Society's publications (complete).
A large number of 18th century works, too numerous to mention in detail.
Denkmäler der Tonkunst in Österreich, 29 Vols.
,, ,, ,, Bayern, 16 ,,
,, Deutscher Tonkunst, 37 ,,
Collections of Old Church Music and Psalmodies.
The standard works on Musical History, Theory and Biography.
Full Orchestral Scores and Parts.
Chamber Music in Scores and Parts.
Complete sets of the principal Musical Periodicals of this and the last century.
Miscellaneous Collection of Folk-Songs, Books on Church Bells, Analytical Programmes, Opera Libretti, Church Services, Anthems, Choruses, Cantatas, Oratorios, Operas, Madrigal, Glees, Part-Songs, &c.

THE INSTRUMENTS.

The instruments of various times and countries which Dr. Watson has collected, and which he has presented to the Royal Manchester College of Music and to the Corporation of Manchester, are about 300 in number. A brief description of those exhibited at the College is contained in the following preface, written by Mr. Stanley Withers, Registrar of the College, to the printed catalogue: 'In 1900 Dr. Watson made over to the College the musical instruments which have ever since been a familiar and ornamental feature of the Lees Hall of the College. His belief was that this collection would serve a useful educational purpose in an institution devoted to the cultivation of music.

'The collection already contains examples of the musical instruments of many countries and races, and ranges in æsthetic interest from the crude efforts of aboriginal savages to the highly-wrought products of eastern craftsmanship. But, rightly viewed, all the instruments have an interest of their own, irrespective of the degree of artistic invention that has gone to their creation, because the most primitive in form and the most elaborate have this

in common, that they represent the conscious efforts of their makers to express musical ideas and musical emotions.

'Chiefly noteworthy, perhaps, are the old English instruments, which embrace a period of several centuries and are now quite obsolete. The value of the collection, however, is historic rather than antiquarian. Quaint and curious instruments have not been sought after so much as early examples of typical ones in modern use. By this means students are enabled to trace the development of familiar instruments from their rude beginnings to the artistic excellence of the present day. The growth of the pianoforte, for example, may be studied in its various stages, from the primitive dulcimer, through the virginal, clavichord, spinet and harpsichord, to the square piano, the immediate forerunner of the modern grand. In the set of old English viols may be seen the precursors of the violin, viola and violoncello. The collection also illustrates the evolution of several types of wood-wind and brass instruments in common use. It is hoped that in course of time it may be enriched by specimens of most of the representative instruments known to have been used by man.

No better conclusion to this remarkable life-story of Dr. Watson could be found than that furnished by his old friend, Mr. Albert Jarrett, who writes:

'I have known no one who more fully and peculiarly has possessed and reflected the harmonious and cheery spirit of music than my friend; no one less afflicted with the impulses that stifle effort under the pressure of cynical criticism; and no one more sympathetic towards those who either earnestly practise music's art, or honestly love it. The part of foster-father, indeed, is the rôle which Dr. Watson has played towards music in Manchester; and the leavening influence that such advocates, teachers and exemplars as he exert upon any art cannot well be calculated because it cannot at all be traced.

'The charm of my friend's character is heightened by the modesty which makes him unconscious of it. The cheery unction in him to which I refer ultimates in and garnishes that saving grace, a bountiful humour. And the humour is all the more attractive because it does not leap out of itself in professionally studied flashes, but bubbles up continuously, to enliven, and to cast its pleasing spell upon all my friend's personal relationships. Dr. Watson by no means belies the theory that good nature goes hand in hand with good humour. His crowning act of generosity in presenting his splendid library and collection of instruments for public possession and service the world knows all about; but the world does not know, and never will know, what manifold aid —"all for love and nothing for reward"—he has rendered to the cause of music in Manchester: to those who study it, to those who search the highways and the byways of its history, and to those who appeal to it in charity's frequent name.

'I do not know when my friend is most interested and most interesting—with his choirs, with his books, with his camera, or with his lathe and tools. His books are ranged and cribbed in shelves and devices of his own fashioning. His harpsichords could tell many a tale of his industrious ingenuity. The time-pieces of his household are as aggravatingly rhythmical and accurate of beat as metronomes, and his own humour saves me in the small exercise of mine when I address him as "Sam Slick, the clockmaker."

'But sometimes when he is lovingly turning his concerts to the exploration of old-time music and musical instruments, when the capture of some fresh treasure for his library absorbs him, or when some neat and serviceable mechanical making or repairing delights him, then, rather than Haliburton's hero, he calls dear old Thomas Mace to my mind, prompting me to think that sympathy of gifts and feelings—happily not of fortunes—explains his admiration of, and love for, the enthusiastic author of "Musick's Monument." In brief, let me say that Manchester has a fortune in the gifts of personal worth and intrinsic value in my friend Henry Watson.'

THE DRUM IN ENGLISH LITERATURE.

Looking back through the long years of English literature, it would almost seem that men of letters have prided themselves on their ignorance of music. Wolcot, the poet, who wrote the words of some songs set by Jackson of Exeter, confessed, 'I scarcely know the oboe from the double drum'; and the history of music in literature is for the most part a record of neglected or despised opportunities. In prose there has been no one to do for music what Pater did for painting in his 'Studies in the Renaissance'; nor have poets, with the exception of Browning, gone beyond references of a general character.

The word 'drum' does not appear to have been in common use until the latter half of the 16th century. The earliest reference given by Sir James Murray is to the 'Records of the Borough of Nottingham' for 1540-1, search among which yielded the two following entries in the 'Peymentes for the Sodyourez' [soldiers]:

> Item to Damport, telyor, for pleying of hys drome afore Master Mayre and ye men yat he toke muster of at Chapel Barre ... ... vjd.
> Item to Dampforthe, telyor, for pleying of the drome an other tyme befor Master Mayre ... ... xijd.

It is interesting to notice how rapidly the market value of Mr. Davenport's art rose; it may be conjectured that by the date of the second performance he had attained the rank of a 'star.' In those days everything unusual was popularly invested with properties more or less supernatural; and perhaps even the sartorial drummer's thwackings were listened to with a reverence impossible in a more material age. Bacon's laborious attempt to explain the 'action' of the drum in precise terms is worth quoting as an instance of the state of acoustical knowledge at that time. It occurs in

'Sylva Sylvarum,' in the section majestically entitled, 'Experiments in consort touching the magnitude and exility and damps of sound.' 'In drums,' remarks the great philosopher, 'the closeness round about, that preserveth the sound from dispersing, maketh the noise come forth at the drum-hole far more loud and strong than if you should strike upon the like skin extended in the open air.' Lesser men had probably already come to the same conclusion.

One of the earliest allusions to the drum is also one of the most fascinating and suggestive. The word is found in Shakespeare's plays seventy times—in most instances without a qualifying epithet; but here and there his regal touch is manifest in some such memorable phrase as 'the spirit-stirring drum' or 'loud, churlish drums.' And in the Fourth Act of 'Antony and Cleopatra' there occurs a phrase that has been the subject of much conjectural emendation: 'Hark! the drums Demurely wake the sleepers.' The scene is a camp at dead of night, and the strategy of the situation demands a reveille of subdued character, so that the enemy may not be aroused. It is quite likely, too, that in the early 17th century the reveille in the English Army was of the same measured and solemn character as it is known to have been in the Low Countries. In this light, the use of 'demurely,' with its peculiar *timbre*, is one of those touches that reveal Shakespeare's unapproachable sovereignty, and are worth volumes of commentator's notes.

Only one other passage appears worthy of mention by the side of this: it is taken from 'The Egoist,' and is as incisively comic as that of Shakespeare is suggestively profound. Of Sir Willoughby Patterne in conversation with the learned and orotund father of Clara Middleton, Meredith says, 'He was about as accordingly coupled with Dr. Middleton in discourse as a drum duetting with a bass-viol; and when he struck in he received correction from the pedagogue-instrument. If he thumped affirmative or negative, he was wrong.' It would be interesting to know whether Meredith refers definitely to the kettle-drum: 'thumped' seems to indicate that he does.

Among the few references to the drum that are more than casual, is the humorous episode in 'Waverley' of the beating of the 119th Psalm. It will be remembered that, just as a certain major was about to begin a third bottle of Burgundy, the sound of a drum was heard 'beating no measured martial tune, but a kind of rub-a-dub-dub, like that with which the fire-drum startles . . . The drummer . . . commenced with "Dumbarton's Drums," when he was silenced . . . and commanded to beat the 119th Psalm. As this was beyond the capacity of the drubber of sheep skin, he was fain to have recourse to the inoffensive row-de-dow, as a harmless substitute for the sacred music . . . .' Is it possible that this incident—if not the length of the Psalm!—suggested to Tennyson the line, 'At last he beat his music out'?

Southey mentions a most miraculous drum at Brousa that was said to sound of itself every night—an Æolian drum, it might be called. Finally, a curious inquiry was raised in *The Athenian Oracle*, a magazine started in the early years of the 18th century for the discussion of all kinds of questions. It was asked why the drummers of Namur almost invariably escaped injury, though continually under fire. The reply was to the effect that they carried their drums before them, and the shots that went in at one side seldom came out at the other. Thus may musical instruments, like pocket Bibles, be the means of saving life.

H. B.

Occasional Notes.

An interesting sequel to the article on Newark and Dr. John Blow in our last issue is furnished in the recently-published volume 'The King's Musick: a transcript of records relating to music and musicians (1460-1700).' In the Lord Chamberlain's accounts, under date July 4, 1661, we read: 'Warrant for the payment of £23 16*s.* 9*d.* to Henry Cooke, master of the children of the Chappell, for fetching five boys from Newarke and Lincolnie for his Majesty's service.' As Master John Blow became one of the children of the Chapel Royal, it may be assumed that he was one of the five boys whom Captain Cooke, as the master of the children was called, raided at Newark and Lincoln. Moreover, the date admits the assumption, as John Blow was then twelve years old. His voice appears to have broken in May, 1665, as a warrant of that date mentions him and Pelham Humphryes as being among the 'children whose voices are changed and are to go from his Majesty's Chappell.' Dr. Blow himself ultimately became Master of the Children. In that capacity he also requisitioned boys for the Chapel Royal by virtue of a royal warrant which permitted such practices. On March 8, 167$\frac{8}{9}$, an 'Order' was made for the payment to him for the following items:

	£	s.	d.
For the children learning on the lute ...	30	0	0
For those learning on the violin	30	0	0
For those learning on the theorbo	30	0	0
For fire and strings in the musick room in the Chappell	20	0	0
For ruled paper penns and inke	2	10	0
For strings for the lutes and theorboes ...	5	10	0
	£118	0	0
For 8 days going to Salisbury and bringing a boy from thence	6	0	0
	£124	0	0

Signed: Jo. BLOW.

A warrant, dated December 5, 1677, is for the payment of £120 3*s.* for similar duties, &c., as in the first of the above accounts, and for 'the cure of a broaken legg of one of the children.'

According to *Le Ménestrel*, a choir of fifty Indians recently performed 'The Messiah' at Port Samson [? Port Simpson], in British Columbia. The soloists were of the same race, and the event is said to have attracted a crowded audience in which natives from the neighbouring districts preponderated. 'The success of the work was very great with this audience of Red Skins,' writes *Le Ménestrel*, 'of whom we know chiefly from novels, and whom we imagine to be without culture.'

Mr. John Arthur Rodgers, assistant-conductor of the Sheffield Amateur Musical Society—whose recent concert is noticed on p. 383—was born at Sheffield on January 7, 1866, and has passed his life in that choral-famed city. After having received his general education at the Sheffield Royal Grammar School, he studied music—organ, pianoforte and harmony—first, with Mr. J. W. Phillips, with whom, in another capacity, he is now so happily associated, and next for five years under Mr. E. H. Lemare, then organist of the parish church. He afterwards took some lessons in pianoforte-playing from Mr. Frederick Dawson. Mr. Rodgers held the office of organist successively at St. Jude's (Eldon) and St. Barnabas' churches. During the past sixteen years he has successfully discharged similar duties at St. Mary's, one of the largest and most prosperous churches in Sheffield. His skill as a trainer of church choirs is shown in the excellent singing of the voluntary choir (fifty voices) and in the long line of gifted solo boys who have come under his tuition at St. Mary's. A busy teacher in several branches of music, the versatility of Mr. Rodgers finds an outlet in various directions.

MR. J. A. RODGERS.

ASSISTANT-CONDUCTOR OF THE SHEFFIELD AMATEUR MUSICAL SOCIETY.

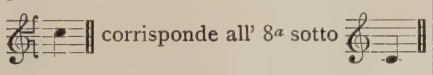
(*Photograph by Mr. Henderson, Fargate, Sheffield.*)

For seven years he has conducted the Sheffield Glee and Madrigal Society; he is a member of the selection and chorus committees of the Sheffield Musical Festival, and of the testing sub-committee; and he has acted as adjudicator at competition musical festivals. Since 1896 he has held the important post of musical critic of the *Sheffield Daily Telegraph*, in which his column of musical notes, week by week, is an attractive feature; and he contributed the annotations to the programme-books of the last Sheffield Festival. Mr. Rodgers, who is a Licentiate of the Royal Academy of Music and an Associate of the Royal College of Music, finds relaxation in amateur theatricals, foreign travel, golf and bicycling. A good all-round musician and a man of cultured tastes, he worthily maintains all the best traditions of Yorkshire music in his native city of Sheffield.

English composers of operas, or of sacred dramas, may take heart when they consider the failure of Dr. Camille Saint-Saëns to get his early operas performed, and this in spite of there being at that time three subventioned opera houses in Paris. His first four-act opera, 'Le Timbre d'argent,' accepted at one time or another by three managements, did not obtain a representation until February 23, 1877, at the Théâtre Lyrique, Paris, when it was produced with but moderate success. His one-act opera, 'La Princesse jaune,' produced on June 12, 1872, at the Opéra Comique, was a failure at the time, though we believe it has since been revived there with success. His best stage work, the sacred drama 'Samson et Dalila'—the libretto by the composer's cousin, Ferdinand Lemaire—was completed in 1872. Two years later the second act was sung at the country house of Madame Viardot-Garcia—to whom the work is dedicated—the singers being the hostess herself, MM. Nicot and Auguez. On the recommendation of Liszt, 'Samson et Dalila' (complete) was produced at Weimar, on December 2, 1877, an excellent German translation having been made by Richard Pohl. Eduard Lassen, Liszt's successor there, conducted. Frl. von Muller and Herr Ferenczy sang as the hero and heroine, and, according to M. Pougin, Herr von Milde, in spite of his years, was remarkably good as the High Priest. Its success was immediate, so much so that performances were given in other German cities, inclusive of Hamburg, in 1883, with Rosa Sucher as Dalila. In Paris selections were given, but only at concerts.

Immediately before the production of Saint-Saëns's 'Ascanio' at the Opéra, 'Samson et Dalila' was first performed in France, on March 3, 1890, at the Théâtre des Arts, Rouen, under the management of M. Henri Verdhurt, with Mlle. Bossy, MM. Lafarge and Mondaud as soloists. On account of its great success, Verdhurt performed the work at the Eden Theatre, Paris, on October 31 of the same year (1890), with Mlle. Bloch, Talazac and Bouhy as soloists. On November 23, 1892, 'Samson et Dalila' was mounted at the Opéra under Bertrand, with Madame Deschamps-Jehin, Vergnet and Lassalle as principals, and with Mlle. Laus as principal dancer, this time with triumphant success. Since then the sacred drama has never been absent from the repertory. Its one-hundredth performance was given in 1898, and up to 1906 it has been played no fewer than 227 times. Its popularity is none the less with the management by reason of its comparative shortness, which enables it to be utilised as a 'curtain-raiser' for a three-act ballet, a distinction it shares with 'Rigoletto,' 'Der Freischütz' and even 'La Favorita.'

In England 'Samson et Dalila' was first sung in its entirety but as a concert work on September 25, 1893, at the Promenade Concerts, Covent Garden Theatre, under the direction of Mr. (now Dr.) F. H. Cowen, with Miss Edith Miller and Mr. Bernard Lane as the hero and heroine respectively, the two artists replacing at short notice Mlle. Sanz and Lafarge. M. Eugène Oudin was the High Priest and Mr. McGrath the old Hebrew. Its real success, however, in this country was on December 3, 1896, when the work was given at the Queen's Hall under Mr. Alberto Randegger, with Madame Brema, Mr. Edward Lloyd and Mr. Andrew Black as the principal soloists, since which time the work has become popular in the concert-room. The first stage representation of the opera in this country, at Covent Garden, on April 26, is referred to on p. 385.

Students of music cannot fail to be interested in any new method of printing orchestral scores, especially in regard to the transposing instruments thereof. Messrs. Ricordi are publishing in miniature scores the whole of Beethoven's symphonies, the method adopted removing all difficulty of key transposition. In a letter accompanying the first and second Symphonies sent us for review, the publishers state 'the chief feature of this edition is that the parts for the "transposing instruments" have been translated so as to show directly the exact pitch of the notes played, thus enabling anyone possessed of average musical knowledge to read and understand the details of the score.' But this is not all. The editor, Signor Umberto Giordano, the distinguished Italian musician, has abolished—or, rather, partly abolished—the C clef, contenting himself with the G and F clefs, 'which the universal study of the pianoforte has rendered absolutely familiar to the student and amateur.' How does Signor Giordano get over the viola difficulty? To quote further from Messrs. Ricordi's letter: 'The use of the G (or treble) clef for the viola superimposed on the characteristic C clef gives a distinctive sign preventing any confusion in the mind of the reader.' Here is this new and hybrid clef-sign as it appears in the viola stave of the second Symphony A foot-note states: La chiave della Viola  corrisponde all' 8ª sotto

In the letter already quoted from, the publishers say: 'The conservative musician who is accustomed to see an array of various clefs and contradictory key-signatures may object to such innovations. But after all the whole object of musical notation is to present to the mind through the eye a picture of what the ear hears, and any change which conduces to the simplifying of this must be for the better. There is no virtue in mere complexity.' No one can gainsay the last sentence in this quotation. We shall be glad to hear the opinions of our readers upon this orchestral notation innovation; in the meantime the two specimen scores which Messrs. Ricordi have sent us are beautifully and clearly printed, and they are published at a reasonable price.

The 'Handel-Mendelssohn Festival' at the Crystal Palace is the altered title of the triennial music-makings so long exclusively associated with the composer of the 'Messiah.' The centenary of the birth of Mendelssohn happening to fall this year caused the promoters to arrange for performances to be given of the greatest choral works of both composers. The programme of the festival is as follows:

Grand Rehearsal Day .	Saturday, June 19	12 noon
Mendelssohn's Elijah .	Tuesday, ,, 22	2 p.m.
Selection from Handel's Israel in Egypt and other works; also Mendelssohn's Hymn of Praise	Thursday, ,, 24	,,
Handel's Messiah . .	Saturday, ,, 26	,,

The principal soloists will be Miss Agnes Nicholls and Miss Edith Evans; Madame Clara Butt; Messrs. Ben Davies and Walter Hyde; Messrs. Watkin Mills, Kennerley Rumford, Robert Radford and Sir Charles Santley. The London Symphony Orchestra (led by Mr. W. H. Reed) has been engaged as the solo band: Mr. Walter W. Hedgcock, musical director to the Crystal Palace, will occupy, for the sixth time, his accustomed place at the organ; and, for the third time, the festival will be conducted by Dr. Frederic Cowen.

Longevity and vitality, tightly clasped, go hand in hand in the operations of the Madrigal Society. Founded in the year 1741, it is the oldest musical organization in the world, and yet in its 169th season the Society is in the full vigour of youth. At the Ladies' Festival, held at the Holborn Restaurant on May 12, Mr. E. E. Cooper, the honorary librarian, said that the membership was complete—forty good men and true who meet together for the delightful diversion of singing unaccompanied part-music. According to ancient custom, dinner precedes the vocal fare, though one course that formerly found a place in the menu, black pudding, no longer graces the festive board. Rule 11 in the original constitution of the Society was to the effect 'That only guests should be invited who are learned in music.' If all the favoured guests of the Society to-day cannot claim to be 'learned' in the art, they are fully appreciative of the fine old madrigals as sung with such enthusiasm by the members. This feast of song, following a feast of edibles, again characterized the recently held Ladies' Festival, with the result that a very enjoyable evening was spent under pleasant conditions. The venerable President of the Society, Mr. Charles T. D. Crews, occupied the chair, and Mr. Oscar W. Street worthily maintained the geniality and hospitality of his forbears in discharging the duties of host and honorary secretary. The following selection of madrigals was sung under the able direction of Sir Frederick Bridge:

Laudate nomen Domini (Motet)	*Tye.*
All creatures now are merry minded	*Bennet.*
The silver swan	*Orlando Gibbons.*
Flora gave me fairest flowers	*Wilbye.*
Thyrsis, sleepest thou	*Bennet.*
Sweet honey-sucking bees	*Wilbye.*
In pride of May	*Weelkes.*
Fair Orian in the morn	*John Milton.*
Sister, awake	*Bateson.*
April is in my mistress' face	*Morley.*
Lady, when I behold	*Wilbye.*
Down in a flowery vale	*Festa.*
In these delightful pleasant groves	*Purcell.*
The Waitts—Fa, La, La	*Saville.*

It is always pleasant to record an act of philanthropy whether at home or abroad. At Lugano, on April 30, Mr. Willem Coenen, for many years resident in London, organized a concert in aid of the Society for the protection of animals (Société tessinoise cantonale pour la protection des animaux). The programme opened with Bach's Concerto in G for two pianofortes *à quatre mains*, and closed with Mr. Coenen's 'Caprice Concertant' for eight pianofortes *à quatre mains*. The sixteen performers were Mlles. E. and F. Bossi, K. and M. Cattaneo, Fisch-Pelli, Madame Franken, Mlles. A. Galli, Kleinschmied, Lubbock, Madame Mewes-Béha, Mlles. Orgill, Ragazzi, A. Schabelitz, Madame Scotti, Mlles. A. de Stankievicz and Vassalli. Vocal solos were contributed by Mlle. Rinalda Pavoni and Mr. Goss-Revel, and the concert-giver played, with his wonted enthusiasm, 'Etude de concert' (Liszt) and 'Bunte Reihen' (Coenen-Liszt). We understand that Mr. Coenen had some difficulty in obtaining the necessary eight pianofortes, but this was overcome by the loan of seven instruments which, with his own, made up the necessary number, 'all beautifully in tune.' The local newspapers contained flattering notices of what seems to have been a successful concert. The critic of the *Popolo e Libertà* concluded his notice in these terms:

Eccellente e caratteristico il concertone degli otto piani, musicato e diretto da quell'artista che è il M. Coenen, anima della riuscitissima festa: par la cronaca dirò che la sala pareva una grandioso fiore tanto vi era rappresentata la bellezza femminile, e saltando da cosa sì piena di ideale alla più perfetta volgarità, dirò che l'incasso raggiunse le lire 700. Dunque successo, ed allora, a quando un'altro?

Mr. Alfred Hollins sailed in the *s.s.* 'Briton' on May 15 for Cape Town, preparatory to giving a series of organ recitals in South Africa. He will remain in the colony for about three months, and then return to England en route for Canada. In that part of Greater Britain Mr. Hollins will also be heard as a masterly exponent of organ music. For performance on these tours he has composed a Pastorale (in G), which he has dedicated to Mr. Denholm Walker, joint organist of the City of Cape Town. On May 10 'Alfred the Great,' as the late W. T. Best used to call him, gave a farewell organ recital at St. George's United Free Church, Edinburgh, of which he is organist, before an immense audience which completely filled the building.

Dvorák's oratorio 'Saint Ludmila' received its first performance in the French language at Tournai, Belgium, on April 18. The occasion was the grand annual concert of La Société de Musique de Tournai —president, M. le Comte Stiénon du Pré—which took place in the Salle de la Halle aux Draps. The soloists were Mlle. Elsa Homburger (St. Ludmila), Mlle. Philippi (Svatava), M. Plamondon (Bořivoj) and M. Frölich (Ivan). The translation of the work into the French language has been made by Mlle. May de Rudder. Subjoined are some extracts from the notices of the Belgian newspapers on the performance:

Curiosity to hear the oratorio was great. The success was triumphant and well merited. One feels how much the musician is impressed by the beauties of nature, and that he is compelled to express its many voices. . . . As to the choruses, several are magnificent, above all the Wedding Chorus and the majestic Kyrie at the end. The performance was irreproachable at all points. The precision, correctness and full tone of the choir were beyond praise, and the conductor, M. de Loose, deserves the credit of giving one of the greatest successes of the Society.—(*Le Soir*, April 20)

Taken altogether, 'St. Ludmila' is a very fine work, of incontestable artistic value. The most important part of the oratorio—and that which commended it chiefly to the Musical Society of Tournai—consists of the choruses. Some of them are of great beauty; for instance, that of the Pagan crowd celebrating the return of Spring, the Chorus of Priests and Priestesses of Baba, that which signals the arrival of Ivan, the Hunters' chorus, and above all the final chorus of which the picturesqueness of its design is really magnificent. The interpretation, which did honour to M. de Loose, conductor of the Society, gave the impression of perfect correctness, and was full of spirit and life as regards the chorus, and the soloists were all of a high degree of excellence.—(*L'Independance Belge*, April 21.)

A work as remarkable for the richness of its orchestration and for the character of its themes as for its rhythmic originality and its vocal inventiveness. That Dvorák frequently finds inspiration in the divine sources of Bach and Handel, and that his music has direct affinity with Russian music, is incontestable, but it is no less true that his 'St. Ludmila' can take rank among the best works of modern musical art.—(*La Chronique*, April 22.)

The recent troubles in the capital of Turkey recall an imaginary concert-bill, doubtless emanating from America, which included the following attraction:

Herr von Kikuparow

His first appearance since his return from Constantinople.

The only bass boss for us.

Church and Organ Music.

THE NEW ORGANIST OF CHRIST CHURCH CATHEDRAL, OXFORD.

Dr. Basil Harwood has resigned the organistship of Christ Church Cathedral, an office he has held with distinction for nearly seventeen years. Mr. Henry George Ley, who has been appointed to the vacancy, was born on December 30, 1887, at Chagford, of which Devonshire parish his father, the Rev. G. L. H. Ley, is rector. He began music very early, so early indeed that at the age of two he managed to struggle through the melody of 'As with gladness men of old,' on the pianoforte! He received his first lessons in music from his mother, and afterwards from Mr. E. E. Vinnicombe, then organist of Chagford Church. In April, 1896, he became a chorister of St. George's Chapel, Windsor. At the age of ten he played the voluntaries, and accompanied his first service in the Chapel at the age of twelve.

MR. HENRY G. LEY.
ORGANIST-ELECT OF CHRIST CHURCH CATHEDRAL, OXFORD.
(*Photograph by Mr. J. Soame, Oxford.*)

Master Ley usually played the service at St. George's on Saturday mornings. One such occasion the present writer well remembers, when the boy accompanied the entire service and played the voluntaries with the greatest composure and in faultless manner. Sir Walter Parratt stood by and looked approvingly on; but without a word of comment, still less of apology, he gently pushed in one or two fancy stops which the chorister-organist had prepared for the opening voluntary! A portrait of Master Ley, seated at the organ of St. George's Chapel, appeared in the *Musical Times* of March, 1903.

From St. George's Choir School, Windsor, Henry Ley went to Uppingham School, where he obtained

the first musical scholarship that had ever been given there. He studied the pianoforte under Mr. Paul David, music-master of the School, and theory and organ with Mr. W. Greatorex, the assistant music-master. At Uppingham he frequently appeared at the School concerts, and at Mr. Paul David's farewell concert he played in Mozart's Concerto in E flat for two pianofortes. From January, 1905, to July, 1906, he was a student at the Royal College of Music, where he studied under Sir Walter Parratt, Sir Frederick Bridge, Sir Charles Stanford, Dr. Wood, and Mr. Marmaduke Barton. He was elected a Council exhibitioner during his eighteen months' studentship, and used to play organ solos at the College concerts. He passed the examination (organ and theory) of Associate of the Royal College of Music in 1906.

While at the College he lived at Windsor. Sir Walter Parratt, who has taken the kindliest interest in the young man's career, allowed him the great privilege of practising on the organ in St. George's Hall, Windsor Castle. At that time he held an organ appointment at Farnham Royal, near Slough, and used frequently to deputise for his old and much-esteemed master at St. George's Chapel.

In October, 1906, he was elected Organ Scholar of Keble College, Oxford. He conducts the College Musical Society, is a member of the Oxford University Musical Union, and for the last two terms he has been President of the Oxford Musical Club. For the services at Keble College he composed a Morning Service (*Te Deum* and *Jubilate*) in C minor for voices in unison, which has been published. In due course he will proceed to the arts and musical degrees of the University.

Mr. Ley, who enters upon his new appointment on June 24, is the youngest cathedral organist, being twenty-one years of age; but he is two years older than were Sir George Elvey and Sir John Stainer when they, at the age of nineteen, entered upon their respective duties as organists of St. George's Chapel, Windsor, and Magdalen College, Oxford. He goes to his new duties not only thoroughly well equipped, but well seasoned, so to speak, with the great traditions of dignity and reverence associated with St. George's Chapel, Windsor. The future career of Mr. Ley will be watched with interest: in the meantime he is be heartily congratulated upon having been appointed to so important an office as organist of Christ Church Cathedral, Oxford.

CHORISTER LIFE IN THE EARLY SIXTIES.

As an interesting sequel to the article on Carlisle Cathedral which appeared in our April issue, we have pleasure in giving some extracts from a paper bearing the above title, written by Mr. James Walter Brown, a much-esteemed resident in the Border city. Mr. Brown, who became a chorister of Carlisle Cathedral in March, 1860, may tell his own tale without further introduction:

Our rehearsal room was in the Fratry, entrance to it being obtained by way of a flight of stone stairs on the north side, a little to the west of the slype. It was a grimy room which, far away in the misty past, had once been white-washed; and on the side nearest the cathedral there was a small anteroom, in which stood an old oak chest. Upon it stood a battered tin basin, very dirty, having a tiny bit of yellow soap beside it, so that boys might exercise their proverbial cleanliness by frequent ablutions. High up over this anteroom was a sort of gallery, stored with odds and ends of all kinds, fittings and rubbish taken from the cathedral during its restoration a few years before—open to the rehearsal room, and forming a happy hunting-ground for venturesome boys who could climb its giddy height.

We met for practice each morning at a quarter-past eight, under the charge of the head boy for the time being, until about nine o'clock, when Mr. Ford came. The head boy was then a somewhat important personage, being held responsible for the misdemeanours of his juniors in position, and as these were frequently his seniors in years he occasionally had a warm time of it.

When a boy was duly elected to a place in the choir his troubles only began, for he was not considered duly initiated until he had gone through the four ceremonies of having his nose ground, his teeth sharpened, being christened, and introduced to the ghost. Over these functions the head boy presided, all the others acting as his acolytes. The nose was ground sometimes with a peat, but in my case with a Cornwell's geography—the cover in which it was bound being of the nature of a rasp, the teeth were sharpened with a brick, and the christening was accomplished by holding the victim's head under 'the choristers' pump,' while successive relays of boys deluged him with water. Every boy was always known afterwards by the nickname then given to him.

At the foot of the stone pulpit in the Fratry, which was then called 'the confessional,' was a dark recess, having an iron-studded oaken door, and it was in the mysterious twilight of this gloomy cell that the ghost held his court. A procession having been arranged, with the neophyte in the rear between two of the older boys, the room was slowly circumambulated to the strains of the Dead March in *Saul*, dolefully played on the old square piano. Finally, the awe-stricken youngster was introduced to the 'ghost,' who was, of course, one of the boys got up for the occasion, and left alone with him for some minutes. To most boys this was a fearful ordeal, particularly so as all their superstitious fears had been worked on for days in preparation for the event. Once there was nearly a tragedy: one of the bigger boys, who had been peeping through the keyhole, rushing in just in time to prevent the novice from dashing out the ghost's brains with a big coal-hammer.

When I was in Durham, many years afterwards, I found that all these ceremonies had been practised in just the same way by the choirboys there, time out of mind. The only variation was that instead of interviewing the ghost, the new boy had to spend a quarter of an hour by himself in a stone coffin, down in the crypt.

It would be interesting to trace the origin of these customs, which had become traditional in cathedrals so far apart as Durham and Carlisle, long before the days of railways, and possibly even of stage coaches.

THE HONOURABLE CORPS OF GENTLEMEN-AT-ARMS.

Four centuries have come and gone since King Henry VIII., in the first year of his reign, formed the Honourable Corps of Gentlemen-at-Arms, in other words, the King's Bodyguard, but originally styled the Band of Gentlemen Pensioners. To commemorate the 400th anniversary of the raising of this Corps—with the exception of the Yeomen of the Guard the oldest in England—a special service was held at the Chapel Royal, St. James's Palace, on May 17. The presence of nearly the whole of the Corps—numbering upwards of forty commissioned officers who have seen active service—resplendent in their brilliant uniforms, provided an imposing spectacle, as viewed from the organ gallery of that historic sanctuary in which the service was held.

The musical arrangements were under the direction of Dr. Walter G. Alcock, organist and composer of His Majesty's Chapels Royal, who wore the full-dress robes of a Durham Doctor of Music. Dr. Alcock was assisted by his deputy, Mr. G. S. Roper, and the organ was reinforced by six other instruments, two trumpets, three trombones, and drums. These were played by students from the Royal Military School of Music, Kneller Hall, who were stationed in the Strangers' Gallery, on the east side of the Chapel, facing the organ gallery. During the assembling of the congregation the following pieces were played on the organ combined with the brass and drums:

Grand Solemn March in E flat ... ... *Henry Smart.*
Overture to the Occasional Oratorio ... ... *Handel.*
Imperial March ... ... *Elgar.*

The entry of the Corps was heralded by a fanfare, specially composed by Dr. Alcock; thereupon the Children

and Gentlemen of the Chapel sang, in procession, the hymn 'Rejoice to-day with one accord.' Psalms xxiii. and cxxi. were chanted to a double chant in E, composed by Dr. Alcock for the Maundy Service, and the anthem was Handel's 'Zadok the Priest.' After Canon Edgar Sheppard, sub-dean of His Majesty's Chapels Royal, had given a short address, the hymn 'Now thank we all our God' and the National Anthem were sung. Elgar's 'Pomp and Circumstance' March (in D), as furnishing the out-going voluntary, concluded an impressive and memorable service.

SONS OF THE CLERGY FESTIVAL.

The 255th annual festival of the Sons of the Clergy was held in St. Paul's Cathedral on May 12. A full orchestra and a choir of 250 voices were located under the dome, and, as on many previous occasions, Sir George Martin conducted. The service opened with Sir Charles Stanford's choral overture 'Ave atque vale,' composed in commemoration of the death of Haydn and the birth of Tennyson in 1809, and conducted by the composer. 'Stainer in A,' first sung at the festival of 1873, furnished the music for the *Magnificat* and *Nunc dimittis*, and the anthem was a setting of the hymn 'Jesus, Thy boundless love to me'—translated from the German of Paul Gerhardt by John Wesley—specially composed for the occasion and conducted by Dr. Basil Harwood. Following a long-established custom, the Old 100th Psalm was sung before the sermon, and Beethoven's 'Hallelujah' chorus brought the service to a triumphant conclusion.

CATHEDRAL SERVICES.

ELY.

Mozart's 'Requiem' and Handel's 'Messiah' were performed in Ely Cathedral in the morning and afternoon respectively of May 11. The choir was drawn from Cambridge, Bury St. Edmunds, Lynn and Ely. There was a full band, which was chiefly professional. The soloists were Miss Gladys Honey, Madame Lambe, Mr. Joseph Reed, Mr. H. F. Wykes and Mr. A. Haigh. Mr. J. F. Chubb and Mr. H. C. L. Stocks presided at the organ, and Mr. George Minns at the pianoforte. Dr. A. W. Wilson, organist of the cathedral, conducted. Large congregations attended both services.

EXETER.

Two special Services of Praise were held at Exeter Cathedral in the afternoon and evening of April 21. The singers—all the men and boys being surpliced—and players upon instruments numbered about 350, and were placed on an orchestra specially erected at the west end of the building. The choir consisted of the recently amalgamated Exeter Oratorio Society and Western Counties Musical Association, and the band was led by Mr. J. Pardew, of Plymouth. Mr. E. M. Vinnicombe presided at a temporary organ erected at the west end by Messrs. Hele & Co., of Plymouth, and effective use was made of the 16-ft. and 8-ft. pedal stops of the cathedral organ, the latter played by Mr. F. G. Pinn, sub-organist of the cathedral. Handel's 'Messiah' was sung at the morning service, and Wesley's 'The wilderness' and Mendelssohn's 'Hymn of Praise' at the evening service. The soloists were Miss Ada Forrest, Miss Phyllis Lett, Mr. Walter Hyde and Mr. Watkin Mills. Dr. D. J. Wood, organist of Exeter Cathedral, conducted in the morning and Dr. H. J. Edwards, of Barnstaple, in the evening, these gentlemen being joint-conductors of the amalgamated Societies. The reverent and devotional character of both services was all that could be desired. The words of the circular, signed by the Dean, announcing the event, said 'The main object of the Services will be to afford to the musical talent of the neighbourhood an opportunity of joining in a great and united demonstration of Praise, and thus to raise the tone of musical life and thought throughout the Diocese.' This object was abundantly realised in a manner calling for hearty commendation.

LICHFIELD.

The bi-centenary of the birth of Dr. Samuel Johnson is to be celebrated at Lichfield, his native city, in September next. The commemoration will include a special service in the Cathedral, for which Dr. Arthur B. Plant has been invited to compose a special 'Johnson' anthem. Dr. Plant, who has accepted the invitation, is a native of Lichfield, and was formerly a cathedral chorister there.

ST. ASAPH.

Bach's church cantata 'Thou guide of Israel,' Bridge's 'Rock of Ages,' and Bach's eight-part motet, 'Come, Jesu, come' (unaccompanied), were sung in St. Asaph Cathedral on April 22, by an augmented choir from Denbigh, St. Asaph and Rhyl. The cathedral organist, Mr. W. E. Belcher, conducted the unaccompanied motet, and the tenor and bass solos were sung by Messrs. Gordon and Harris, cathedral lay-clerks.

WINCHESTER.

The centenary of the death of Haydn in 1809 was observed in Winchester Cathedral on May 6 by a performance of the 'Creation,' under the direction of Dr. Prendergast, organist and master of the choristers. The solos were undertaken by members of the cathedral choir, those for soprano, 'With verdure clad' and 'On mighty pens,' by the whole of the choristers together. The choral portions were sung by the Cathedral Oratorio Choir, and the orchestra included both local players and members of the Church Orchestral Society, the total number of performers being over 200. Dr. Sweeting, organist of Winchester College, presided at the organ.

SPECIAL SERVICES.

The Association of Church Choirs for the Deanery of Jersey held its second annual festival in St. Mark's Church on May 13. About 400 voices, representing fifteen choirs, half of whom were surpliced, took part. The music included: processional hymn, 'Lift high the cross' (Rev. James Baden-Powell); Psalm 118, to Walmisley's chant in A; Magnificat and Nunc dimittis (J. T. Field); Anthem, 'Great is the Lord' (E. A. Sydenham); in addition to hymns sung to the tunes 'Bishopgarth' (Sullivan), 'Sanctuary' (Dykes), and 'Word of God eternal,' to a setting by J. Baptiste Calkin. The service and anthem were conducted by Mr. J. Hubert, organist of the Parish Church of St. Heliers, and conductor of the Association. The organizing secretary is the Rev. C. W. Balleine, Rector of St. Clement.

The Presbyterian Church of England Association of North London Choirs held its twenty-first annual Service of Praise at Park Church, Highbury, on April 27. The anthem was Schubert's 'Song of Miriam' (soloist, Mrs. Miriam Mauchlen). Mr. T. Ernest Murray was at the organ, and Mr. John Cook conducted. The opening and closing voluntaries were played respectively by Mr. Howard Vernon and Mr. H. C. J. Churchill.

At Brixton Church a selection from Mendelssohn's 'Elijah' was sung at the Oratorio Service on Sunday afternoon, May 2, under the direction of the organist, Mr. Douglas Redman. The full professional orchestra was led by Mr. F. Weist-Hill, and Mr. Welton Hickin was the organist. This was the last of these successful oratorio services held during the present season, but they will be resumed on the first Sunday in October.

At St. Bede's Church, Liverpool, on May 12, the combined choirs of St. Bede's and St. Michael's in the Hamlet sang Stainer's cantata 'The Daughter of Jairus.' Mr. T. T. Ford, organist of St. Michael's, presided at the organ, and Mr. Ernest H. Smith conducted.

ASCENSION DAY SERVICES.

Bach's fine Ascensiontide cantata 'Lobet Gott in seinen Reichen,' was sung as the anthem at St. George's Chapel, Windsor, under the direction of Sir Walter Parratt.

At Westminster Abbey, the evening canticles were sung to Macfarren in E flat, settings which deserve to be better known. The anthem was Bridge's 'Hymn to the Creator' (The song of St. Francis of Assisi), performed at the Worcester musical festival of 1884. As one of Sir Frederick's best choral works, it is admirably suited for a church festival. The choir was augmented to fifty voices, including the children of the Chapel Royal, and the organ was reinforced by trumpets, trombones and drums. Dr. Alcock presided at the organ, and Sir Frederick Bridge, assisted by Dr. Borland, conducted the music of an impressive service.

At a special service held in St. John's Church, Ryde, Isle of Wight, on April 26, Stainer's Evening Service in A and Hiller's 'Song of Victory' were sung by the Oratorio Choir, accompanied by strings and organ. The solos were sung by Mrs. Fellowes, the orchestra was led by Mr. J. E. Bonn, Mr. Edward Gilbert presided at the organ, and Mr. Walter C. B. Smith, organist of the church, conducted.

Mr. W. W. Starmer, organist and choirmaster, gave a special organ recital in St. Mark's Church, Broadwater Down, Tunbridge Wells, on April 25. On that occasion the programme was selected from the compositions of the recitalist written for special occasions during the past twenty-one years, 1888 to 1909, during which he has held the office of organist and choirmaster. The following is a list of the pieces: Fest March, Pastorale ('The Angelus'), Gavotte and Musette, Invocation, Postlude, Romance, and Fantasia in D minor.

Mr. Charles Seal, for the past thirty-seven years organist of Macclesfield Parish Church, has been presented with an Erard grand pianoforte and a cheque for fifty guineas in recognition of his long and valued services to the cause of music in Macclesfield and the district. The great esteem in which Mr. Seal is held was shown by the complete success of the invitation to subscribe to the testimonial fund, the sum of £152 having been contributed in six weeks and in a remarkably spontaneous manner.

Dr. J. Kendrick Pyne was the chief guest at the annual dinner of the Oldham and District Organists' Association, held at the Masonic Hall, Oldham, on April 27. In response to the toast of his health, the ex-organist of Manchester Cathedral gave some interesting reminiscences of his career as a church musician.

ORGAN RECITALS.

Dr. C. H. Lloyd, All Saints', Chertsey—Impromptu in A, No. 1, *Goodhart*.
Dr. J. Kendrick Pyne, St. Mary's, Oldham—Meditation Elegiac in G minor, *Pyne*.
Dr. J. G. W. Hathaway, St. Laurence's, Morecambe—Funeral March, *Faulkes*.
Mr. W. Henry Thomas, St. George's, Tufnell Park—Sortie et marche religieuse, *Guilmant*.
Mr. Julian H. W. Nesbitt, St. Columba's, Oban—Scherzo, *Horatio Parker*.
Mr. Evan P. Evans, Dutch Reformed Church, Jeppestown—Toccata, *D'Evry*.
Mr. W. Silkstone Dobson, St. Lawrence Jewry—Fantasia and fugue in D minor, *Stanford*.
Mr. Fred. Gostelow, Luton Parish Church (re-opening of organ)—Sonata in A, *Borowski*.
Mr. T. Westlake Morgan, St. John the Evangelist, Red Lion Square (English composers)—Voluntary in G (Op. 5, No. 3), *John Stanley*.
Mr. R. H. Turner, Portsmouth Parish Church—Cantilène, *Wolstenholme*.
Mr. Paul Rochard, Hinckley Parish Church—Andante grazioso, *Smart*.
Mr. W. Henry Maxfield, St. John the Evangelist, Altrincham—Cuckoo and Nightingale concerto, *Handel*.
Mr. J. Gray, Kirkcaldy Parish Church—Fugue in A flat minor, *Brahms*.
Mr. Louis H. Eaton, Trinity Church, San Francisco—Concert Overture, *Hollins*.
Mr. H. Newboult, Wesley Church, Pretoria—Mendelssohn Centenary Programme.
Mr. H. G. Bishop, St. Nicholas Church, Worcester—Benediction nuptiale, *Hollins*.
Mr. W. H. Simon, Talbot Lane Wesleyan Church, Sheffield—Allegretto moderato in A, *E. J. Hopkins*.
Mr. J. W. Hudson, Sculcoates Parish Church, Hull—Allegretto in D, *Tours*.
Mr. John Pullein, Ladies' College, Harrogate—Prelude, Air and Gavotte, *S. Wesley*.
Mr. Gatty Sellars, Birmingham Midland Institute—March Heroïque, *Saint-Saëns*.
Mr. Roland Diggle, Auditorium, Chicago—Epic Ode, *R. H. Bellairs*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. G. F. Grimshaw, Junr., St. Mark's Church, Bury, Lancashire.
Mr. Charles H. Mason, St. Chad's Church, Everton Valley, Liverpool.
Mr. Martin Matthews, St. John's Church, Great Marlborough Street.
Miss E. M. A. Hanchet Parker, Stoke Gabriel Parish Church, Devonshire.
Mr. Frank L. Sneed, All Saints' Church, Rotherhithe.
Mr. A. Spencer Jones, New College, Harrogate.

SOUTH COAST MUNICIPAL ORCHESTRAS.

I. Brighton.

It is impossible to over-estimate the good effect of municipal effort in furthering the cause of music. Instances of an enlightened policy in this direction on the part of the city fathers are not lacking. Open-air performances by bands in the summer, the support of orchestras, and even choral societies, are steps in the right direction towards giving innocent enjoyment exercising a beneficial influence upon the community. Money is well spent in so good a cause, and where music is financially aided by Mayors and Corporations, the charge on the rates is in inverse ratio to the good that is done. We propose, from time to time, to record such well-merited enterprise, beginning with towns on the South coast.

'Attractions' form a valuable asset in the popularizing of an English watering-place, especially one that, like Brighton, enjoys a 'season' all the year round. Music occupies an important place in this asset 'attractions.' In not a few places, however, it is of the outdoor, 'Merry-widow' type, played by a band of wind instruments in a pier pavilion, or in public gardens, during the bathing season. This was the case at Brighton until two years ago. But in June, 1907, the Corporation wisely decided to engage a Municipal Orchestra, the cost thereof to be charged upon the rates of the town. A band of twenty-eight performers, under the direction of Herr Franz Meisel, was formed, costing £100 per week for a period of three months. At the end of that time—and, *mirabile dictu*, at the pressing demand of the inhabitants!—the players were re-engaged for a further period of three months. Moreover, upon the expiration of the second period, another re-engagement followed, but on a reduced scale—twenty-two performers at a cost of £85 per week.

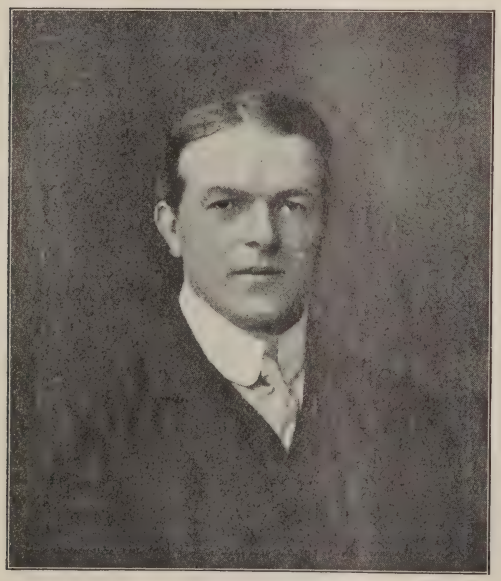
In June, 1908, on the resignation of Herr Meisel, the Corporation appointed Mr. Joseph Sainton as their Musical Director, and in view of the success of the experiment in every direction, and of the many representations made to the Council, a Municipal Orchestra of forty performers was engaged to play during the summer season at a cost of £130 per week. The original idea was the reduction of the band, and corresponding expense, for the remainder of the year. At the termination of the engagement, however, the success of the new conductor and orchestra,

especially their performances at the Dome Symphony and Classical Concerts, was so great that the Council felt justified in keeping the orchestra at its original strength, but at an increased cost of £150 per week. The result, largely due to Mr. Sainton, is that a high standard of efficiency has been reached, and the performances of the orchestra have been highly appraised and greatly appreciated by both visitors and residents.

The Brighton Municipal Orchestra—most ably led by Mr. Percy Frostick, a soloist of repute—consists of forty performers, distributed thus :

First violins	8	Clarinets (one changing to Bass clarinet)	2
Second violins ...	4	Bassoons (one changing to Contrafagotto)	2
Violas	3	Horns	3
Violoncellos	3	Trumpets	2
Double-basses (one changing to Tuba when required) ...	3	Trombones	3
Flutes	2	Percussion	2
Oboes (one changing to Cor Anglais) ...	2	Harp.	

During last summer the orchestra gave three performances daily (excepting Sundays) in the Pavilion Grounds whenever the weather was suitable. On



MR. JOSEPH SAINTON.

CONDUCTOR OF THE BRIGHTON MUNICIPAL ORCHESTRA AND THE BRIGHTON MUSICAL FESTIVAL, 1909.

(*Photograph by Spink, Brighton.*)

Wednesday evenings a special symphony or other classical concert was held in the Dome, but on each other evening illuminated promenade concerts were given on the Eastern Lawn. When the weather was unsuitable for outdoor performances the concerts took place in the Winter Garden at the Aquarium. In July last, distinguished vocalists were introduced at these excellent municipal concerts, a practice which has been retained.

Since then the programmes of the performances have undergone many changes, and now the orchestra performs daily (including Sundays) every afternoon and evening in the Winter Garden at the Aquarium, except on Wednesday evenings, when special symphony concerts take place in the Dome.

The Brighton orchestra had the distinction of being heard beyond their municipal borders when they were specially engaged by the St. James's Hall Syndicate at a concert held in St. James's Hall, London, on November 21 last. The culminating point up to the present time in their history is the recent musical festival — perhaps the first initiated by a municipal body in this country—the great success of which is fresh in the minds of our readers.

And now a few words about the conductor, Mr. Joseph Sainton. He was musically educated at the Leipsic Conservatorium, where he studied under Weidenbach and Dr. Carl Reinecke. Upon leaving Leipsic, he spent a year at Nice, Monte Carlo, and Milan for further study, and afterwards toured in South Africa, giving numerous pianoforte and organ recitals with great success. He then became organist of Pretoria Cathedral, but soon afterwards returned to Europe, where he made a determined but unsuccessful attempt to establish himself at Vienna. Having exhausted his savings, he gave lessons in English, played the pianoforte at cafés, and obtained small engagements as rehearsal-accompanist of artists performing in operettas and theatres. After a year's experience of this precarious means of livelihood, he became convinced that there was no hope for an English musician in the Austrian capital. Thereupon he returned to England, five years ago, to start at the bottom of the ladder.

Upon arriving home he was almost immediately engaged as conductor of touring comic-opera companies—'The Belle of New York,' 'Floradora,' &c. Some pantomime companies availed themselves of his conducting services, and during two winter seasons he was engaged as musical director at the Crystal Palace Theatre, when he wrote, arranged and conducted the music of two very successful pantomimes at Sydenham.

Mr. Sainton's first appointment under a public body was that of the District Council of Clacton-on-Sea in 1906, when he discharged the duties of conductor and entertainment manager at that east coast resort. After an unusually successful season at Clacton he was unanimously appointed musical director to the Corporation of Bridlington. In the middle of his second season there (1908) he was chosen by the Brighton Corporation as their musical director. The Bridlington people—with whom he was under contract to the end of the season—generously offered him an addition of £4 per week to his salary (raising it to £16 per week) and a contract for four years if he would terminate his negotiations with Brighton. He naturally felt, however, that the south coast town, where he would have a *permanent* orchestra of forty performers, would provide a more extensive field for his exertions, and that at Brighton more important and better work could be done. At his urgent request the Bridlington people thereupon released him from his contract, upon his paying them the sum of £150 as compensation.

Mr. Sainton is very happy at Brighton, where he has met with well deserved and continued success. The Dome concerts on Wednesday evenings have obtained a great reputation, and several eminent composers have conducted programmes of their own works at those well-organized music-makings. It was at Mr. Sainton's urgent recommendation to the Corporation that vocalists are now engaged every week for all the municipal concerts, and he also urged the retention of the orchestra of forty performers as an all-the-year-round fixture. The recent festival was originated, planned, and carried out by him in every detail after his recommendations had been approved by the Corporation. In addition to conducting the orchestra, Mr. Sainton occasionally plays pianoforte concertos and solos at the Dome concerts, and as he has the engaging of all the artists, vocal and instrumental, for all the concerts—in fact, the entire

arrangements—his hands are by no means those of the 'unemployed.' In reply to our question as to the cost of the Orchestra upon the rates of the town, he says: 'As an orchestra of this number (forty performers) was only started in June last, the financial side of the question will not be gone into until the end of the first year; but I believe that the Orchestra will pay for itself without any charge on the rates.' This is good news, and a proof that such efforts, properly directed, bring their reward both financially and artistically. It is quite certain that Mr. Sainton is the right man in the right place at the Queen of Watering-places. Long may success continue to attend him in his work.

Bournemouth will furnish the next sketch of this series of articles on 'Municipal Orchestras.'

Obituary.

The following deaths are recorded with regret:

MR. T. W. STANIFORTH.

On March 25, at Sheffield, THOMAS WORSLEY STANIFORTH, a well-known organist of Sheffield, where he was born June 7, 1845. He formerly held organ appointments at St. Peter's Church, London Docks—for the laying of the foundation-stone of which church he composed his popular tune to 'Jerusalem, my happy home'—St. Paul's, Brighton; and St. Paul's, Regents Park; and he was at one time music-master at Highgate School. In addition to being a brilliant and artistic performer on the organ and pianoforte, Mr. Staniforth took a great interest in the musical history of Sheffield, and he was an excellent raconteur.

MR. B. J. LANG.

On April 4, at Boston, Mass., BENJAMIN JOHNSON LANG, aged seventy-one. Born at Salem, Mass., on December 28, 1837, he studied under his father, F. G. Hill (of Boston), Alfred Jaell, and Gustav Satter, and subsequently became a pupil of Liszt's. Since 1852 he has been an organist of various churches in Boston, his last appointment having been at King's Chapel, from 1885 to the time of his death. Mr. Lang became conductor of the Apollo Club in 1868; the Cecilia Society in 1874; and the Handel and Haydn Society in 1895. His last notable public appearance was as conductor of part of the programme at Symphony Hall, Boston, on the night of the Lincoln Memorial service, February 12, when he directed the Boston Symphony Orchestra and a choir. As pianist, teacher, and conductor, Mr. Lang has for a long period been in the foremost rank of musicians in Boston, where he introduced a large number of works by foreign and native composers. His compositions include an oratorio 'David'; symphonies and overtures; much chamber music; pianoforte music; many church compositions; songs, &c.

MR. J. P. ATTWATER.

On April 10, at 42, Orlando Road, Clapham Common, JOHN POST ATTWATER, at the age of forty-six. As a boy of eleven years old he was appointed organist of the Wesleyan Church in his native town, Faversham, Kent. On his arrival in London in 1884 he became organist of Studley Road Congregational Church, Clapham, and from 1885 to the time of his early and lamented death he most efficiently held the office of organist and choirmaster of Grafton Square Congregational Church, where his musical ministrations were highly appreciated and will be greatly missed. Outside his church work he was well-known as Principal of the music department of the Battersea Polytechnic, where, on separate evenings of each week, he had an orchestra and a choral society of one hundred voices. Mr. Attwater was also conductor of the South-London Musical Club, a male-voice choir of nearly one hundred picked voices. In 1895 he obtained the Fellowship of the Royal College of Organists; in 1897 the Licentiateship of the Royal Academy of Music (pianoforte); and in 1905 the degree of Bachelor of Music at Durham University. A man of genial temperament, Mr. Attwater will be greatly missed in South London musical circles, where he was well-known as an accomplished, hard-working and earnest-minded musician. A memorial fund, in order to provide for the education of Mr. Attwater's two children, is being raised; of this, Mr. John Morrish, 55, Rodenhurst Road, Clapham, S.W., is the honorary secretary.

MR. A. J. JAEGER.

At 37, Curzon Road, Muswell Hill, on May 18, after a long and trying illness, AUGUST JOHANNES JAEGER, a most gifted amateur in music. A native of Düsseldorf, where he drew his first breath on March 18, 1860, he came to England in December, 1878. His enthusiasm for music was born with him. Even as a small boy he would follow the military bands, and how very proud he was at being allowed to hold the music of one of the performers! The year 1882 was one of great joy to him, for he then heard Wagner's operas for the first time, and he probably laid the foundations of his illness by going without necessary food in order to provide the means for a ticket at the Opera. Endowed with a highly developed musical organization, August Jaeger was not only a keen critic but he had the rare gift of being able to write upon the art in an attractive style and in perfect English. For many years he was a valued contributor to the *Musical Times*, even, indeed, almost up to the hour of his death.

In 1890 Mr. Jaeger entered the publishing department of Messrs. Novello. There he found full scope for the exercise of his knowledge of music and musicians, and it is only the bare truth to say that he discharged his important duties with a zealous enthusiasm worthy of all praise. As one of the 'friends pictured within' of Sir Edward Elgar's 'Variations on an original theme for orchestra,' Mr. Jaeger's name and personality will long be preserved in 'Nimrod,' one of the most beautiful strains in that masterpiece. On December 22, 1898, he married Miss Isabella Donkersley, a distinguished student of the Royal College of Music, for whom and her two young children the greatest sympathy will be felt by the many friends and fellow-workers of true-hearted August Jaeger.

The remains were cremated at the Crematorium, Golder's Green, Hampstead, on May 22. Dr. Walford Davies presided at the organ and the choristers of the Temple Church took part in a simple and impressive service.

Reviews.

SONGS.

To Freedom; The dead Christ; Fly, messenger, fly; Standing beyond time. Words by Edward Carpenter. Music by Rutland Boughton (Op. 24).

Compromise. Words by Georgette Agnew. Music by J. D. Davis (Op. 41, No. 2).

To welcome you. Words by Harold Boulton. Composed by A. Goring Thomas.

Songs of Friendship. Words by Augusta Clayton-East. Music by Reginald Somerville.

Arise, ye subterranean winds. By Henry Purcell. Edited by John E. West.

The self-banished; True constancy; Undaunted love. By Dr. John Blow. Edited by Dr. W. H. Cummings.

[Novello & Co., Ltd.]

In the songs from Mr. Rutland Boughton's pen, we have four fine examples of the modern 'art' song. The words, chosen from Edward Carpenter's 'Towards Democracy,' are deeply contemplative and transcendental in expression. The musical settings, in their seriousness and thoughtful style, do not fail to accord with the spirit and character of the lines. The emotional significance of each song is depicted by a musical figure which is kept in evidence by the pianoforte part, and gives character to the whole. In his application of this method Mr. Boughton's marked originality is well displayed. For their execution the songs require a medium voice; for their interpretation, a sympathetic temperament.

Mr. J. D. Davis's 'Compromise' is also written in a deeply philosophical vein. A constant figure runs through the pianoforte part, giving rise in its course to effects of

singular beauty. The accompaniment, which is subdued nearly throughout, contains many points that seem to demand orchestral treatment. The song is for a contralto or baritone vocalist.

Goring Thomas's graceful style and pretty fancy are well exemplified in 'To welcome you.' Both vocal part and accompaniment contribute to the daintiness and charm of this trifle—a song for the drawing-room, but perfectly artistic and far removed from the commonplace.

In his three 'Songs of friendship'—of which the titles are 'Do you remember?' 'Not now as once,' and 'At one'—Mr. Somerville has adopted a phraseology that is the opposite of abstruse. The elements that make for popularity, however, do not in this case impair the artistic merit, for there is variety in construction and original invention. The range of these songs is that of a contralto voice.

Mr. West has employed skill and kept an eye upon practical considerations as well as upon effect in editing Purcell's famous song. 'Arise, ye subterranean winds' is a deservedly popular bass air, and has lately become a competition favourite.

'The self-banished' is Dr. John Blow's best-known song. The other two examples in the present group, however, are also beautiful examples of the song-writing of the period, of which a marked feature is the constantly moving, but nevertheless solid, bass. A new lease of life should be granted to these compositions by their edition at the hands of Dr. Cummings, who, as an authority on the composer, is particularly well qualified for the task.

Personal recollections of Wagner. By Angelo Neumann. Translated from the fourth German edition by Edith Livermore. [Archibald Constable & Co., Ltd.]

Sidelights upon the life and work of a great genius become of great historical value. In the case of Wagner they are of peculiar interest, especially when they irradiate from so ardent a disciple of the master as Angelo Neumann. His recollections date from the early forties, the place being Vienna, where our author was a member of the Royal Opera. 'When I returned to my hotel,' records Neumann, 'after our first performance of "Don Giovanni," I was greatly annoyed by a man in the next room, who seemed to be pacing up and down in the most horribly squeaky boots. It continued so incessantly and the noise was so irritating that I finally rang for the porter and asked what sort of a caged lion it was they kept next door? To my great surprise the man answered that my restless neighbour was Richard Wagner!' The 'caged lion' and Neumann not only became firm friends, but Wagner owed not a little of his success in Germany to the propagandist zeal of the author of these 'recollections.'

The book is crowded with incidents and anecdotes relating to the performances of Wagner's operas, in which the composer played the part of stage-manager in the character of an enthusiast. No point of detail escaped his notice, and his impetuosity on more than one occasion conduced rather to amusement than to artistic interpretation. In rehearsing 'Lohengrin' he took each part in turn—even Elsa! One incident of especial interest is of the early conducting experience of Herr Arthur Nikisch, as a very young man. The entire quotation is too long to be given here, and any curtailment would spoil it, but it pleasantly records how 'Arthur Nikisch entered the ranks of the foremost conductors in Germany.'

As Angelo Neumann managed the earliest performances here of 'The Ring' at Her Majesty's Theatre, in 1882, any details of those wonderful representations are naturally interesting to English readers. The entrepreneur came with a letter from the Crown Prince of Prussia, afterwards the Emperor Frederick, to his brother-in-law, King Edward, then Prince of Wales, who consented to see the Wagner enthusiast. 'When I appeared for my audience,' he says, 'the Prince received me with gracious urbanity, offered me a cigar, and asked me to explain my plans, saying he had just had a personal note from his brother-in-law, Prince Frederick. He assured me he was most keenly interested in the success of my venture, and begged me to let him know if he could be of any assistance. I said I had come to request the honour of his presence and that of the Princess at the first cycle of the Richard Wagner operas. "How many performances does this make that you want us to attend?' "There are four evenings in the cycle," I answered. Instantly he said, "That's impossible—utterly impossible!"—and asking me to sit beside him at his desk, he opened a ledger and showed me. "You see for yourself. There are the dinners my wife and I have accepted for the season—and here are the dinners we give ourselves." The list reached well into July.'

For the remainder of Neumann's interview with King Edward the reader is referred to the book, in which he will find much to interest him. Suffice it to say that His Majesty attended 'not only four nights, but actually eleven,' and so great was the success of the performances that Wagner telegraphed his congratulations to his faithful friend in these rhyming words:

Bayreuth, May 30.
You've played your part
For Wagner's art,
Accept these thanks
With all my heart.

The volume contains portraits of Wagner, Neumann, Anton Seidl, and Hedwig Reicher-Kindermann, and a facsimile of a letter from Wagner to Neumann, received after the death of the master. These 'recollections' have been translated into excellent English, and the book is a welcome and valuable addition to Wagnerian literature.

VIOLIN MUSIC.

Sonata in D major. For violin and pianoforte. By Richard Jones. (No. 7 of Old English violin music. Edited by Alfred Moffat.)

Auf Wiedersehen. For violin (viola or violoncello) and pianoforte. By A. Herbert Brewer.

[Novello & Co., Ltd.]

Mr. Moffat, for his collection of Old English Violin Music, has unearthed another work in a Sonata by Richard Jones. This ancient worthy must have been a fine violinist, judging from his compositions and the fact that he was leader of the band at Drury Lane Theatre in 1730; otherwise, little is known of the composer, who, according to Hawkins, went by the name of 'Dicky Jones.' The sonata opens with an imposing *Prelude*, succeeded by an excellent *Allemande* which concludes with a brilliant *Presto.* As usual with old-time compositions, the last movement is in the character of a *Gigue*, preceded by a short *Largo.* The violin part contains many admirable passages for the practice of chords, double-stopping, wrist work, &c., and the music throughout is effective and interesting.

After hearing Dr. Brewer's delightful little violin solo, 'Auf Wiedersehen,' one instinctively repeats the title—*Auf Wiedersehen!*—for there is a pretty charm about this graceful lyric which captivates the ear, and induces a request for repetition. When they require a short and not difficult solo, violinists would do well to keep the piece near to hand. It is also published, transcribed for the violoncello and viola respectively. In the viola copy we notice an innovation, which, if it became general, would quickly bring that instrument into greater favour among amateurs. With the exception of a few bars necessitating the use of the C string, the whole is written in the treble G clef instead of the usual alto C clef. We know of players who habitually copy out their viola parts into the treble clef; as, using their instrument but seldom, they lack the constant practice which alone gives facility for ready reading in the alto clef. 'Auf Wiedersehen' should be a welcome addition to their répertoire.

Johannes Brahms. The Herzogenberg correspondence. Edited by Max Kalbeck. Translated by Hannah Bryant. [John Murray.]

Brahms, unlike Mendelssohn or Wagner, was a bad correspondent. When he did condescend to write to his friends, he usually sent them scrappy little notes, or said all that he had to say on a postcard, therefore any addition in the English language to our knowledge of Brahms through his letters, is most acceptable. The preface to this volume states: 'The following correspondence between Johannes Brahms and Heinrich and Elisabeth von Herzogenberg extends over a period of twenty-one years (1876-1897), and

shows the gradual ripening into intimacy of a friendship the seed of which was sown some ten or twelve years earlier in Vienna, where Brahms had established himself in 1862.'

As may be expected, the letters of Brahms here printed are much more laconic than those he received from the Herzogenbergs, but they are thoroughly characteristic of the writer. 'I could never write a fat letter on ordinary paper,' he says; again, in a sentence near the end of one of his communications, 'If I were a well-behaved person, my letter would be just beginning,' and so on. Not a little amusement will be derived from some of the expressions in Brahms's letters. In reference to his songs in manuscript (from Op. 69 to 71) he says: 'Perhaps you may be induced to write and tell me what you think of my green-stuff.' 'You have only to sit down to the piano, put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass (*ff* and *pp*), and you will gradually gain a vivid impression of my latest' — his 'latest' being the third Symphony. 'The orchestra here [Vienna] play my new symphony with crape bands on their sleeves because of its dirge-like effect. It is to be printed with a black edge, too.' This letter is signed 'Ever your unwashed J. Br.' Brahms, like other composers, found difficulty in obtaining words suitable to be set to music. He writes: 'They are not heathenish enough for me in the Bible. I have bought the Koran, but can find nothing there either.' In regard to his great Pianoforte concerto in B flat, he says: 'I don't mind telling you that I have written a tiny, tiny piano concerto with a tiny, tiny whisp of a scherzo. It is in B flat, and I have reason to fear I have worked this udder, which has always yielded good milk before, too often and too vigorously.' On a postcard he writes: 'Take the precaution to read the police news these days anyway. . . . I may have been charitably run in!—Your poor J. Br.' It is quite certain that Brahms, like Beethoven, was often in an 'unbuttoned' mood.

That Brahms had his serious moments, even in letter-writing, is proved in this welcome volume—one that should attract and is sure to interest many readers. Miss Hannah Bryant is to be congratulated upon having done her work as translator excellently, and the value of the book is enhanced by a beautiful portrait of Brahms taken in middle life.

PART-SONGS FOR MIXED VOICES.

He left the upland lawns. By C. H. Lloyd.
The dear little shamrock. By H. Elliot Button.
To a bee. By T. Wilkinson Stephenson.
Sleep. By R. H. Walthew.
Where the bee sucks. Arranged by Geoffrey Shaw.

[Novello & Co., Ltd.]

Dr. Lloyd's part-song 'He left the upland lawns' has a serious aim. The words, by Ernest Myers, are a sonnet on Milton, and deal briefly with the poet's career in highly metaphorical terms. The quiet dignity of the music is in keeping with the theme, and the complete absence of any meretricious effect is a virtue that should ensure ready acceptance. The piece is written for five parts, the sopranos being divided.

The well-known Irish tune 'The dear little shamrock' has been very effectively arranged and somewhat idealised by Mr. Button. It is often the fate of such arrangements to be stored up for use only on patriotic occasions; Mr. Button's example, however, deserves better treatment. It is well adapted for quartet singing.

After a buzzing introduction of eight bars by the tenors, Mr. Stephenson's part-song 'To a bee' pursues a normal and extremely simple course. There is melody and movement in the parts, and scope for ability in interpretation, but nothing that will present any difficulty to executants.

Mr. Walthew's 'Sleep' exhibits all the qualities of grace and artistic ideals that the composer's previous efforts have led us to expect from him. Some purely harmonic effects are obtained, but they add little to the technical demands of the piece.

Mr. Shaw has evolved an extremely effective and well-devised part-song from Arne's 'Where the bee sucks.' He has found scope for contrapuntal and imitative treatment, and has given to the lower voices interesting parts which do a good deal more than accompany the melody. At the same time the character of the original song is preserved.

Musical Monstrosities. By C. L. Graves. Illustrated by George Morrow.

[Sir Isaac Pitman & Sons, Ltd.]

Music's muse is amusingly aberrated in *Punch* by the sprightly pen of Mr. C. L. Graves. The yellow-covered volume now before us, reprinted for the most part from the columns of *Punch*, contains abundant material for laughter. Here is a specimen of the author's irrepressible humour: 'A fresh evidence to the popularity of Sir Edward Elgar is forthcoming in an unexpected quarter. We understand that in temperance circles his famous melody is now invariably sung to the words "Band of Hope and Glory."' Again, in 'A monumental memoir of the famous musical mausoleophil,' *i.e.*, Mr. Algernon Ashton. 'Part I.—Birth. Dispute as to birthplace. Bury, Bury St. Edmunds, Aigues-Mortes, Tombstone City (Ariz.)—all contend for the honour. Early musical precocity: fondness for the black notes on the piano; insists on putting a mute on his toy violin . . . Makes a collection of death's-head moths. First appearance in public. Plays the "Funeral March of a Marionette" and sings "The death of Nelson."' Further quotation from this shillingsworth of fun is unnecessary, but a word of praise is justly due to Mr. George Morrow for his capital illustrations.

BOOKS RECEIVED.

Chapters of Opera: being historical and critical observations and records concerning the lyric drama in New York from its earliest days down to the present time. By Henry Edward Krehbiel. With over seventy illustrations. Pp. xviii. + 435; $3.50 net. (New York: Henry Holt & Company.)

Musical monstrosities. By C. L. Graves. Illustrated by George Morrow. Pp. xii. + 217; 1s. net. (Sir Isaac Pitman & Sons, Ltd.) For review, see above.

SHEFFIELD AMATEUR MUSICAL SOCIETY: ITS HISTORY AND A CONCERT.

(BY OUR SPECIAL CORRESPONDENT.)

The Sheffield Amateur Musical Society, founded in February, 1864, is the oldest choral organization in Sheffield. Mr. H. Walter Ibbotson was its first president and conductor, moreover, thirty-one years ago he composed a sacred cantata entitled 'A Song of Thanksgiving.' Mr. Ibbotson's enthusiasm for the welfare of the Society was shared by his zealous colleague, Mr. H. H. Earl, the first honorary secretary. The earliest rehearsals were held in the Bath Saloon, which also served as a venue for various social gatherings, *e.g.*, dances, amateur theatricals, &c. The first concerts of the Society were given to invited audiences in the Surrey Street Music Hall, an acoustically perfect building whose walls have resounded to the strains of Paganini, Jenny Lind and other celebrities, and also to the Sheffield Festival Choir in its early days; but, to the great regret of Sheffield music-lovers, the building is at present a dismantled warehouse. The Society was established as a 'singing-class'; and even now, though in all other respects its operations and aspirations are fully up-to-date, the senior members affectionately refer to the Society as 'the class.' One of the original rules reads:

> That on every third evening, in lieu of the gamut practice, Solos or Concerted Music may be sung by any members of the class, due notice of their wish having been given to the committee; but it must be distinctly understood, that the Solos, &c., shall be Sacred Music only (unless they be such pieces as are already in practice by the Society), the appointment of these, as also the Solo Parts of the concluding evenings, to be entirely under the control of the committee.

For many years the Society was a strictly private one, and run on exclusive lines. Tickets of admission could not be purchased, one of the rules being that 'members and their friends only shall be admitted.' To some extent the same semi-privacy is still maintained. There is no 'box-office,' and extra tickets are sold only to subscribers. A subscription

of one guinea formerly carried with it six tickets for each of the two concerts per season, but latterly that number has been reduced. About forty years ago Mr. Ibbotson resigned the office of conductor, and was succeeded by Mr. C. F. Schollhammer, then a young German teacher of music who had just settled in Sheffield. Mr. Schollhammer discharged his duties with distinction for thirty-five years. On his resignation in 1904, he was presented with a testimonial in the form of a cheque for nearly £200 in recognition of his valuable services to the Society. The presentation, which took place in the Town Hall under the presidency of the Lord Mayor, was duly recorded, with a portrait of Mr. Schollhammer, in the *Musical Times* of January, 1905.

The list of works performed by the Society is one of which its conductors and members may well be proud, for it shows an enterprising spirit embracing both ancient and modern schools of musical thought. For instance, Brahms's 'Song of Destiny' received one of its earliest performances in England, on May 30, 1876, by the Sheffield Amateur Musical Society, who also gave, on May 31, 1877, Bach's Magnificat in D (complete), for the first time in this country! As time went on, other societies came into existence at Sheffield, but the senior organization continued to maintain its position, nor did it slacken its enterprise. The music of Elgar obtained its first hearing in Sheffield twelve years ago with a performance given by this Society of 'King Olaf.' Coleridge-Taylor's 'Hiawatha' was another 'discovery' by these progressive Amateurs.

Upon the resignation of Mr. Schollhammer (in 1904) Mr. Henry J. Wood was appointed conductor, and Mr. J. A. Rodgers, assistant-conductor, a 'dual control' which has worked most smoothly and amicably. Mr. Wood conducts the Winter concert, which is chorally prepared by the assistant-conductor, the 'chief' attending three of the later rehearsals. The Spring concert is entirely prepared and conducted by Mr. J. A. Rodgers. Previous to the new régime the Spring concerts were orchestrally accompanied by an octet of strings, the wind parts being supplied 'on the pianoforte'! The committee wisely made a change whereby a full professional orchestra of sixty players is engaged for both concerts. The works performed during the past five years include the following: Requiem (Brahms); Requiem (Verdi); The Apostles, Banner of St. George, Black Knight, and King Olaf (Elgar); Pied Piper (Parry); and Last Post (Stanford)—all new to Sheffield; Acis and Galatea (Handel); Magnificat (Bach); Stabat Mater (Dvorák); Redemption (Gounod); Job (Parry); Ode to the North-east wind (Cliffe); and Song of Destiny (Brahms). On February 3 last the choir of the Sheffield Amateur Musical Society made their first appearance in London—indeed, it was the first time they had sung out of Sheffield—when they took part in the Mendelssohn Centenary concert held at Queen's Hall.

Mr. E. Willoughby Firth, a true friend of music in Sheffield, is the president of the Society. The honorary secretary is Mr. E. B. Glossop, a talented musician and born administrator, also well-known in Sheffield musical circles; his predecessor for nine years was Mr. J. B. Marrison, another admirable organizer and courteous official. Last, but not least, the organist and accompanist of the Society is Mr. J. W. Phillips, the much esteemed pianist and organist of the Sheffield Musical Festival, who has held that important office among the Amateurs for thirty-one years. A biographical note, with portrait, of Mr. J. A. Rodgers will be found on p. 374 of the present issue.

The ninety-first concert of the Sheffield Amateur Musical Society—held at the Albert Hall, Sheffield, on May 4—was one of the best ever given by them. Its chief feature was Elgar's 'King Olaf,' a work which, in its dramatic purport, is a true test of choral and orchestral technique. Without going into minute details, it may suffice to say that the Sheffield singers and players did all that the work required of them. The choir sang as though their hearts and brains as well as their voices were in the music, and the band gave an excellent rendering of the picturesque orchestration, which forms so important a feature of 'King Olaf.' From first to last it was evident that the choir had been carefully trained in entering into the poetic spirit of the strains assigned to them, not as chorus-singers *per se*, but as flesh and blood folk actively participating in the various incidents of the story. The massive tone of the choir was thrilling in a choral-like passage such as 'Receive us, King'; and then, by way of contrast, how tenderly beautiful were the quality and blend of their voices in 'As torrents in summer.' In this the emotional charm of the music was deeply intensified, and, moreover, the pitch was sustained. So well did these good Sheffielders sing this section of the work, that they should turn their attention to the rich store of English madrigals, one of which would be a welcome feature in the miscellaneous part of a concert programme.

The soloists, Mrs. Henry J. Wood, Mr. Webster Millar, and Mr. Joseph Lycett—the last-named a well-known Sheffield singer much in request—did their work most satisfactorily, and Mr. J. W. Phillips rendered effective assistance at the organ. Praise is due to the band; they played so well and so carefully that a little over-assertiveness in the *piano* passages—a somewhat frequent blemish—may on this occasion be excused.

The second part of the programme was as follows:

Symphonic Poem	No. 4, from 'My Fatherland' THE ORCHESTRA.	*Smetana.*
Song	'Lohengrin's Narration' .. Mr. WEBSTER MILLAR.	*Wagner.*
Song	..'Panis Angelicus'.. Mrs. HENRY J. WOOD.	*César Franck.*
	Violoncello, Mr. MAURICE TAYLOR; Harp, Mr. COLLIER; Organ, Mr. J. W. PHILLIPS.	
Song	'Osmin's air' ('Il Seraglio') .. Mr. JOSEPH LYCETT.	*Mozart.*
Choral Epilogue	{'It comes from the misty ages' ('The Banner of St. George')}	*Elgar.*

In Smetana's richly-scored symphonic poem the orchestra found full scope for their brilliancy and attack, and in the final piece the choir more than confirmed the good impression they had made earlier in the evening. No less successful were the solo vocalists in their efforts to give pleasure, and the rendering of the *obbligati* to the César Franck piece, so artistically sung by Mrs. Wood, calls for high commendation.

Mr. J. A. Rodgers not only had his forces well in hand, but conducted with an alertness and an insight into music that was quite remarkable. He certainly had the score in his head and not his head in the score; indeed, it was very gratifying to find a local musician so well equipped for the discharge of such important duties as those of an orchestral and choral conductor. The next time the choir comes to London, Mr. Rodgers should have an opportunity, as he doubtless will, of showing his skill both as a chorus-master and one who can wield the baton to advantage. A very large and enthusiastic audience attended this most enjoyable concert, upon the success of which all concerned are to be heartily congratulated.

AN INTERNATIONAL SCHOOL-GIRL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

What with Empire concerts to bind the colonies to the mother-country, and international school-girl festivals of song to strengthen the *entente cordiale*, music is taking upon itself a new function as an ambassador of peace among the nations, and bids fair to become a force to be reckoned with in world-politics. The visit paid to Paris last month by a choir of 100 girls, ranging in age from 15 to 20, pupils of secondary schools in the London district, was the first of its kind, and it is to be hoped the first of a series of annual events. The English girls remained in Paris for a week, from May 10 to May 17. Their visit culminated and achieved its main object in a combined concert given in the Palais du Trocadéro, on the afternoon of May 14, by the English choir and a similar but larger French choir. Distinguished patronage, a delighted audience, and the novelty and excellence of the entertainment helped to make the occasion completely successful.

The idea was originally mooted by ladies and gentlemen connected with the Université de France and the 'Chorale des Lycées de Jeunes filles de Paris.' Early in the year a circular was issued calling attention to the existence of this 'Chorale' and its annual concert given in the spring, and expressing the hope that a similar choir would be organized in London with a view to taking part in the next concert

at Paris. The circular was signed by Mlle. Irma Dreyfus and M. J. Combarieu, and set forth the following committee: President, M. Liard, member of the Institut, Recteur of the Académie; Inspector, M. J. Combarieu, professor at the Collége de France; General Secretary, Mlle. Kuss, Mistress of the Lycée Victor Hugo, Paris; and Conductor, M. G. Pierné, composer. It was further stated that the Parisian choir was under the patronage of the Minister of Public Instruction; MM. Massenet, Paladilhe and Lenepveu, members of the Institut; M. Louis Diémer; Madame Litvinne; and a number of ladies in Parisian society.

Such a scheme was beautiful in theory but beset with dire difficulties in practice. Fortunately a willing and all-capable organizing genius was at hand in the person of Miss Cecilia Hill, of Wentworth Hall, Mill Hill, Secretary of the Girls' School Music Union, and it was under her guidance and under the auspices of this Union that the English choir was organized and the visit to Paris engineered. One of the chief difficulties encountered was the reluctance of head-mistresses to countenance the new venture, and to allow their pupils to embark on this perilous enterprise in foreign climes and to be in the care of strangers. Some, however, were persuaded, and others needed no persuading. Ultimately, contingents from the following schools brought the number of choralists up to 100:

Wentworth Hall, Mill Hill.
North Hackney High School.
Camden School for Girls.
Highbury Hill High School.
Highfield School, Croydon.
The High School, Berkhamstead.
Southwood Hall, Highgate.
Croham Hurst, South Croydon.
Burlington School.
Paddington High School.
Blackheath High School.
Girls' High School, Sutton.
St. Mary's College, Paddington.
Bromham Road High School, Bedford.
Clapham High School.
Holborn Estate Girls' School.
Lewisham Grammar School.
North Hackney High School.
Northfield, Stamford Hill.
Miss Callis', Thornton Heath.
High School, Thornton Heath.
North Park College, Croydon.

The musical direction was placed in the hands of Mr. Norman O'Neill, who proved from the beginning admirably fitted for the task. He was especially in sympathy with the design forming part of the original scheme, that national airs should contribute largely to both the French and English programmes. With this in view the following songs were put into rehearsal: Early one morning, Now is the month of Maying, O Bay of Dublin, The flight of the Earls, The rising of the lark, The ash grove, Ye banks and braes, Wi' a hundred pipers. To the foregoing were added Elgar's three-part songs for female voices, The Snow, and Fly, singing bird. A few days previous to crossing the Channel the English girls gave a preliminary concert in London.

The party were taken to Paris under the care of Messrs. Lunn, who, on their arrival, also installed them in various Pensions and hotels, and boarding-houses. The next few days were occupied with a round of sight-seeing, receptions and rehearsals. Divided into groups, the English choralists visited the Lycées Victor Hugo, Lamartine, Racine, Fénélon, and Molière, where they were welcomed with the pageantry of a Roman triumph but with considerably better taste. The chief of the functions of this class, however, was the visit of the whole choir to the Sorbonne, where they were received in state by M. Liard, Vice-Recteur de l'Université, and other august personages. The Société des Instruments Anciens discoursed old-world music on quaint viols; Madame Marie Buisson and M. Lucien Fugère sang, and young people danced to choral accompaniment. Miss Hill and Mr. O'Neill became 'Officiers d'Académie' on the spot. A visit to Versailles with a musico-gastronomic entertainment at the village 'Lycée' was another noteworthy feature of the week's round of enjoyment.

Meanwhile the call of duty was not forgotten. Two rehearsals were held in the Trocadéro, when all misgivings in the minds of Gallic musical experts as to the quality of the English singing were immediately set at rest. None could fail to be impressed with their discipline and with the beauty of their vocal tone; with the latter especially, as it contrasted with that of the French choir. The same rehearsal brought out another distinction which, like the first, was afterwards emphasised at the concert. This was the superior rhythmic instinct of the French singers, and in close connection with it their better enunciation of the words. The English choralists had something to learn from their French sisters, but not so much as they had to teach them. The director of the French choir, M. Gabriel Pierné, was among those who noticed how much more responsive were the English singers to the signals of the conductor.

The afternoon of the festival found a crowded audience in the body of the hall—a building of splendid seating accommodation but doubtful acoustical properties—and an animated prospect of light-hearted girlhood in front. The visitors, dressed in white, were on either side of the conductor's desk; behind them was the Colonne Orchestra; while an extensive and diversified background was provided by the French choir of 500. The English contributions to the programme have already been enumerated. They were performed under Mr. O'Neill's direction with his own orchestral accompaniments, except of course in the case of Elgar's compositions. Elgar's three-part songs were the most difficult numbers in the English music, but the folk-songs were better appreciated. O Bay of Dublin, Now is the month of maying, and Ye banks and braes, were received with enthusiasm, and Wi' a hundred pipers with *furore* and cries of '*bis*,' to which Mr. O'Neill yielded. Under M. Pierné the combined choirs sang a Hymne by M. Bourgault-Ducoudray, Hymne à la nuit by J. P. Rameau, and La légende de frère Jacques by M. Paladilhe. The music sung by the French choir alone consisted of three national airs — En passant par la Lorraine, Le vent frivolant and Le roi chou — a chorus by Gluck, Les Prêtresses de Diane, and a chorus from M. Saint-Saëns's opera, Samson et Dalila. Encores were again asked and given. M. Alexandre Guilmant executed two improvisations on the organ, and the orchestra played M. Saint-Saëns's symphonic poem Phaëton, under the composer's direction, Lalo's overture, Le Roi d'Ys, and Une fête chez Capulet from Berlioz's Roméo et Juliette under M. Pierné. Le Ministère de l'Instruction Publique and M. Liard, Vice-Recteur de l'Université, were interested listeners. The welcome accorded to the visitors by the public was extremely gratifying, and their unstinted applause made the occasion completely successful and put the singers on good terms with themselves and their sister artists. Incidentally, it may be mentioned that the proceeds were devoted to the 'Œuvre de la protection de l'enfance contre la tuberculose.'

A return visit is already under discussion unofficially. The essentials should present no difficulty to organizers on this side, but it may well be doubted whether it will prove within the powers of English hosts to rival the natural grace, refinement and instinct for variety and continuity of enjoyment that distinguished the reception of the English girl-choir in Paris.

ROYAL OPERA.

The season was auspiciously opened at Covent Garden Theatre on April 26, when Dr. Camille Saint-Saëns's opera 'Samson et Dalila' was accorded its first stage representation in England. Madame Kirkby Lunn added to her reputation in her fine impersonation of Dalila, while another English artist, Mr. Murray Davey, in the part of Abimelech, made a promising first appearance. The music assigned to Samson was sung by M. Fontaine, who, like Mr. Moore, an American bass, as Le Grand Prêtre, was a new-comer. The opera, superbly mounted according to the best traditions of Covent Garden, was conducted by M. Frigara, from Nantes, who made his début in this country with success. The veteran composer, who came from Paris specially to superintend the rehearsals of his opera, was called before the curtain at the close of the performance and heartily cheered. Some historical notes on 'Samson et Dalila' are given on p. 374 of the present issue.

This being the jubilee year of Gounod's 'Faust,' what more natural than that a performance of that ever-popular opera should be given early in the season? This took place on April 27, under M. Frigara, who deepened the favourable impression he had made on the previous evening. Madame Edvina (the Hon. Mrs. Cecil Edwardes) reappeared with increased success as Marguerite, and the cast included Mlle. Symione, a new-comer (Siebel), Madame Bérat (Martha), M. Fontaine (Faust), Mr. Moore (Valentine), and M. Marcoux (Mephistopheles). Puccini's 'Madama Butterfly,' conducted by Signor Campanini, filled the bill on April 28, and introduced a singer new to Covent Garden in the person of Signor Leliva, who took the part of Pinkerton.

'Die Walküre,' under Dr. Richter's incomparable leadership, was performed (in German) on April 29. On that occasion Herr Schützendorf (Wotan) and Miss Van Dresser (Sieglinde) made their first appearances here with acceptance, and the cast included three English singers of high repute in Madame Kirkby Lunn, Mr. Walter Hyde and Mr. Francis Harford.

Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci' were the twin performances on April 30. In the first work Mlle. Desana (Santuzza) and Signor Carasa (Turidda) proved to be distinct acquisitions to the company, the latter especially winning golden opinions. Another newcomer was Miss Moresta, an English vocalist, who sang the music of Lola. Madame Tetrazzini made her reappearance in 'La Traviata' on May 1, when she repeated her former triumphs. Signor Sammarco was Giorgio Germont and Mr. John McCormack appeared as Alfredo. On May 3 Madame Tetrazzini sang with wonderful brilliance in 'Lucia di Lammermoor,' and Mr. Murray Davey, as Raimondo, made his first appearance here. All four operas were conducted by Signor Campanini.

Under the baton of Mr. Percy Pitt a good performance of Gluck's 'Armide' (sung in French) was given on May 10. Mlle. Mary Péral, in the title part, made her first appearance on any stage. Well equipped, both from a vocal and histrionic point of view, she made a most favourable impression and proved to be an artist of great promise. Great enthusiasm characterized the performance of Verdi's melodious opera 'Rigoletto' on May 14, due in no small measure to the superb singing of Madame Tetrazzini, whose vocal achievements recalled the palmiest days of Italian opera. Signor Campanini conducted.

DEBUSSY'S 'PELLÉAS ET MÉLISANDE.'

On April 30, 1902, M. Debussy's opera 'Pelléas et Mélisande' was produced at the Opéra-Comique, Paris, when it was accorded a very mixed reception. Whatever may be the present attitude of M. Debussy's countrymen towards his remarkable music, it is quite certain that here in England the French master's works are listened to with respect and not a little enjoyment. Therefore great interest was excited when the Royal Opera Syndicate, in their prospectus, announced a performance of 'Pelléas et Mélisande,' in fact this was regarded as one of the chief events of the season.

When Wagner's 'Ring' was first heard in London, musicians were puzzled: it seemed to them void of both form and melody. And it took many years before that wonderful creation was understood and appreciated. M. Claude Debussy's 'Pelléas et Mélisande,' which was performed for the first time in England on May 21, will probably cause much discussion. Just here and there a short phrase is heard, which might pass for the beginning of a melody; for the rest the vocal parts are declamatory, the voice rising and falling as in excited speech. The continuous music and representative themes present nothing new, but this avoidance of all purely musical interest on the stage, and, in comparison with Wagner, moderate use of the orchestra, will cause surprise. Of the Bayreuth reformer's 'Ring' the public generally were, and to some extent are still, satisfied to listen to the rich instrumental music without troubling much about what is being sung on the stage. Debussy's music by itself is disjointed, meaningless—though it perfectly fulfils its purpose. The French composer has written in a forcible, yet wonderfully restrained style, which, like the declamation of the singers, never distracts attention from Maeterlinck's mystic, dream-like poem. 'Pelléas et Mélisande' is a remarkable and impressive work, and one which, as it becomes familiar, will grow in interest.

Mlle. Fèart impersonated Mélisande, M. Marcoux, Arkel, M. Warnery, Pelléas, and M. Bourbon, Goland. The performance, under the direction of Signor Campanini, was an ideal one, and the staging of the work fully maintained the best traditions of Covent Garden.

The remaining operas performed last month, up to the time of going to press, were in the nature of repetitions. Special mention must, however, be made of the fifth performance this season of 'Samson et Dalila,' on May 18, as it introduced M. Affre, who impersonated Samson. For many years this excellent tenor singer has been one of the mainstays of the Paris Opéra, and his appearance in England was none the less welcome although so long delayed.

PHILHARMONIC SOCIETY.

The ninety-seventh season of the Philharmonic Society was brought to a brilliant termination on May 13, when the twofold attraction of Herr Arthur Nikisch and Elgar's Symphony drew to Queen's Hall an immense audience. Although the distinguished conductor had directed performances of Elgar's Symphony in Germany, this was the first time that he had revealed its beauties in England, hence the special interest of the occasion. To draw comparisons between the readings of this or that conductor, however eminent those conductors may be, is an unnecessary excursion among subtleties; the question is, did Herr Nikisch obtain a full and sufficient rendering of the Symphony? To this there is but one answer, and that a most emphatic and unqualified affirmative. From the first note to the last the hearer came under the magic spell of a man who, in addition to being a born conductor, has the twofold qualification of a poetic temperament and skilled musicianship—one, who, having mastered the score and fathomed its potentialities, exercises a magnetic influence over his colleagues of the orchestra, with the result that he obtains an interpretation which is aglow with emotional fervour, whether in the tender tones of the lovely slow movement, or in the strenuous climaxes of the concluding *Allegro*. Such was evidently the opinion of the audience, for at the close of the Symphony they gave vent to their feelings in bursts of applause that were as hearty and genuine as they were long-continued—indeed, it is many a day since such a scene of enthusiasm was witnessed at a Philharmonic concert.

The remainder of the programme does not call for detailed comment. The ever-welcome and exhilarating 'Meistersinger' overture, which began the concert, was no less brilliantly played than the Symphony. Mr. John Coates sang the Forge songs from Wagner's 'Siegfried'; and Tchaikovsky's symphonic fantasia 'Francesca da Rimini,' followed by the National Anthem, concluded a most enjoyable evening's music.

It is satisfactory to learn that Herr Nikisch is to conduct the last concert of the Society next season. Sir Edward Elgar will have charge of the first concert, the other conductors engaged so far being Herr Bruno Walter and Signor Mancinelli. In four years' time the veteran Society will attain its hundredth year.

ITALIAN OPERA AT THE CORONET THEATRE.

For a short and bright period, London is falsifying the accusation of lethargy in matters operatic. While the grand season is in full swing at Covent Garden, and the Moody-Manners company are touring the suburbs, Signor Cav. F. Castellano's company, under the direction of M. Louis Hillier, are giving a season of opera in Italian at the Coronet Theatre. They are an experienced company, with an ample répertoire and well versed in traditional customs. Many of the principal artists, of whom there is a long list, possess admirable voices, and many are confident and whole-hearted in their acting. The work of the chorus and orchestra is such as to lend firm support. Some of the costumes worn by the former were picturesque to a degree.

On the opening night, Bellini's 'I Puritani' was mounted, and under Signor J. M. Wehils's direction performed in a manner that completely satisfied the audience. The warmth of the welcome accorded to the singers, and the particular style of vocal feat that seemed to arouse the greatest enthusiasm, pointed to the presence of a large number of the performers' compatriots in the theatre. Of the operas new to England, included in the répertoire, Leoncavallo's 'Zaza' was the first to receive performance. This opera, which was produced at Milan in 1900, is founded on the play by MM. Berton and Simon, and it is on the dramatic side that its chief merit lies. Leoncavallo has achieved no success so great as his early 'I Pagliacci,' and as long as he chooses to wed music to restless and superficial action that does not permit of constructive coherence, so will he still fail to produce a masterpiece. Another novelty was a new setting of 'Cavalleria Rusticana,' by Signor Monleone, performed on May 10. The libretto

differs little from that used by Mascagni, but the musical treatment is more advanced in its means of expression, and often makes appeal to the musical intellect rather than to popular taste. For this reason the opera is not likely to achieve so great a vogue as its predecessor. Other unfamiliar works such as Donizetti's 'Elisir d'amore' and 'Don Pasquale' are included in the scheme.

QUEEN'S HALL SYMPHONY CONCERTS.

Much interest was aroused by the first visit to London of the Norwich Festival Chorus, which took place at the concert of April 24. On that occasion Elgar's 'Dream of Gerontius' was performed, a work well calculated to set off the abilities of the choir in the best light, for it was chiefly on the intellectuality and spirituality of their reading of the oratorio that the reputation of these excellent singers, made at the recent Norwich Festival, was founded. These qualities were again manifested at their London visit, and were sufficient in themselves to constitute a high standard.

There can be no doubt that the Norwich choir has a successful future in store, and will continue to bring credit upon the able chorus-master, Mr. Haydon Hare. The solo singers were Miss Edna Thornton, Mr. Gervase Elwes and Mr. Herbert Brown.

On April 27 a concert was given in aid of the Endowment Fund for members of the Orchestra. Miss Muriel Foster (Mrs. Ludovic Goetz) graced the concert with her presence and sang Elgar's 'Sea pictures' and other solos. Mendelssohn's Violin concerto and Saint-Saëns's Rondo Capriccioso were played by Lady Speyer, and familiar orchestral numbers made up the rest of a long programme. Mr. Henry J. Wood conducted both concerts.

LONDON CHORAL UNIONS.

SOUTH-EAST LONDON.

The seventh annual concert of the South-East London Evening Schools Choral Union drew a large audience to the Great Central Hall, Tower Bridge Road, on May 15. The choir and orchestra of five hundred performers were conducted by Mr. A. G. Gibbs, under whose guidance, seconded by that of the various school music instructors, they had been rehearsing at thirty-five centres in the South-East District during the winter.

The programme included Elgar's 'King Olaf,' Bach's cantata 'O Light Everlasting' and a long miscellaneous selection, to which the choir, orchestra and soloists all contributed items.

The main work, 'King Olaf,' had evidently received much thoughtful attention. The attack was, on the whole, precise and spontaneous; the young singers seemed to feel the dramatic charm of the music and to respond with alacrity when called upon. Unfortunately, the tenors and basses were so much in a minority that many of the effects aimed at were not entirely attained. The choir sang the beautiful unaccompanied song 'As torrents in summer' with whole-hearted enjoyment of its pure melody. The soloists were Miss Carrie Tubbs, Mr. Gwilym Richards and Mr. Julien Henry.

Bach's cantata 'O Light Everlasting' opened somewhat tamely, but an improvement came with the *Finale*, which was sung with much spirit. The soloists were Miss Gertrude Burridge and Mr. Gwilym Richards.

The incidental and descriptive notes to the programme, compiled by the secretary, Mr. A. Pinhorn, were of great service to the audience. Organ solos were contributed by Mr. J. R. A. Crouch. Miss Florence Fryer presided at the pianoforte.

LAMBETH.

The combined choirs of the twelve contributory schools of this Choral Union gave their concert at the Surrey Masonic Hall on May 8, under the direction of Mr. Charles Metcalf. With the aid of an orchestra more than usually efficient, an excellent performance of the third portion of Coleridge-Taylor's 'Hiawatha' trilogy was given, which was a tribute to the care with which the choir had been rehearsed. The choral epilogue to Elgar's 'The banner of St. George' and Oliver King's 'The three fishers' were also in the programme. The musical superiority of the ladies' voices was turned to good account by the performance of Elgar's three-part female-voice part-songs 'The snow' and 'Fly, singing bird.' Miss Dorothy Webb, Mr. Melvin Nightingale and Mr. D. Byndon-Ayres were capable vocal soloists.

MR. BENOIT HOLLANDER'S NEW OPERA.

A new light opera entitled 'Mietje,' from the fertile pen of Mr. Benoit Hollander, was brought to a hearing on May 11 at the Hampstead Conservatoire of Music. Mr. Hollander, who has written the book as well as the music, has hit upon a story that provides interest without complication, since it tells of the unswerving affection for his playmate of a waif who is brought up by honest Dutch fisherfolk. He was the son of a mysterious stranger and his wife who arrived at the village one dark night. The mother dies, and the father, after confiding in the Burgomaster, leaves, promising to return. The child grows up and develops a love for Mietje, the daughter of his foster-father. Their union is about to take place when the Burgomaster announces that the bridegroom elect is the son of a marquis and must establish his claim. He parts from Mietje in order to do so. Love prevails, and having secured his heritage he returns to and weds the maiden of his choice.

The music by Mr. Hollander is planned on the lines of grand opera, inasmuch as it is continuous and the design is filled in with considerable ingenuity. The subject, however, does not lend itself readily to this form of treatment, and in spite of his melodious gifts and skill of craftsmanship, the composer is not entirely successful in making it clear that he was justified in adopting the particular form chosen. Treated purely in lyrical fashion the opera would have been more effective. Its reconstruction in such a form would secure for it every chance of popularity, for the songs are graceful and pleasing. Madame Windsor-Locke as Mietje, Mr. Wallis Anderson as Willem the hero, and Madame Blanche Newcombe, Mr. William Waite and Mr. Arthur Durand as the representatives of the other characters, together with the chorus and orchestra, helped in securing a most favourable reception for the work. Mr. Henry Beauchamp and Mr. Charles Fry were jointly responsible for the smooth production which was given under the direction of the London Academy of Music.

HERR MAX REGER.

The first visit to this country of Herr Max Reger has provoked a great deal of discussion as to the artistic value of his instrumental works. His tendency to view the task of composition almost in the light of a mathematical problem will always find more detractors than admirers; but it is to a certain extent a matter of choice or individual temperament whether music that has the minimum of poetic basis can be considered worthy of esteem. Mathematicians often speak to each other of the 'beauty,' 'charm' or 'grace' of a particular theory or solution. Herr Reger's working-out of musical problems may, in certain minds, have a similar appeal to the æsthetic sense.

Two concerts were given at Bechstein Hall, on May 10 and 14, the programmes consisting entirely of his works. On the first occasion a String trio (Op. 77b), a Suite for violin and pianoforte (Op. 103a), and a String quartet (Op. 74) were played; on the second occasion a Suite for violin and pianoforte (Op. 93), a Pianoforte trio (Op. 102), and Variations and Fugue on a Beethoven theme for two pianofortes (Op. 86). The string players were members of the Ackroyd Quartet; pianoforte parts were played by the composer, who was joined by Herr Richard Buhlig in the last-mentioned work. The grace and beauty of the songs, including the well-known 'Wiegenlied,' sung by Mrs. Henry J. Wood, showed that poetry does enter into Herr Reger's composition.

A reception in honour of Herr Max Reger was given by the Concert-goers' Club at the Royal Academy of Music on May 11, when Mr. Alfred Kalisch delivered an address, in German, welcoming the distinguished guest of the evening. Songs and chamber music by the eminent composer were sung and played respectively by Mrs. Henry J. Wood and the Ackroyd Quartet.

EMPIRE CONCERT.

Patriotism was of course the key-note of the third Empire Concert at the Royal Albert Hall on the afternoon of May 22, when a vast audience assembled in response to Dr. Charles Harriss's appeal on behalf of the Victoria League. Nearly every part of the Empire had its representative among the numerous artists who took part in the programme—India alone excepted, Miss Irene Strauss, who was to have represented that great possession, being unfortunately prevented from appearing. The occasion was naturally one that called rather for enthusiasm than criticism. Two novelties, however, claim special remark: these were 'Chorus of Empire' and 'Empire of the Sea,' for chorus and orchestra, written for the occasion by Dr. Harriss. Both were characteristic and vivacious settings of patriotic words by Mr. Wilfred Campbell, and there can be little doubt that the latter with its waltz-refrain will become popular. They were sung *con amore* under the composer's direction by the Royal Choral Society, accompanied by the London Symphony Orchestra and Band of the Coldstream Guards. Eaton Faning's stirring patriotic song and chorus, 'Our Island home,' the solo sung by Mr. Lemprière Pringle, also aroused much enthusiasm. Other important items were Elgar's 'Land of hope and glory,' Bridge's 'Ballad of the Clampherdown,' conducted by the composer, and Mackenzie's breezy 'Britannia' Overture, the last played by the combined bands under the direction of Dr. Mackenzie Rogan. Madame Albani, Miss Catherine Aulsebrook, Mr. Frederick Norcup, Mr. Lemprière Pringle, Mr. Dalton Baker and Sir Charles Santley were the vocalists, and Miss Marie Novello solo pianist, Mr. H. L. Balfour organist and Mr. Stanley Hawley accompanist. The great building presented a particularly animated and brilliant appearance, the flags and trophies which ornamented the front of the boxes, the new Union Jacks presented by Canada, and the uniforms of the military bands imparting colour and brightness to the scene.

London Concerts.

LONDON SYMPHONY ORCHESTRA.

A symphonic poem 'Siena,' by Mr. George Dyson, first played at a Patron's Fund concert two years ago, was performed by this orchestra under the direction of Herr Arthur Nikisch at the Queen's Hall on May 20. The work describes in vivid colours the 'Palio' or race for the Standard, an annual event at Siena. It is a clever composition, original in invention, and well suited to Herr Nikisch's temperament. Additional interest was lent to the concert by the first appearance in England of Herr Edgar Wollgandt, a violinist whose performance of Brahms's Concerto roused general admiration. The programme also included Wagner's 'Faust overture' and Beethoven's C minor Symphony.

MR. BEECHAM'S CONCERTS.

Mr. Beecham's sterling support of British music is unfortunately but necessarily actuated by a spirit of sacrifice, for the public declines to attend his concerts in spite of their constant demonstration of the value of native creations. The audience at Queen's Hall on May 17 was sparse enough to make the patriotic musician's blood boil, and some of the music performed would have done little to cool it. Of Mr. Joseph Holbrooke's 'Ulalume,' for instance, it is sufficient to say that it adequately represents Edgar Allan Poe's uncanny poem. Mr. J. B. McEwen's 'Grey Galloway' is a dour reminder of native heaths. In Mr. W. H. Bell's 'Arcadian suite,' an amplification of an earlier work, the fresh invention and firm hand of the composer were again revealed. The rest of the programme was by foreign musicians and comprised Mozart's C major Symphony (K. 425) and César Franck's 'Variations symphoniques' for pianoforte and orchestra, played by Miss Hilda Saxe. The orchestral playing was, as usual, of the highest order.

NEW SYMPHONY ORCHESTRA.

Mr. Landon Ronald's gifts as a conductor are nowhere better displayed than in his interpretations of Tchaikovsky's music. At the concert given at Queen's Hall on April 23, the fourth Symphony was played. The struggle between humanising and barbarous influences embodied in this work found Mr. Ronald in his true element, and roused him to one of his most inspired moods. His capabilities as a composer were also exemplified by the inclusion in the programme of his 'Birthday overture.' A novelty of an unusual character was Mr. Filson Young's orchestral version, with an original Prelude, of Schumann's Fugue on the notes B A C H. Except as establishing Mr. Filson Young's skill in instrumentation, the work presented no strong justification for its performance. The soloist was Mr. Francis Macmillen, who played Mendelssohn's Violin concerto.

M. CHARLES WIDOR.

The concert of compositions by M. Widor, given at Queen's Hall, with the London Symphony Orchestra under his conductorship, on May 4, called attention to a French composer, the extent and high merit of whose output entitle him to prominence among creative musicians of his country. His name has been kept alive in England by his organ works, but his refusal or inability to fall into line with modern vagaries has deprived him of due recognition as a composer in all forms. The chief work played under his direction at Queen's Hall was a Symphony for organ and orchestra (Op. 69), the soloist being Mr. Arthur Mason. The other orchestral works were a Fantaisie in A flat for pianoforte and orchestra, the solo part of which was capably executed by Mlle. Olga Samaroff, and a 'Bacchanale' from the 'Walpurgis Night.' If there was nothing in the French composer's utterances that could be called great or deeply inspired, the ripe musicianship and often broadly melodious nature of his music were constantly in evidence. Of the vocal numbers sung by Miss Dora Eshelby, 'Nuits d'Etoiles' deserves special mention as one of the best examples of M. Widor's style as a song-writer.

THE HANDEL SOCIETY.

Before an audience that filled all parts of Queen's Hall, this Society, with the co-operation of Mr. James Brown's New Philharmonic Society from Richmond, carried out a long and exacting programme on May 18. Brahms's 'Triumphlied,' with its Bach-like runs and division into double chorus, made great demands upon the executive powers of both choir and orchestra. Sir Hubert Parry's 'Ode to Music' was almost equally difficult. More within their grasp were Sir Charles Stanford's 'The last post' and his five 'Songs of the sea,' the baritone solo part of which was sung by Mr. Thomas Meux. Both the composers last mentioned conducted their own works. Among the orchestral numbers performed under the baton of Mr. S. Coleridge-Taylor, conductor of the Society, were Sibelius's 'Finlandia' and Bizet's charming suite 'Jeux d'enfants.'

OLD-TIME CHAMBER MUSIC.

Pursuing their design of giving a series of recitals of old chamber music, Miss Grace Sutherland and Mr. Frank Thistleton carried out a programme at Bechstein Hall, on April 28, for which Suites for pianoforte and strings by Telemann (1681-1767) and Locatelli (1693-1764), together with a Concerto for violin and pianoforte by Haydn, supplied the chief interest. The work by Haydn was the second of the two concerti that have only recently been brought to light, and had probably never been given in England before. The Suite by Telemann was also new to this country. At the concert on May 17 a similar programme was offered, with additional interest imparted by the names of two English composers. These were Henry Eccles (1670-1742), represented by a violin sonata, and Anthony Holborne, represented by a set of short pieces with fanciful titles, composed about 1590 and arranged for strings by Miss Stainer. Other works performed were a pianoforte and string

concerto by Bach, a Rondo for pianoforte, violin and violoncello by Mozart (hitherto unpublished), and Couperin's somewhat ponderous musical joke 'L'Apothéose de Sulli.' It will be seen, therefore, that the doings of Miss Sutherland and Mr. Thistleton are well worthy of the attention of earnest musicians. The concert-givers were assisted by Messrs. Woodhouse, Wyand, Turrell and Hobday as instrumentalists. Mr. Ivor James, Mr. Campbell McInnes and Miss Mattie Kay were very capable vocalists.

RUSSIAN MUSIC.

Apart from the slight acknowledgment of the claims of Rimsky-Korsakoff and Glazounoff, and more recently Moussorgsky, English people are apt to summarize Russian music as 'Tchaikovsky et praeterea nihil.' The efforts of M. Sergei Kussewitzky, the conductor and double-bass virtuoso, to gain recognition for the younger school of Russian composition should do much to remove this disproportionate view. At the orchestral concert of Russian music given by him at Queen's Hall on May 11, there was nothing in the programme that did not fully justify its inclusion. A Fantasia by Moussorgsky—orchestrated after the death of the composer by Rimsky-Korsakoff—was original and effective as a delineation of the supernatural, although leaving room for doubt whether the orchestrator fully realised the intention of the composer. Five out of the six movements that form the Symphony in C minor (Op. 26), by M. Scriabine, showed a blend of the national and cosmopolitan idioms that only awaits experience and consequent freedom of expression to invest the composer's style with distinction. Great merit was also shown in the works of the two brothers, MM. Jules and Georges Conus, who were represented by a Violin concerto and numbers of an Orchestral suite 'Scènes Enfantines' respectively. Herr Fritz Kreisler was the violin soloist, and M. Kussewitzky conducted.

MR. SMALLWOOD METCALFE'S CHOIR.

Mr. Smallwood Metcalfe's choir gave their first concert on May 4 at St. James's Hall. They sang a number of part-songs, new and old, of which the most modern in date and spirit were Granville Bantock's 'On Himalay" and Alcock's 'From out the dewy meadow,' the latter having been specially composed for the choir. It cannot be said that their singing evinced more than an incomplete recognition of the requirements of the choral art. If, however, they pay the same attention in the future to points of expression, phrasing and gradation of tone, that they have hitherto devoted to securing unity and precision in attack and accent, they will attain a high standard of proficiency. Other numbers in the programme were Walter Macfarren's 'You stole my love,' Ravenscroft's 'In the merry Spring,' Eaton Faning's 'Moonlight,' Stanford's new 'Heraclitus,' and Elgar's 'The snow,' for female voices. The solo vocalists included Sir Charles Santley, and Mr. Smallwood Metcalfe conducted.

The Société de Concerts Français devoted their programme on April 26 to the works of MM. Maurice Ravel and Florent Schmitt, young composers of the impressionist school whose methods are distinguished by their individuality. The principal artists were Madame Jane Bathori-Engel and M. Emile Engel (vocalists) and Mlle. Mary Vadot (pianist). Among the examples of vocal music were a set of character studies in bird life—'Le Paon,' 'Le Martin-Pêcheur,' and 'La Pintade'—by M. Ravel, and 'Tristesse au Jardin' by M. Schmitt. The latter composer was also represented by a group of songs for four voices with pianoforte duet accompaniment.

At the third concert given by Mr. Francis Macmillen, which took place at Queen's Hall on May 18, M. Leopold Stokovski made his first appearance in England as a conductor. Employing unexaggerated methods, he obtained excellent results from the New Symphony Orchestra, both in accompanying Mr. Macmillen in Lalo's 'Symphonie Espagnole' and Saint-Saëns's B minor Concerto, and in contributing separate numbers. The most interesting of the latter was an orchestral Suite by M. Ippolytoff Ivanoff, entitled 'Caucasian Sketches,' which proved a pleasant piece of light music based upon themes of Eastern character. The efforts of both violinist and conductor met with hearty approval.

Upon their first visit to this country the Dresden String Quartet brought forward several new works. At each of their two concerts, which took place at Bechstein Hall on April 30 and May 3, they played an example of chamber music by Mrs. A. M. Barton. The Trio in F major, played at the second concert, proved to be of greater merit than the Quartet played at the first. A Quartet in C sharp minor by M. Felix Draeseke was also performed, and the programmes were completed with works by Haydn, Mozart, and Beethoven.

Miss and Master Mozart, as 'prodigies of nature,' gave a concert in Hickford's Great Room, Brewer Street, Regent Street, on May 13, 1765. It was a happy thought of Miss Mathilde Verne to commemorate the event by giving a Mozart concert on May 13, the 144th anniversary of Miss and Master Mozart's concert, in the same Room. The interesting programme was well carried out by students of the 'Mathilde Verne school of pianoforte playing,' and Mrs. Harrison, the writer of the article on Hickford's Room in 'Grove's Dictionary of Music and Musicians,' gave a brief historical account of the old and famous building in which the concert was held.

At Steinway Hall, on May 7 and 8, Mrs. Kennedy-Fraser, of Edinburgh, gave two interesting recitals of the 'Songs of the Hebrides' which she has collected and arranged. She introduced the songs with island tales and legendary lore, and spoke of the isles in which she had collected the airs. The gifted recitalist had the valued co-operation of her brother, Mr. John Kennedy, and her sisters, Miss Margaret Kennedy and Mrs. Tobias Matthay.

Suburban Concerts.

The East Finchley and Muswell Hill Musical Society brought their seventh season to a close on April 22 with a performance of Rossini's 'Stabat Mater' and Elgar's 'Black Knight,' in the New Lecture Hall, East Finchley. The solo vocalists were Miss Carrie Tubb, Miss Edith Clegg, Mr. Harold Wilde and Mr. Harry Dearth. Mr. George R. Ceiley conducted, and Mr. Charles F. Carter was at the pianoforte. During the interval the honorary secretary of the Society, Mr. C. Bull, was presented by Mr. Ceiley, on behalf of the members and others, with an illuminated address and a handsome cheque as a mark of their high appreciation of his unremitting labours on behalf of the Society during its existence.

The Catford Philharmonic Society concluded its season on April 23, when the programme included Sir Frederick Bridge's cantata 'The flag of England,' the march and graceful dance from Sullivan's 'Henry VIII.' music, Bishop's overture 'The miller and his men,' and a number of unaccompanied part-songs, among which may be mentioned 'The Arethusa,' 'Come, lasses and lads,' and 'Here's a health unto his Majesty.' Madame Carlotta Ide was the solo vocalist, and the concert was under the conductorship of Mr. Charles W. Wilkes.

The Ealing Philharmonic Society, under the conductorship of Mr. E. Victor Williams, brought their twelfth season to a successful close on April 24 with an excellent performance by choir and orchestra of Coleridge-Taylor's new choral work 'Bon-Bon Suite,' followed by the new concert selection of Gounod's 'Faust.' The soloists were Miss Norah Newport, Miss Carda Walker, Mr. Gwilym Richards and Mr. Julien Henry, who were all satisfactory. Miss Dora Whitlie gave a very creditable rendering of Schumann's Pianoforte concerto. Mr. H. W. Pierce accompanied.

The Streatham Choral Society gave their fifty-first concert in Streatham Hall on April 26, when the programme consisted of Dr. Walford Davies's 'Everyman' and Elgar's 'Banner of St. George.' A full professional orchestra, led by Mr. W. Easton, assisted the choir of the Society, and the solo vocalists were Miss Ethel Lister, Miss Gwladys Roberts, Mr. Henry Beaumont and Mr. Albert Garcia. An excellent performance was conducted by Dr. Cuthbert Harris.

The New Philharmonic Society of Richmond performed Walford Davies's 'Everyman' and Brahms's rarely-heard 'Triumphlied' at the Castle Theatre on April 28. The rendering of these works reflected the greatest credit on all who took part, especially on the conductor, Mr. James Brown, whose training of the chorus and orchestra brought its full reward. The admirable efforts of the chorus were ably supported by the orchestra, led by Mr. F. Weist Hill, and the solo vocalists were Miss Ethel Lister, Miss Grainger-Kerr, Mr. Henry Turnpenney and Mr. Albert Garcia.——The same programme was presented by the Staines Choral Society, conducted by Mr. Brown, on May 13, when the choir was augmented by thirty members of the Richmond Society. The soloists on this occasion were Mrs. Strickland, Miss Madge Wells, Mr. Vivian Bennetts and Mr. Walter Dodds, and the orchestra was led by Miss Catherine Reeves.

The Brockley and Lewisham Orchestral Society gave its inaugural concert at St. Peter's Hall, Brockley, on April 29, when the programme included Schubert's 'Unfinished' Symphony, Mackenzie's 'Benedictus,' Grieg's 'Peer Gynt' Suite, Pastorale and Torch Dance (MS.), by Vincent Thomas, the nursery rhymes of Walford Davies, and a MS. Quintet (by F. L.). Miss Evangeline Florence was the solo vocalist, and Mr. Frederick Leeds conducted.

The Lewisham Choral Society completed their eighteenth season on Thursday, April 29, when they performed Parry's 'Blest Pair of Sirens' and Sullivan's 'Golden Legend' in the Blackheath Concert Hall. The choir sang with a sincerity and enthusiasm which was proof of the zealous training by their conductor, Mr. Frank Idle. The vocalists in the last-named work were Miss Ada Forrest, Miss May Peters, Mr. Gwilym Richards, Mr. F. R. Cutler and Mr. Watkin Mills. The orchestra, numbering over fifty, was led by Mr. George Wilby.

The Easter concert of the St. George's Choral Society, Tufnell Park, took place in St. George's Church Room on April 29, when Coleridge-Taylor's choral 'Bon-Bon Suite' and selections from Handel's 'Judas Maccabæus' were performed, under the able direction of Mr. W. Henry Thomas. The solo vocalists were Mrs. Sydenham-Smith, Misses Ada and Edith King, Mr. Fred. King, Mr. Sadleur Browne, and Mr. Charles Knowles.

The combined orchestras of Surbiton and Weybridge, directed by Mr. Joseph Ivimey, gave a concert in the Assembly Rooms, Surbiton, on May 1. The programme included Bennett's overture 'The Naïades,' Schubert's Symphony in C (last two movements), and Tchaikovsky's '1812' overture. These works received an admirable interpretation under Mr. Ivimey's experienced direction. Mr. Campbell McInnes was the solo vocalist, and Miss Warwara Irmanoff, solo violoncellist.

The Bermondsey Settlement Choral and Orchestral Union and the Hither Green Choral and Orchestral Societies combined forces at the Bermondsey Town Hall on May 1 in a performance of Coleridge-Taylor's 'Hiawatha' trilogy. The singing of the choirs reflected great credit on the training of Dr. John E. Borland, who is the conductor of both Societies, and very able service was rendered by the combined orchestras. An efficient trio of soloists was provided in Madame Edith Hands, Mr. Charles Saunders and Mr. Charles Tree.

The Crystal Palace Orchestral Society concluded its season on May 1, when a concert selection from Edward German's opera 'A Princess of Kensington,' specially arranged by the composer, received its first performance. The choir displayed admirable qualities of tone and attack, and the orchestra played brilliantly and with much intelligence. The programme included the Intermezzo and Barcarolle from Offenbach's 'Les Contes d'Hoffmann' and the Valse from Tchaikovsky's 'Eugen Onégin.' The solo vocalists were Miss Edith Evans and Mr. Harold Wilde, and Mr. Walter W. Hedgcock conducted.

A special recital of Spohr's 'Calvary' was given at the Northern Polytechnic on Sunday, May 2, by Mr. Munro Davison's Choral Society. The recital was intended principally for the benefit of the poorer classes, no charge being made for admission, and nearly 1,000 persons listened with reverent attention to the beautiful music of this oratorio. The principal solo vocalists were Miss Kate Cherry, Messrs. Albert Malden, Frank Osborne, Herbert Evison and William Forington. Mr. Herbert Hodge and Miss Maud Crouch assisted at the organ and pianoforte respectively, and Mr. Munro Davison conducted.

Mr. Edward Bending's recently-formed Orchestral and Choral Society gave their first concert on May 4 at the Hampstead Conservatoire, when Mr. John Francis Barnett's cantata 'The ancient mariner' was performed. That the choir had evidently been well trained was especially noticeable in the choral numbers, 'And now the storm-blast came' and 'The upper air burst into life,' the difficulties of which were mastered in a manner that reflected the highest credit upon the conductor. In the more delicate portions of the work—the chorus for female voices, 'The bride hath paced' and the quartet, 'Around, around flew each sweet sound'—Mr. Bending showed how much care and attention he had bestowed upon the orchestral accompaniments. The soloists, Madame Jessie Norman, Miss Florence Gilbert, Mr. Samuel Masters and Mr. Bantock Pierpoint, well deserved the applause of the audience.

The St. Martin's Choral Society, Gospel Oak, gave a concert in the Parish Hall on May 6. The programme included Cowen's 'St. John's eve' and Eaton Faning's 'The miller's wooing,' accompanied by a capable string orchestra, under the direction of Mr. G. A. Hardesty. The soloists were Miss Kate Cherry, Madame Kate Bauer, Mr. Frederick Norcup and Mr. George Stubbs. Miss Bessie Hawkins, who also contributed a pianoforte solo, was an able accompanist.

The Willesden Green and Cricklewood Choral Society gave an excellent performance of Gounod's 'Redemption' at the Hampstead Conservatoire on May 6. The choir sang throughout with spirit and intelligence, especially in 'Unfold, ye portals everlasting,' and received able support from the orchestra, led by Mr. H. R. Starr, with Dr. Davan Wetton at the organ. Much credit was due to the conductor, Mr. F. W. Belchamber, for the able training of his forces. The solo vocalists were Misses Jessie Norman, Maggie Tavener, and Bella Newstead, Messrs. Ronald Pomeroy, Reginald Johnson, and Stanley Newman.

The St. Paul's Choral Society, North Finchley, gave a performance of Coleridge-Taylor's 'Hiawatha' trilogy, complete, at Woodside Hall on May 6, under the conductorship of Mr. Herbert J. Baggs. The performance by choir and orchestra was highly creditable, and the solo parts were sung by Miss Minnie Coy, Mr. Henry Plevy and Mr. Sydney Ilott.

The St. Saviour's Choral Society, Denmark Park, gave a performance of Haydn's 'Creation' in St. Saviour's Church on May 12, under the conductorship of Mr. James W. Smith. The solo vocalists were Miss Edith Potter, Mr. Archibald Blair, and Mr. H. Culverwell. Mr. F. W. Sutton presided at the organ.

The shadow of Life.

FOUR-PART SONG.

Words by Alfred C. Calmour. Composed by W. G. Alcock.

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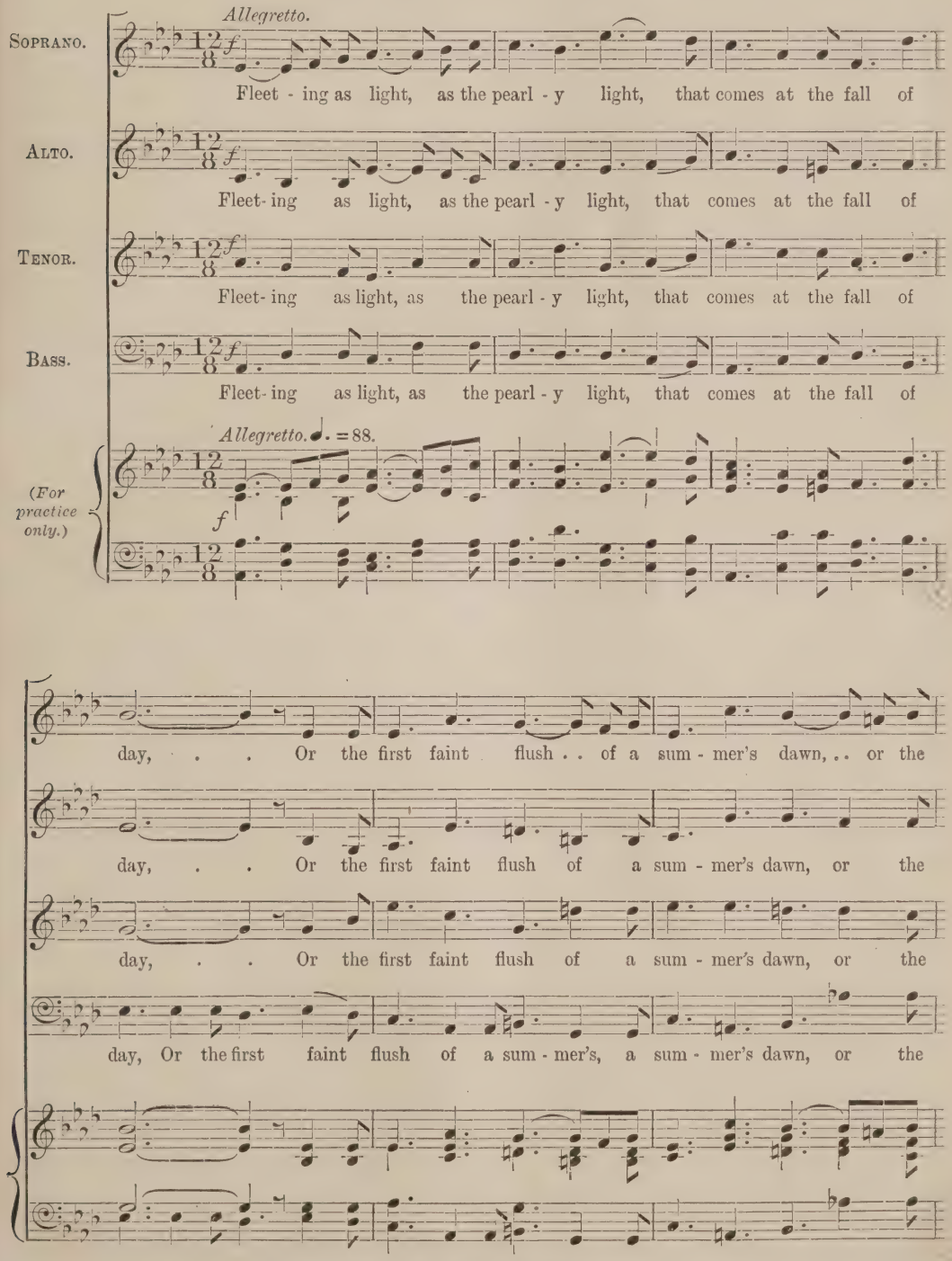
Allegretto.
Soprano.
Fleet - ing as light, as the pearl - y light, that comes at the fall of
Alto.
Fleet- ing as light, as the pearl - y light, that comes at the fall of
Tenor.
Fleet- ing as light, as the pearl - y light, that comes at the fall of
Bass.
Fleet- ing as light, as the pearl - y light, that comes at the fall of
Allegretto. ♩. = 88.
(For practice only.)
day, . . Or the first faint flush . . of a sum - mer's dawn, . . or the
day, . . Or the first faint flush of a sum - mer's dawn, or the
day, . . Or the first faint flush of a sum - mer's dawn, or the
day, Or the first faint flush of a sum - mer's, a sum - mer's dawn, or the

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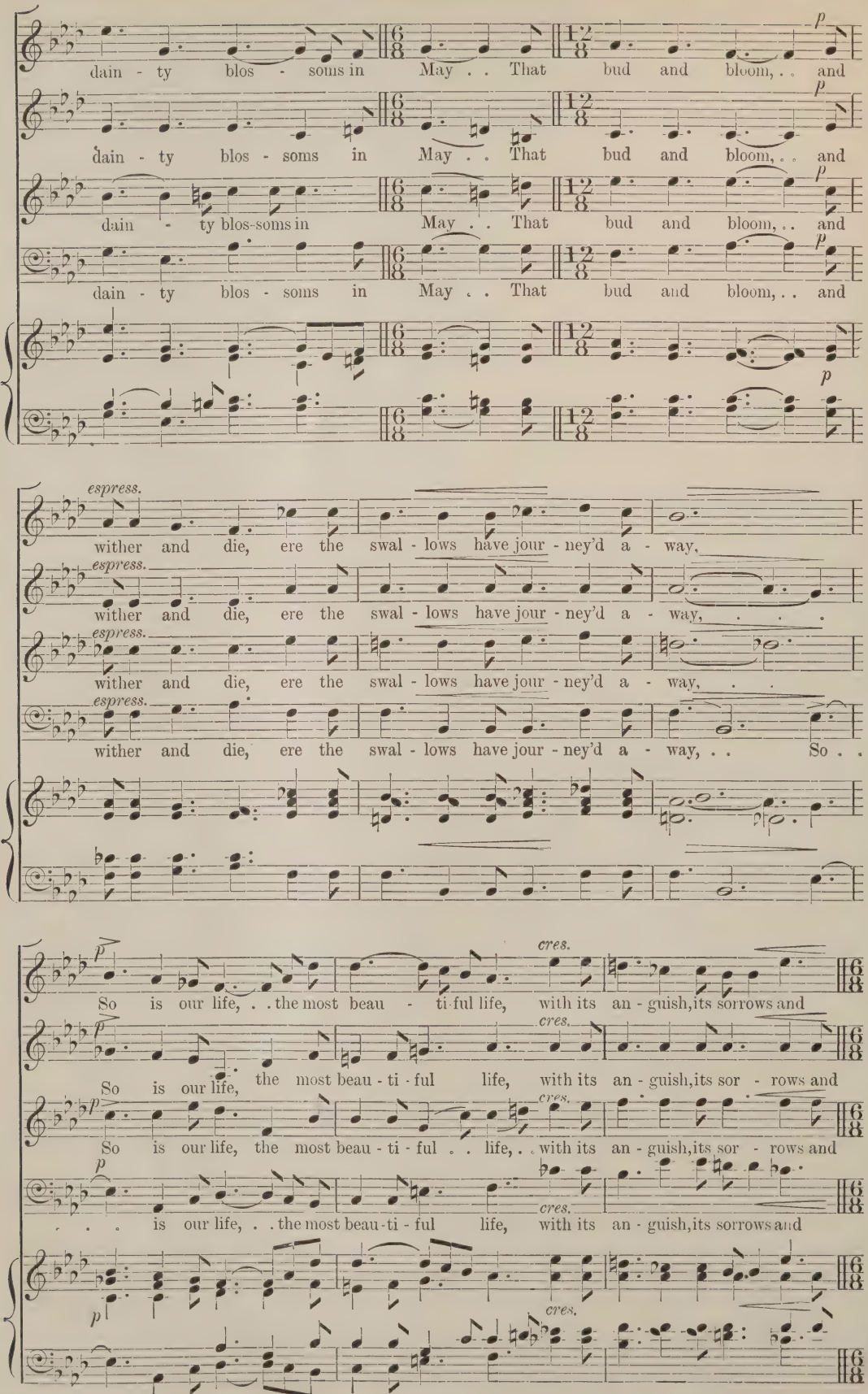
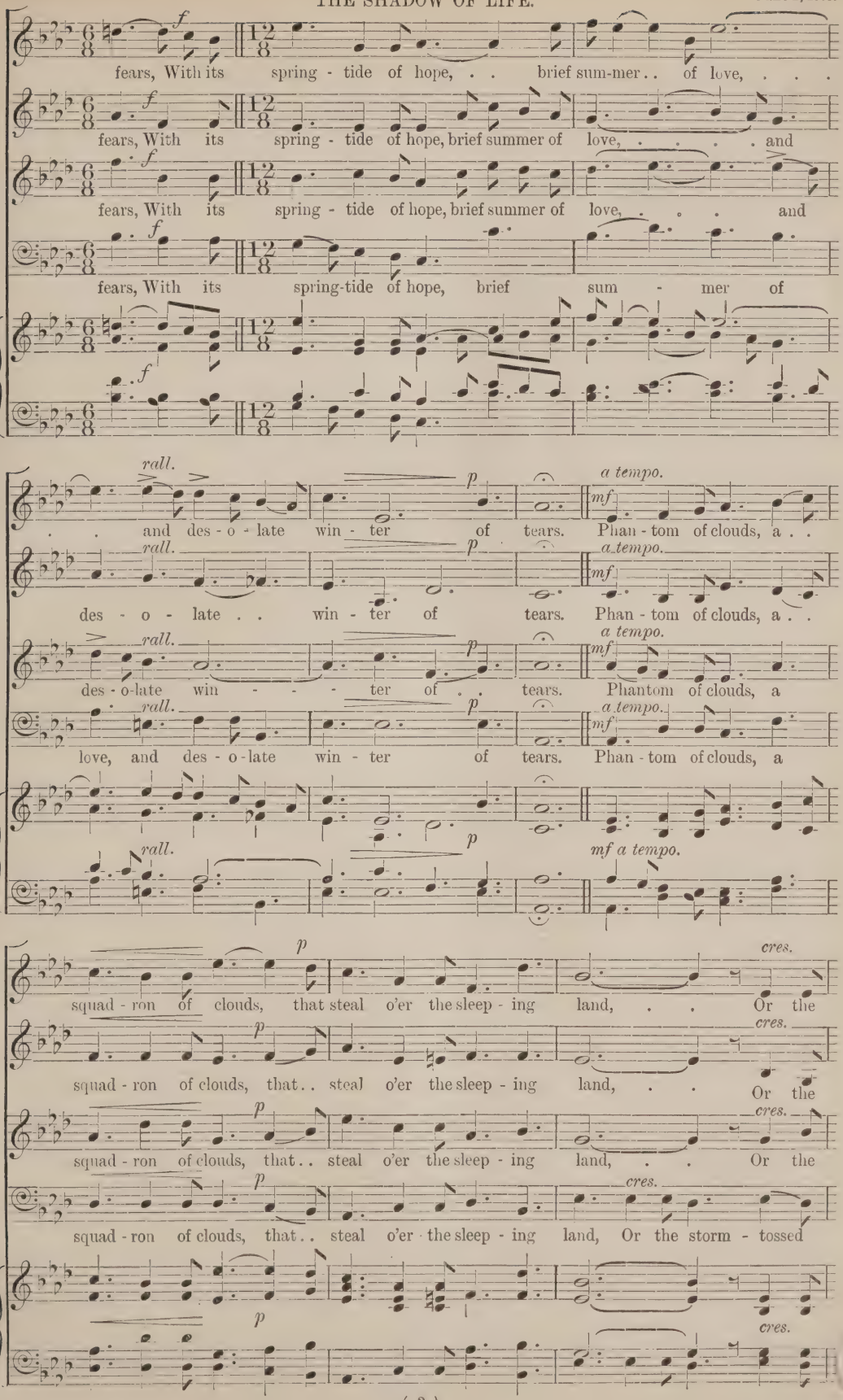
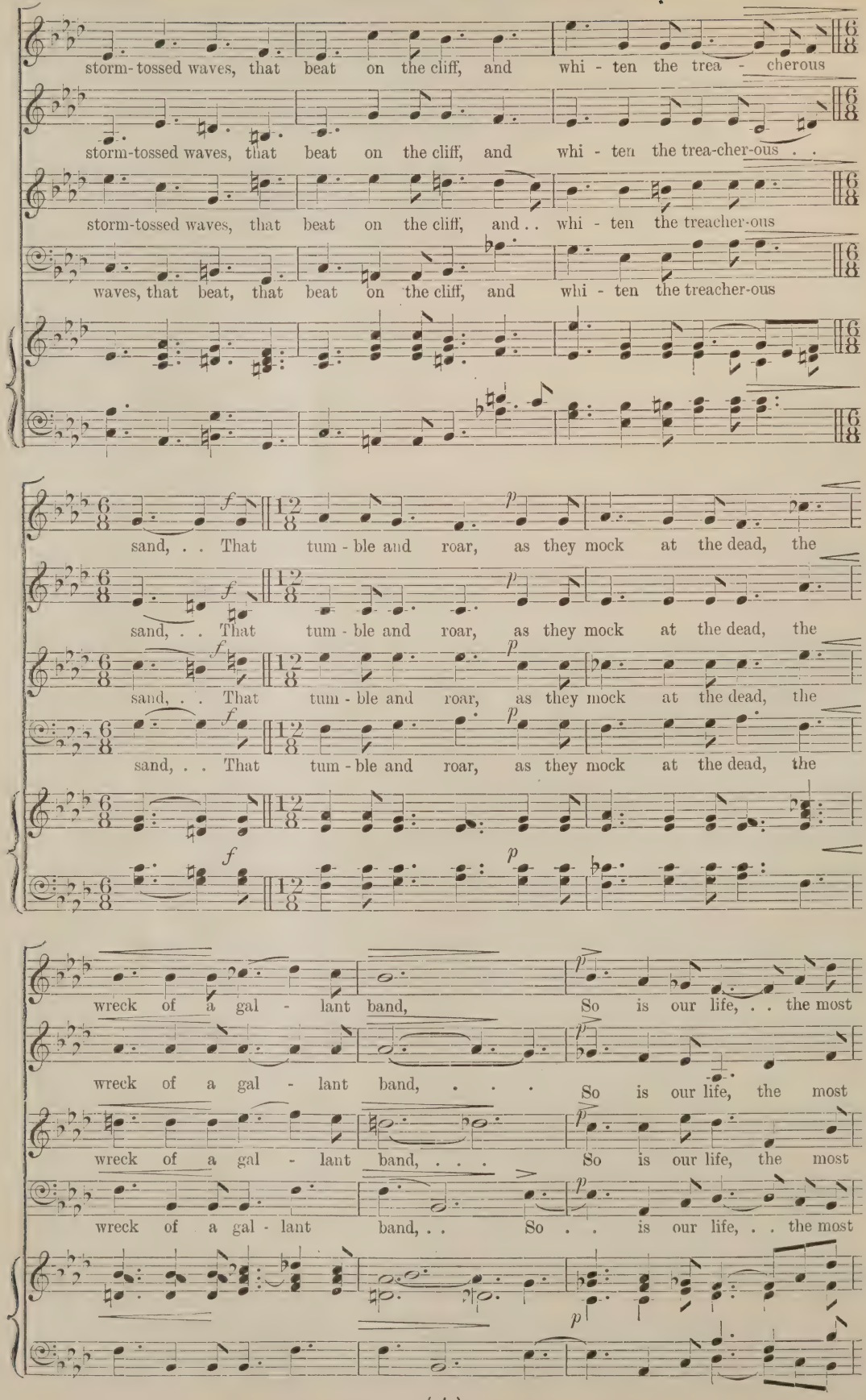
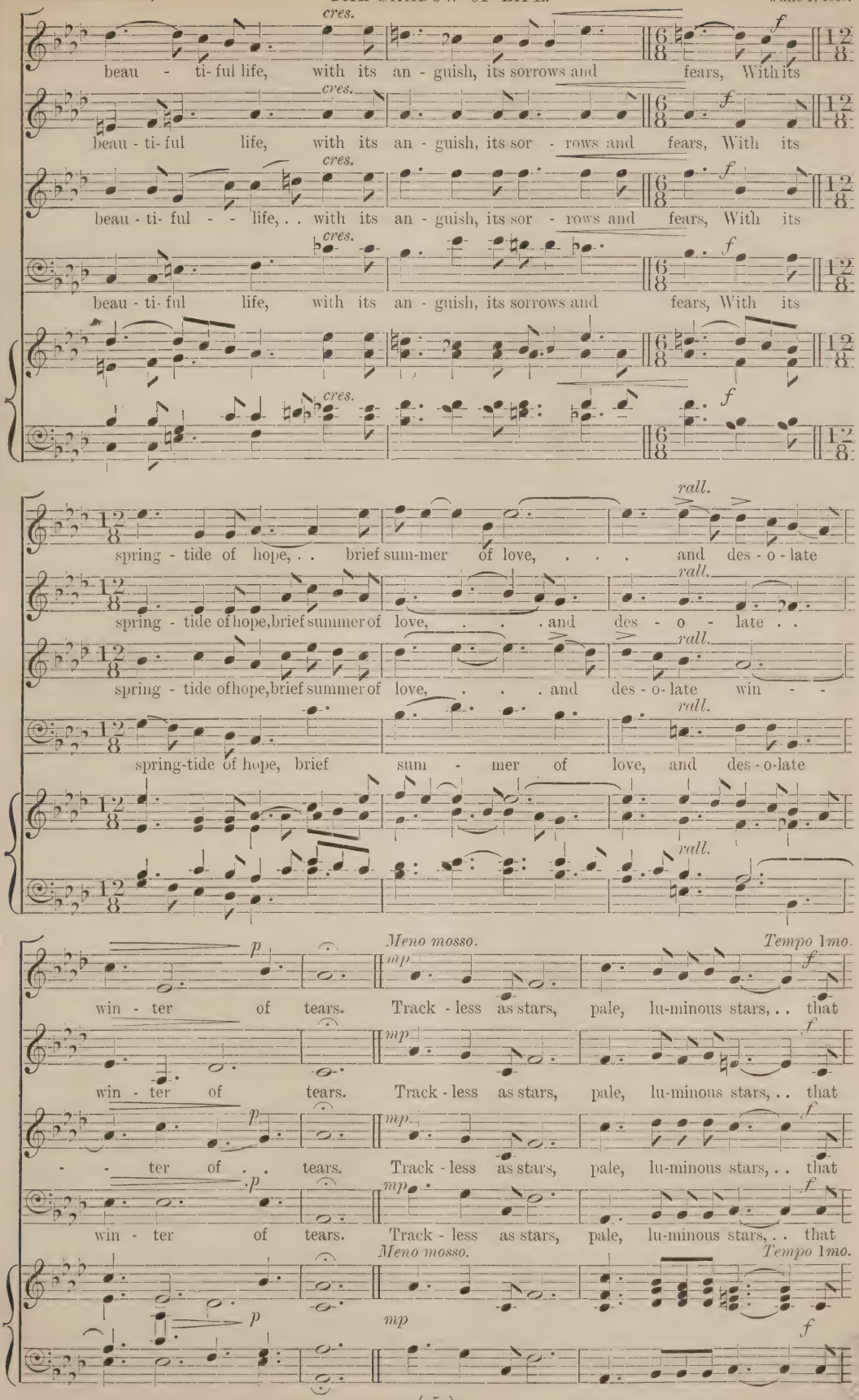
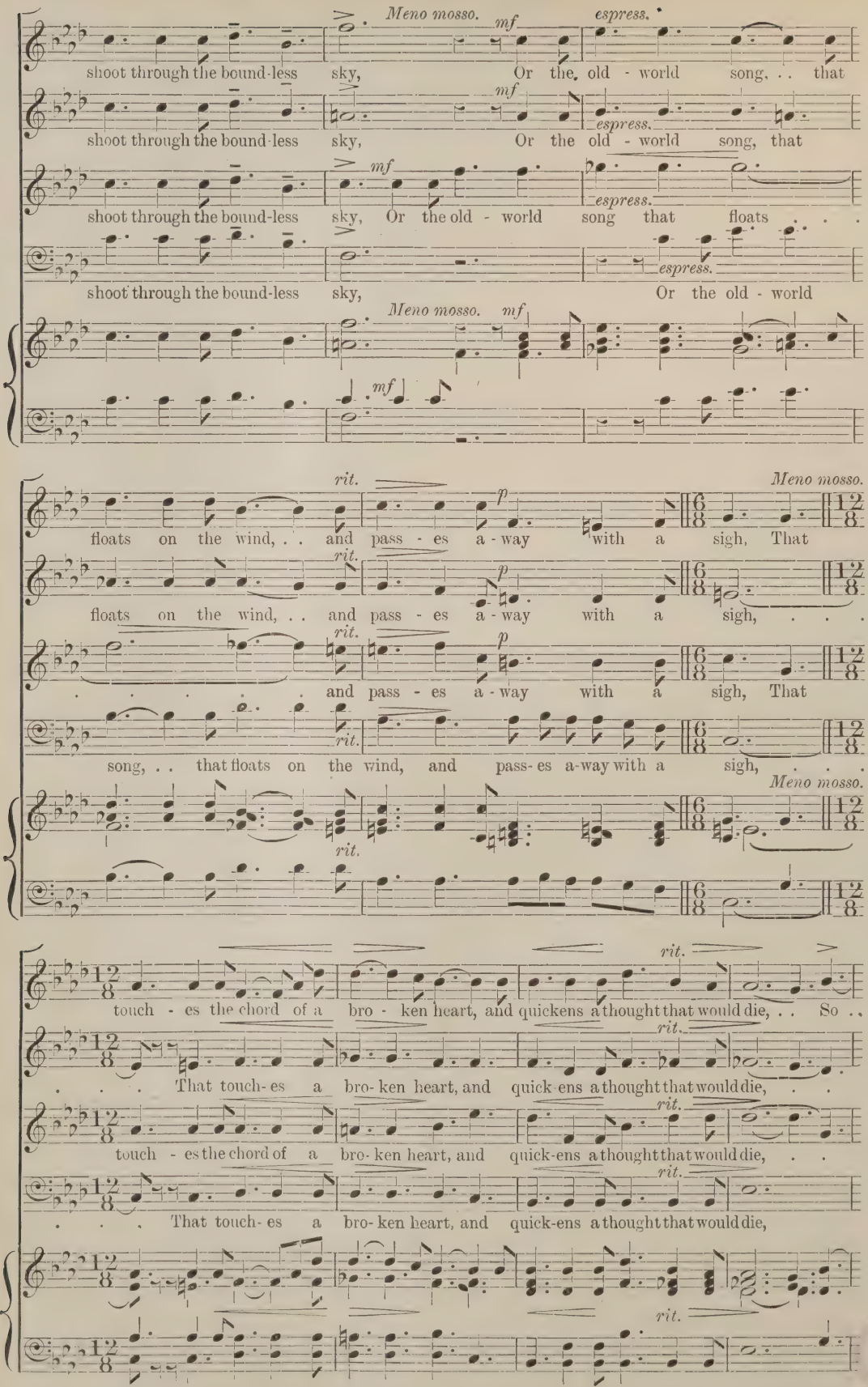
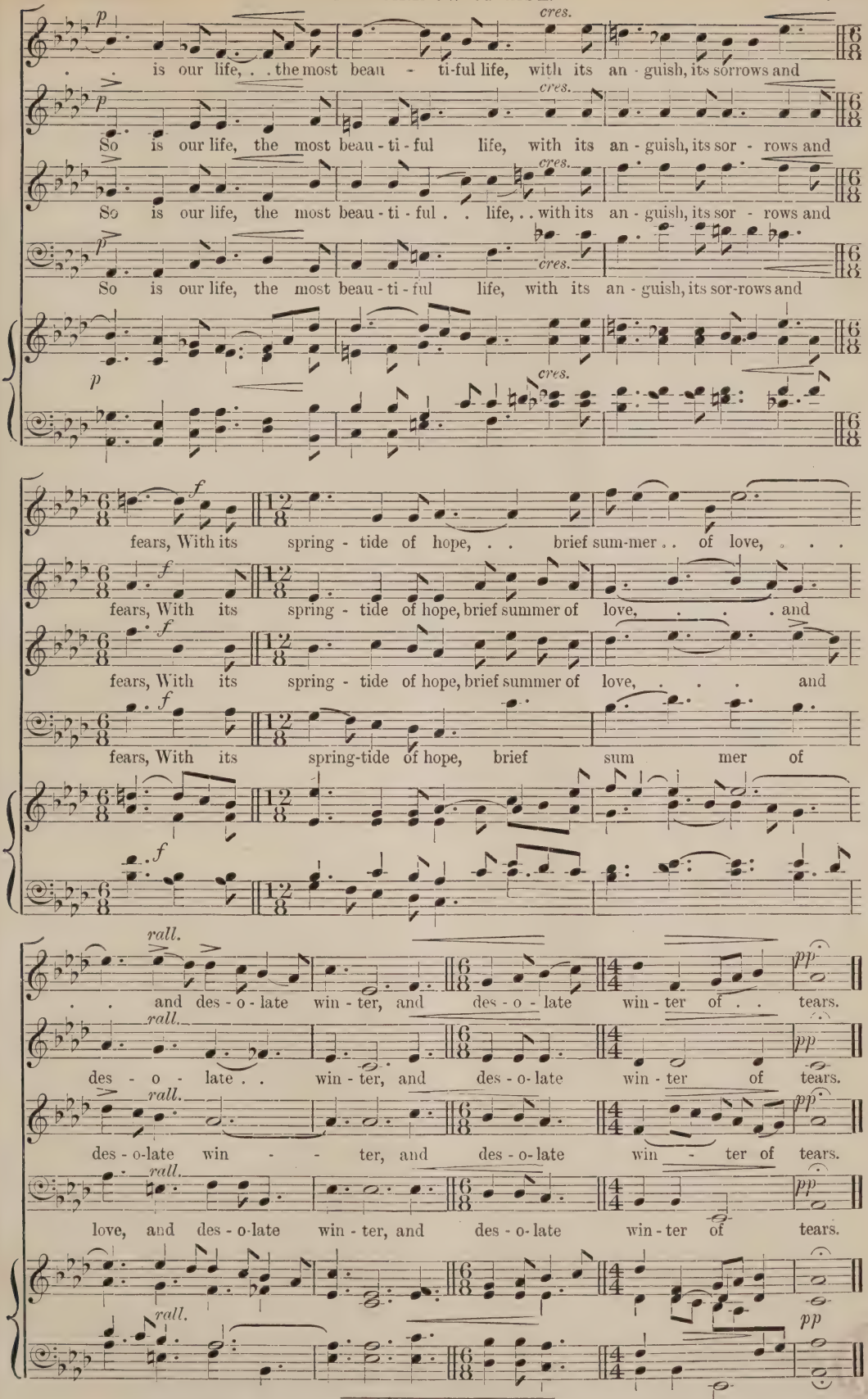

dain - ty blos - soms in May . . That bud and bloom, . . and
dain - ty blos - soms in May . . That bud and bloom, . . and
dain - ty blos-soms in May . . That bud and bloom, . . and
dain - ty blos - soms in May . . That bud and bloom, . . and
espress.
wither and die, ere the swal - lows have jour - ney'd a - way,
wither and die, ere the swal - lows have jour - ney'd a - way,
wither and die, ere the swal - lows have jour - ney'd a - way,
wither and die, ere the swal - lows have jour - ney'd a - way, . . So . .
cres.
So is our life, . . the most beau - ti - ful life, with its an - guish, its sorrows and
So is our life, the most beau - ti - ful life, with its an - guish, its sor - rows and
So is our life, the most beau - ti - ful . . life, . . with its an - guish, its sor - rows and
. . . is our life, . . the most beau - ti - ful life, with its an - guish, its sorrows and


fears, With its spring - tide of hope, . . brief sum-mer . . of love, . . .
fears, With its spring - tide of hope, brief summer of love, ... and
fears, With its spring - tide of hope, brief summer of love, . . . and
fears, With its spring-tide of hope, brief sum - mer of
rall.
p
a tempo.
mf
. . and des - o - late win - ter of tears. Phan - tom of clouds, a . .
des - o - late . . win - ter of tears. Phan - tom of clouds, a . .
des - o-late win - - - ter of . . tears. Phantom of clouds, a
love, and des - o - late win - ter of tears. Phan - tom of clouds, a
mf a tempo.
squad - ron of clouds, that steal o'er the sleep - ing land, . . Or the
cres.
squad - ron of clouds, that . . steal o'er the sleep - ing land, . . Or the
squad - ron of clouds, that . . steal o'er the sleep - ing land, . . Or the
squad - ron of clouds, that . . steal o'er the sleep - ing land, Or the storm - tossed

storm-tossed waves, that beat on the cliff, and whi - ten the trea - cherous
storm-tossed waves, that beat on the cliff, and whi - ten the trea-cher-ous . .
storm-tossed waves, that beat on the cliff, and . . whi - ten the treacher-ous
waves, that beat, that beat on the cliff, and whi - ten the treacher-ous
sand, . . That tum - ble and roar, as they mock at the dead, the
sand, . . That tum - ble and roar, as they mock at the dead, the
sand, . . That tum - ble and roar, as they mock at the dead, the
sand, . . That tum - ble and roar, as they mock at the dead, the
wreck of a gal - lant band, So is our life, . . the most
wreck of a gal - lant band, . . . So is our life, the most
wreck of a gal - lant band, . . . So is our life, the most
wreck of a gal - lant band, . . So . . is our life, . . the most

cres.
f
beau - ti- ful life, with its an - guish, its sorrows and fears, With its
beau - ti- ful life, with its an - guish, its sor - rows and fears, With its
beau - ti- ful - - life, . . with its an - guish, its sor - rows and fears, With its
beau - ti- ful life, with its an - guish, its sorrows and fears, With its
rall.
spring - tide of hope, . . brief sum-mer of love, . . . and des - o - late
spring - tide of hope, brief summer of love, . . . and des - o - late . .
spring - tide of hope, brief summer of love, . . . and des - o- late win - -
spring-tide of hope, brief sum - mer of love, and des - o-late
p
Meno mosso.
mp
Tempo 1mo.
win - ter of tears. Track - less as stars, pale, lu-minous stars, . . that
- - ter of . . tears. Track - less as stars, pale, lu-minous stars, . . that

Meno mosso.
mf
espress.
shoot through the bound-less sky, Or the old - world song, . . that
shoot through the bound-less sky, Or the old - world song, that
shoot through the bound-less sky, Or the old - world song that floats . . .
shoot through the bound-less sky, Or the old - world
rit.
p
Meno mosso.
floats on the wind, . . and pass - es a - way with a sigh, That
floats on the wind, . . and pass - es a - way with a sigh, . . .
. . . . . and pass - es a - way with a sigh, That
song, . . that floats on the wind, and pass- es a-way with a sigh, . . .
touch - es the chord of a bro - ken heart, and quickens a thought that would die, . . So . .
. . . That touch- es a bro- ken heart, and quick-ens a thought that would die, . .
touch - es the chord of a bro- ken heart, and quick-ens a thought that would die, . .
. . . That touch- es a bro- ken heart, and quick-ens a thought that would die,


p
cres.
. . is our life, . . the most beau - ti-ful life, with its an - guish, its sorrows and
So is our life, the most beau - ti - ful life, with its an - guish, its sor - rows and
So is our life, the most beau - ti - ful . . life, . . with its an - guish, its sor - rows and
So is our life, the most beau - ti - ful life, with its an - guish, its sor-rows and
f
fears, With its spring - tide of hope, . . brief sum-mer . . of love, . . .
fears, With its spring - tide of hope, brief summer of love, . . . and
fears, With its spring - tide of hope, brief summer of love, . . . and
fears, With its spring-tide of hope, brief sum mer of
rall.
pp
. . and des - o - late win - ter, and des - o - late win - ter of . . tears.
des - o - late . . win - ter, and des - o - late win - ter of tears.
des - o-late win - - ter, and des - o - late win - ter of tears.
love, and des - o-late win - ter, and des - o - late win - ter of tears.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Royal Society of Artists' musical matinées in connection with the Spring exhibition of pictures, so successfully carried on under the direction of Mr. Oscar Pollack, opened on April 10 and will terminate on June 12. As heretofore, the artistic standard of these enjoyable concerts is being fully maintained.

The last Saturday popular orchestral concert for this season, organized by the Birmingham Symphony Orchestra, was given in the Town Hall on April 24 under Mr. Arthur Payne's conductorship. The programme included the 'Flying Dutchman' and 'Tannhäuser' overtures, the 'Siegfried Idyll,' and a charming and well-orchestrated 'Pizzicato Caprice' by William Henley. The vocalist was Miss Lucy Nuttall, of Manchester.

An event of special interest to Birmingham was the performance of Gluck's opera 'Iphigenia in Tauris,' at the Midland Institute, by the students of the School of Music Opera Class, which took place in the large Lecture Theatre on April 28, a repetition following on the 30th of the same month. Having already successfully produced Gluck's 'Orfeo' and 'Iphigenia in Aulis,' the promoters were justified in essaying 'Iphigenia in Tauris,' which has actually been in preparation for the last two years under Mr. J. A. Breeden's schooling. Mr. Granville Bantock, who had an excellent orchestra under him, conducted the opera with care and resourcefulness. The whole performance, in spite of so ambitious an effort, reflected the utmost credit on the executive and reached a high level of musical art. The chorus sang admirably, and the principal parts were histrionically and vocally far above the average of a school performance. Iphigenia was allotted to Miss Elsie Cornish, whilst Orestes and Pylades were allotted to Mr. G. A. Neale Peck and Mr. Frank Mullings. The staging, grouping, and ensembles left nothing to be desired.

The fifth annual season of the Theatre Royal Promenade Concerts, extending over three weeks, was inaugurated on May 10. Mr. Landon Ronald, who again conducted, had under his baton a well-equipped band of seventy performers. Among the principal novelties produced were Elgar's new Symphony and suite 'Wand of Youth,' No. 1, both of which were well performed under Mr. Landon Ronald's inspiring leadership.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fourth annual concert of the Clifton Male-Voice Choir, held at Redland Park Hall on April 22, was attended with success. Under the direction of Mr. Walter P. Price several part-songs were carefully rendered, among them being 'Sunrise,' by Mr. Arthur Salmon, sung in public for the first time. Songs were contributed by Miss Maude England and Mr. A. W. Bishop, and Miss Marjorie Evans, the child violinist, gratified the audience with her solos. Mr. F. Southby was the accompanist.

The Bristol New Philharmonic Society, at the Victoria Rooms on April 24, under the direction of Mr. Arnold Barter, gave excellent performances of Handel's 'Acis and Galatea,' Dr. Vaughan Williams's 'Toward the Unknown Region' and Jensen's 'Feast of Adonis.' The principal vocalists were Miss Winifred Thomas, Mr. Henry Turnpenney, Mr. Reginald Rhymes and Mr. Montague Worlock. The band was led by Mr. Harold Bernard.

The Bristol South Male-Voice Choir gave a concert in the hall of the Young Men's Christian Association, at Knowle, on April 28. In addition to pieces by the choir—conductor, Mr. C. A. Inman—there were songs by Miss Pauline Allen, Mr. Lionel Venn, Mr. G. H. Huxtable and Mr. Cecil Eyre, and the Haydn Quartet were also among the vocalists. Mr. Maurice Alexander skilfully executed some violin solos, and Miss Tressie Horler and Mr. C. A. Inman played some pianoforte duets.

The Keynsham Baptist Choir gave a concert on April 28 in the Drill Hall. In addition to the efforts of the choir, songs were contributed by Miss Lily Underhill, Miss Elsie Cridland, Miss Lily Marsh, and Mr. William Thomas. Instrumental compositions were played by Mrs. S. Fairclough (pianoforte), Mr. F. Board (violin), Mr. H. C. Lawrence (flute), and Mr. S. Fairclough (violoncello). Miss May Sheppard was the accompanist, and Mr. A. J. Thomas directed the performance.

An excellent concert was given by the Bristol Symphony Orchestra at the Victoria Rooms on May 3, Mr. Hubert Hunt being the conductor. A large audience was deeply interested in the performance of Elgar's Symphony, which had not previously been heard in Bristol. The fine work received a careful interpretation and was heartily applauded. The programme included Saint-Saëns's Violoncello concerto (Op. 33). The soloist, Mr. Percy Lewis, played brilliantly and was well supported by the orchestra. Other compositions were Cherubini's overture to 'Anacreon' and a Slavonic Dance by Dvorák. Mr. F. S. Gardner was the leader of the orchestra, and two operatic airs were sung effectively by Miss Lucy Nuttall.

On May 5 the Clevedon Philharmonic Society gave an attractive concert in the Public Hall, the works presented, under the direction of Mr. C. W. Stear, being Haydn's 'Spring,' from the 'Seasons,' and Sterndale Bennett's 'May Queen.' The soloists were Miss Joan Dalrymple, Mrs. G. Evans, Mr. H. Partridge (of Wells Cathedral) and Mr. Arthur L. Wills. A small but efficient orchestra was led by Mr. F. S. Gardner. In addition to the cantatas the choir were heard in German's part-song 'O peaceful night,' which proved so attractive that it was repeated.

The Weston-super-Mare Philharmonic Society finished the season on May 13 with a concert at Knightstone Pavilion. The soloists were Miss Madeleine Applegate, Miss Gertrude Winchester, Mr. John Roberts and Mr. Arthur Trowbridge (of Wells Cathedral). The band consisted of some of the principal players from Bristol (Mr. F. S. Gardner, leader), and Mr. Edward Cook conducted. In the first part of the programme Barnett's 'Ancient Mariner' was effectively rendered, and in the second part an excellent interpretation of Cowen's 'John Gilpin' was given, in addition to three of Mendelssohn's part-songs.

Clifton Choral Society gave a concert at Redland Park Hall on May 19, and under the direction of Mr. A. E. Hill, organist of St. John's Church, performed Cowen's 'Sleeping Beauty.' The soloists were Miss Madeleine Applegate, Miss Gertrude Winchester, Mr. Reginald Rhymes and Dr. Noel Longley. Mr. Harold Bernard led the orchestra. An excellent rendering of the cantata was appreciated by a large audience.

MUSIC IN CROYDON.

The Central Croydon Choral Society gave an excellent concert in the Public Hall on May 1, when the programme consisted of a selection from the works of Handel, including 'Belshazzar,' 'Acis and Galatea,' 'Judas Maccabæus,' 'Jephtha,' and 'Samson.' The soloists were Miss Esta D'Argo, Miss Gilderoy Scott, Mr. Cynlais Gibbs and Mr. Humphrey Bishop, all of whom acquitted themselves to the satisfaction of the audience, the fine singing of Miss D'Argo being particularly admired. The rendering of the choruses was, on the whole, good, but some of them were taken at too rapid a speed. A full orchestra, led by Miss Frances G. Ison, played the 'Occasional' Overture and accompanied the vocal music. Mr. Roland A. Richards was, as usual, the able conductor.

An interesting concert was given by Mr. Cecil Baumer and Mr. Stanton Rees in the Public Hall on May 4. A notable feature of the evening's music was the first performance of a Sonata for pianoforte and violin, composed by Mr. Baumer, a young musician who is to be complimented upon the healthy character and lucid form of his music. The Sonata, well played by the composer and Mr. Stanton Rees, met with an enthusiastic reception. Mr. Baumer displayed sound technique and promising artistic perception as a pianist in Tchaikovsky's Variations (No. 6) and other pieces. Mr. Coleridge-Taylor joined Mr. Rees in a capital rendering of his attractive 'African Dances' for violin and pianoforte, and the *Andante* and *Finale* of Wieniawski's Violin concerto in D minor. The vocalists, Miss Euneta Truscott and Mr. Robert Carr, proved themselves to be able artists, and Madame Ayres was a sympathetic accompanist.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The Welsh Choral Union, instead of being disbanded for the usual summer recess, is paying the penalty of fame in having to work while others play. The fact of being chosen as the official choral body of the Musical League, which is to hold its first festival of three days in Liverpool in September next, entails weekly rehearsals at present under Mr. Harry Evans. These, however, are not looked upon as any particular hardship by the Welsh choralists, who are in love with their work.

The Spring concert of the St. Helen's Musical Society, which comprises an orchestra of eighty performers and a choir of 150 voices, was given with considerable success in the Theatre Royal, on April 26. The programme included Stanford's 'The Revenge,' Coleridge-Taylor's 'Hiawatha's Wedding-feast' (soloist, Mr. John Bardsley), and, as orchestral pieces, Tchaikovsky's '1812' overture and Max Bruch's G minor Violin concerto, in which the solo part was ably played by Mr. Thomas Southworth. Dr. S. B. Siddall and Mr. G. E. Stuteley respectively conducted the choral and orchestral pieces.

Mendelssohn's 'Hymn of Praise' and Coleridge-Taylor's 'Hiawatha's Departure,' sung with pianoforte accompaniment, formed the programme of the Waterloo Choral Society's concert on April 23, which was conducted by Mr. Appleyard.

During their recent week's engagement at the Shakespeare Theatre the Carl Rosa Opera Company celebrated, on May 14, the fifty-sixth anniversary of the production of Verdi's 'Rigoletto.' It is many years since this opera was played in Liverpool, and the large audience present testified that the revival was viewed with interest. The performance, under the direction of Mr. Goossens, was in keeping with the best traditions of this famous company.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Our season of music terminated this year a little earlier than last. The orchestra of the Beethoven Society, numbering seventy amateur performers, under the honorary conductorship of Mr. E. Gordon Cockrell, played exceptionally well at their concert on April 27. The selections included the *Andante* movement of Haydn's Symphony in D (No. 7 of the Salomon set), Scharwenka's 'Andante religioso' for strings; and the 'Der Freischütz' overture. Miss Edith Webster, of the Royal Manchester College of Music, gave an excellent performance of the solo part of Liszt's 'Hungarian' Fantasia, as arranged by the composer for pianoforte and orchestra. Mr. Norman Allin (baritone), also a College student, was the vocalist. Perhaps the most novel, interesting, and popularly attractive feature of the concert was provided by Mr. Cockrell's Male-Voice Choir, who sang admirably Grieg's 'Landkjending' ('Landerkennung') and three choruses from Mendelssohn's incidental music to 'Œdipus at Colonos.' Choral music has this season received commendable recognition in connection with the orchestral programmes; and this concert furnished one more most welcome justification as well as illustration of the practice.

A concert in aid of the building fund of the Hall of Residence for women students of the Manchester University was given at the University Hall on May 20. Mr. Théodore Dubois, the veteran French organist and composer, was the conspicuous attraction of the programme, the first part of which was devoted all but exclusively to his compositions, which included organ solos played on the fine organ by Mr. Dubois. The artists engaged were Madame Durand-Texte (vocalist); Madame Chailley-Richez (pianist); Mr. Marcel Chailley (violinist); and Mr. Fernand Pollain (violoncellist), all of whom have won praise in connection with the series of French concerts previously given in Manchester. Added interest was conferred upon the extremely successful concert by the classical dancing of Mlle. Sandrini and the recitations of Madame De Faye-Jozin to melodrame music from the pianoforte.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bishop Auckland Musical Society, under the conductorship of Mr. N. Kilburn, on April 28 performed Dvorák's 'Spectre's Bride,' a work which they were almost the first to introduce in the North of England. Although this Society is small numerically, the performances they give are usually among the most successful of those by choral societies, and the choice of works is always of a high standard.

On May 12 the Newcastle and District Catholic Choral Society, a body of 150 vocalists, performed, with organ accompaniment, Rossini's 'Stabat Mater.' It is to be hoped that, having gone the round of the most popular, and generally not the best, specimens of music written for the Catholic Church Service, they will in the future let the public of Newcastle hear some of the more interesting and unfamiliar works which lie neglected.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

An interesting vocal and violin recital was recently given at the High School, Norwich, by Miss Alice Spelman and Miss Margaret Prior, the Norfolk scholar at the Royal College of Music. The former sang with much charm various songs, including 'Mélisande in the wood' (Goetz), 'Softly awakes my heart' (Saint-Saëns), and, with Mr. George Bryant, the duet 'Still as the night' (Carl Götze). Miss Margaret Prior and Miss Ethel White played Edward Schütt's Suite for violin and pianoforte in D minor, and Miss Prior played solos by Wieniawski, Tchaikovsky, Lederer and Sarasate. Mr. Bryant contributed songs by Teresa del Riego, William Wallace, Tonnellier and Maud Valérie White.

The last recital of the winter season of the Saturday Evening Popular Concerts, given under the direction of Dr. Bunnett, was attended by the Mayor, Sheriff and Corporation. Miss Leonora Russell and the Rev. Precentor Rynd were the vocalists, and madrigals and part-songs were given by the cathedral choristers and members of the Nave Service and Norwich Festival choirs.

Two concerts were given by the Norwich Philharmonic Society at St. Andrew's Hall, Norwich, on the afternoon and evening of May 6. At the afternoon concert Mr. Boris Hambourg played Saint-Saëns's Violoncello concerto and Tchaikovsky's Variations on a Theme Rococo for violoncello and orchestra. Miss Ethel Lister was the vocalist, and the orchestra played Schubert's 'Unfinished' symphony, Mozart's 'Figaro' and Mackenzie's 'Little Minister' overtures, and Elgar's 'Wand of Youth' Suite, No. 1. At the evening concert the Norwich Choral Society, associated with the Norwich Philharmonic Society, gave a successful rendering of Coleridge-Taylor's 'Hiawatha's Departure' and selections from Gounod's 'Faust.' The soloists were Miss Ethel Lister, Mr. Webster Millar and Mr. Robin Overleigh. There was a large audience on each occasion, and Dr. Bates, who conducted, is to be congratulated on the result of the concerts.

MUSIC IN THE SOUTH-WEST COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

Dr. Weekes's Choral Society gave a 'musical evening' at Plymouth on February 6, supported by a contingent of his Orchestral Society. The most important items were Mendelssohn's 95th Psalm (O come, let us worship) and Somervell's setting of 'The power of sound.' The Mannamead and Mutley Choral Society, conducted by Mr. Manley Martin, performed excellently, on February 10, in the northern suburb, Smart's 'The bride of Dunkerron,' with Madame Lilian Langdon, Messrs. Orlando Joliffe and G. S. Meadows as principals. The 'Emmanuel' Choral Society—which is located further north still, and concerns itself exclusively with sacred music—gave a Mendelssohn night on April 28. On the same date the Orpheus Male-Voice Choir, conducted by Mr. David Parkes,

co-operated with the orchestral band of the Royal Garrison Artillery in a concert, at which the fine choir sang Cornelius's 'The rider's song,' Marchant's 'The rising storm,' Schubert's 'Great is Jehovah' (soloist, Miss Alice Prowse), with orchestra, and the Soldiers' Chorus in Gounod's 'Faust.' The most important achievements of the band, conducted by Mr. R. G. Evans, were the 'Tannhäuser' overture and Saint-Saëns's Violin concerto (soloist, Miss Helen Sealy.) Solos were given by Miss Prowse and Mr. Parkes.

In Emmanuel Church, Mr. Reginald Waddy has continued his monthly organ recitals, making special features of 'composers' evenings.' Mr. Frank Winterbottom has given three Symphony concerts at Stonehouse on February 8, March 15 and April 2, at which Sterndale Bennett's Symphony in G minor, Tchaikovsky's Pathetic symphony, and the Symphonic variations of Boëllmann (soloist, Mr. C. G. Pike) were respectively performed. Dr. Weekes's Orchestral Society, on February 17, played two Symphonies, Haydn's in E flat and Brahms's in F, the latter being conducted by Mr. Walter Weekes.

In opera the performances, with much courage and credit, of Grand Opera by Mrs. Herring-Mason's Class are deserving of praise. During the week beginning January 25 'The masked ball' and 'The barber of Seville' were given; and 'Maritana' was well performed during the week beginning April 12. Mrs. Herring-Mason gave wonderful support with the pianoforte.

OTHER DEVONSHIRE TOWNS.

Dartmouth Musical Company presented 'The Prudence of Peggy' on January 20, conducted by Mr. Friendship, who also arranged the music; the Exmouth Operatic and Dramatic Society performed 'The Pirates of Penzance' on January 28, conducted by Mr. F. J. Shapcott. Haydn's 'The Creation' was performed by the Newton Abbot Choral Society on February 3, in commemoration of the death of the composer. Mr. W. J. Bown conducted, and the principals were Miss S. Pitt Soper, Messrs. Cynlais Gibbs and Andrew Shanks. The Holsworthy Society, with Mr. H. H. Bennett as conductor, does good work under considerable difficulty. On February 4 'Elijah' was performed with great credit, the soloists being Madame Cissie Herbert, Miss Lamerton, Messrs. A. Collings and A. E. Old. The same oratorio was given on the following day by the Tiverton Musical Society, conducted by Mr. R. Bareham, the soloists being Madame Carrie Siviter, Mrs. Wallace Masland, Messrs. A. Collings and S. J. Bishop. The band was led by Mr. F. Wellington, and Dr. D. J. Wood, of Exeter Cathedral, was at the organ. The West Teignmouth Society performed 'The Messiah' on February 25, excellently for a small class. Mr. T. H. Webb's pupils gave a concert on March 20, and on April 28 he conducted a miscellaneous concert given by the Torquay Musical Association, which included 'The Hymn of Praise.'

The Plympton Choral Society, which flourishes under Mr. Walter Weekes's direction, gave Somervell's 'The power of sound' on April 14, and part-songs. Working in an isolated moorland district, the Buckland Monachorum Choral Society manages to accomplish a creditable amount of work, and on April 15 Van Bree's 'St. Cecilia's Day' was sung under the conductorship of the Rev. E. J. White; and overcoming similar difficulties, the Chagford Society, on April 16, gave Cowen's 'The rose maiden,' under the direction of Mr. R. Percy Collings, with the Misses E. Toole and Irene Evans and Messrs. Dean Trotter and Walter Belgrove as soloists. North Devon remains dependent solely on the Barnstaple Musical Festival Society, the idea of the resuscitation of the North Devon Festival having fallen through for want of organizers. Dr. H. J. Edwards, conductor of the Barnstaple Society, has confined his attention almost entirely, for the purposes of education and culture, to part-singing, and at the concert given on April 19 the excellent work done was exhibited in part-songs, including examples by Lloyd, Elgar and Mendelssohn, and Wesley's motet 'In exitu Israel.'

The Exeter Choral Society, though only six years old, has attained wonderful ability, and a surprisingly good performance was given of the 'Hiawatha' trilogy on May 7, reflecting the utmost credit on the training of Mr. Allan Allen. Eighty members of the Wellington Philharmonic Society joined the Exeter chorus, and the singing was excellent in pitch, sentiment and rhythm, Miss Ida Kahn and Messrs. Charles Saunders and Charles Tree were the principals. The special services in Exeter Cathedral are noticed separately on p. 378.

Exeter Amateur Operatic Society have reached a high standard, and their annual performances are regarded as events of importance. Under the musical direction of Mr. Allan Allen, during the week beginning February 8, they filled the local theatre daily with their fine representations of 'The Gondoliers.' The Misses Gertrude Roberts and W. Maude Balchin, Mesdames Stowell and Sturdy, Messrs. Charles Bartlett, S. Parrington, A. P. Dusk, and F. V. Squire took parts. On February 17 the 'Mountebanks' was given by the Torquay Amateur Operatic Society, with a fine chorus of fifty, conducted by Mr. G. H. Stone. 'H.M.S. Pinafore,' on April 15, received an excellent rendering from members of the Bude Society, conducted by Mr. John Henry, assisted by Miss Fagan. A fine performance of 'Patience' was given during the week of April 27 by the Kingsbridge Operatic Society, conducted by Mr. W. Beer, the chorus singing well and the small but efficient band being led by Mr. F. W. Pope. 'Trial by Jury' was given by the Barnstaple Amateur Operatic Society, on April 28, conducted by Mr. Ernest Manning, with Mr. Percy Parish leading the band.

'The Banner of St. George' was sung by the Society at Okehampton, conducted by Mr. S. J. James, on May 5; and Barnett's 'The Ancient Mariner,' by the Totnes Choral Society, on May 6, under the direction of Mr. Herbert Worth. The first part of the 'Hiawatha' music and Macfarren's 'May-Day' were excellently sung at Crewkerne on May 6 by the Choral Society, conducted by Mr. E. N. Tayler. A part-song, composed by Mr. H. Imbert Terry, entitled 'A hymn to night,' was conducted by him and well received. Mr. Harold O. Jones, conductor of the Ashburton Choral Society, performed German's 'Merrie England' in concert form. No man works harder against difficulties than does Mr. Jones, and the rendering was highly creditable, special praise being due to the chorus for their really beautiful singing.

Mr. Harry Crocker deserves praise for his persevering efforts in the cause of instrumental music at Torquay. His orchestral class gave a concert on April 15, at which Mozart's Symphony in G was played, and on the 29th of the month Mr. Crocker's Haydn String Quartet gave their last concert for the season, playing excellently Beethoven's Quartet in F (Op. 18) and Tchaikovsky's in D (Op. 11). Miss Marie Belton was the vocalist. Mr. A. J. James conducted the Teignmouth Orchestral Society's thirty-third concert on April 22, when Schumann's Symphony in B flat was played.

CORNISH TOWNS.

A new Choral Society has made its appearance in Falmouth, under the direction of Miss E. Blight, known as St. Mary's Catholic Choral Society. On January 4 they gave an excellent *raison d'être* in their creditable renderings of Gaul's 'Joan of Arc,' assisted by an orchestra led by Miss Clarice Richards. A 'Maid of Orleans' medal was presented to Miss Blight, and it is hoped that the Society having started so well will continue to flourish. The Torpoint Choral Society has begun a new lease of life under the direction of Mr. F. W. Moreton, and on January 13 performed 'Hiawatha's Wedding-feast,' and on April 21 Gounod's 'De Profundis' and Mendelssohn's 'Loreley,' with gratifying success. Marazion Male-Voice Choir, conducted by Mr. J. H. Trudgen, brought forward on February 3 a good programme of glees and choruses; the Devoran Choral Class, numbering fifty voices, gave 'Ruth' on February 13, conducted by Mr. W. R. Cock; and on February 17 Lostwithiel Choral Society performed Cowen's 'The Rose Maiden,' directed by Mr. E. A. Russell. 'Elijah' was given on February 18 by the Society at Launceston, which is under the able direction of Mr. C. S. Parsonson; and at Looe, on the same date, Elgar's 'The banner of St. George' was finely sung under the direction of Mr. Harold Lake, with Madame Lilian Langdon, Messrs. John Gill and W. H. Stephens as soloists. Liskeard Choral Society deserves special notice for the fine quality of singing exhibited in Haydn's

'The Seasons' on April 16, conducted by Mr. A. C. Faull, with Madame Tydfil Freeman and Messrs. Charles Saunders and G. S. Meadows as principals. Falmouth Philharmonic Society, conducted by Canon Corfe, sang 'The death of Minnehaha' on April 20, the principals being Miss Gertrude Woodall and Mr. Albert Garcia, Miss Mabel Hoskins leading the band. 'Joan of Arc,' given again by the Camborne Choral Society on April 21, closed the season for the district with good effect. Mr. H. V. Pearce conducted and Mlle. Valerie Holzscheiter led the band.

Again the only instrumental music to be recorded is the concert given on February 17 by the Falmouth Sevčík Orchestral Society, which does good, though arduous work, under the direction of Miss Bertha Treweeke.

Foreign Notes.

BERKELEY (CALIFORNIA).

Bach's B minor Mass was performed in the Greek Theatre on April 23, under the skilled direction of Dr. J. F. Wolle. The work had been in rehearsal for many months, Dr. Wolle having organized a Bach choir here (as he had done previously in Bethlehem), and the result was a performance of this masterpiece which reflected the greatest credit on all concerned, especially the conductor. The solo vocalists were Mrs. Grace Davis Northrup, Mrs. Orrin Kip McMurray, Miss Alice J. Andrews, Mrs. Lillie Birmingham, Mr. Carl E. Anderson and Mr. John Carrington. Miss Elizabeth Simpson was the organist. The concert is said to have been the finest musical performance ever given in this locality.

BERLIN.

The Singakademie, conducted by Professor Georg Schumann, celebrated the centenary of Haydn's death by giving a splendid performance of the master's ever-fresh 'Seasons' on May 3. The same work was chosen by many other choral societies throughout Germany, while 'The Creation' was strangely neglected.——At a 'popular concert' of the Philharmonic Society, under Dr. Kunwald, the first (in C major) of the recently-discovered Violin concertos by Haydn was played for the first time since it found a resting-place in Messrs. Breitkopf's archives some 140 years ago. The charming work, beautifully played by Herr Anton Witek, greatly pleased the audience, the slow movement, a fascinating *Arioso*, having to be repeated. In all three movements the cembalo, played on this occasion by Dr. Kunwald, forms part of the orchestral accompaniment. ——At the Komische Oper, Eugene d'Albert conducted the two-hundredth (!) performance of his opera 'Tiefland' that has so far been given by the said Institution, which has thus undoubtedly created a record with a contemporary serious work of high artistic aim. The audience accorded the gifted composer one ovation after another.——Professor E. E. Taubert has been chosen a member of the Senate of the Academy of Arts, as successor to the late Professor Albert Dietrich.

BERNE.

A musical festival was held on May 7-9 in connection with the opening of a new casino. The programme included Beethoven's Choral Symphony, Berlioz's 'Faust,' and Bach's 'Magnificat,' and the festival concluded with a special 'Schluss-Akt,' meant as an act of homage to Dr. Karl Munzinger, who conducted, and who, with this festival, bade farewell to the musical life of Berne, as the head of which he worked enthusiastically and successfully for many years.

BOSTON (U.S.A.).

A new Symphony in B minor, by Gustav Strube, was produced on April 2 by the Boston Symphony Orchestra, and well received. Herr Strube, a former pupil of the Leipzig Conservatorium, is a member of the famous orchestra which produced this work, like many others from his pen in previous seasons.

BREMEN.

The first German performance of Dvorák's opera, 'Die Teufels-Käthe,' took place here at the local Municipal Theatre, without, however, meeting with much success. The best part of the work is the second act, which contains a number of fascinating dances.

COLOGNE.

Felix Weingartner's opera 'Genesius,' which has not been performed for some years, was revived here at the Municipal Opera House before a crowded audience. The composer, who conducted, was enthusiastically greeted.

FREIBURG IM BREISGAU.

A chamber music festival, held here on May 4, 6 and 7, included a new Trio by Julius Weissmann.

GOTHA.

Those who expected that Count Zeppelin's sensational flights in his airships would inspire some composer in some way or other have not been disappointed. Herr Friedrich Schuchardt is the composer, and 'Im Reich der Lüfte' (In the realm of air) is the title of his symphonic poem, produced here recently at the Court Theatre.

HALLE.

A new choral work, 'Dem deutschen Männergesang,' for solo quartet, chorus and orchestra, by a local musician, Herr B. Heydrich, was produced here by the Hallesche Liedertafel with great success.

HAMBURG.

The much-discussed and criticised Brahms monument, by Professor Klinger, was unveiled with due solemnity—in presence of the Burgomaster and Senate of the city, with speeches, &c.—in the new Hamburger Musikhalle on May 7, the master's seventy-sixth birthday.

HANOVER.

Gluck's 'Maienkönigin' and Haydn's 'Der Apotheker' were recently added to the répertoire of the Court Theatre. Nor did these charming old 'novelties' fail to please the audience.

KIEFF.

'Janek,' a Polish opera by R. von Zelenski, the Director of the Cracow Conservatoire, was recently produced here and enthusiastically received. Local critics commend the work specially on account of its melodiousness.

LEIPSIC.

Mozart's 'Zauberflöte' is the latest of the many operatic works which German musicians and stage-managers are bringing out in 'new versions.' Herr Dr. Hans Loewenfeld has rendered this service for Mozart's last opera, and his 'version,' with new costumes and decorations designed by Professor Heinrich Lefler, was produced at the local Stadt-theater on April 18, and enthusiastically received. The performance lasted four hours!

LISBON.

Wagner's 'Ring of the Nibelung' has been performed here for the first time in its entirety at the Royal Opera San Carlos. Herr Franz Beidler was the conductor, and the gigantic work was given without any cuts strictly after the Bayreuth model.

NEW YORK.

During the past season of the Manhattan Opera House, R. Strauss's 'Salome' was performed no fewer than ten times. Another novelty, Massenet's 'Le Jongleur de Nôtre Dame,' was given seven times.——Gustav Mahler has been appointed conductor of the Philharmonic orchestra for a term of three years.

PRAGUE.

Anton Rubinstein's almost forgotten oratorio 'Paradise lost' was twice recently revived here by a combination of several Bohemian (Tchech) choral societies and the Bohemian Philharmonic. Great success attended both performances.

PARIS.

M. J. Massenet's latest annual opera, 'Bacchus,' was produced at the Grand Opéra on May 5, and proved by no means one of the composer's best works. The first act, strangely enough, is spoken, instead of being sung, by the characters on the stage, so as to give the poet, the late Catulle Mendés, a chance to come by his own! The performance, conducted by M. Henri Rabaud, a pupil of M. Massenet's, was excellent.

SCHWERIN.

The fourteenth Mecklenburg musical festival took place here on May 23-25. Beethoven's Choral Symphony and Mass in D, Brahms's C minor Symphony, and Arnold Mendelssohn's 'Paria' were included in the programme.

STUTTGART.

The annual festival of the Allgemeiner Deutscher Musikverein is to be held here from June 2 to 6. On the first day the members of the Society will be the guests at tea of the King of Würtemburg at Schloss Wilhelmina. The programme includes the performance of three operas: 'Misé Brun,' by Pierre Maurice, 'Maja,' by Adolf Vogl, and 'Princess Brambilla,' by Walter Braunfels. There will also be two concerts of chamber music—works by Hans Pfitzner, Volkmar, Andreae, and Waldemar von Baussnern—an orchestral concert—works by Paul Scheinpflug, Ernest Boehe, Fritz Volbach, and Franz Liszt—in addition to a lecture delivered by E. Jaques-Dalcroze. Herr Volbach's new work, a Symphony in B minor, is looked forward to with much interest.

TUNIS.

E. Humperdinck's delightful opera 'Hänsel und Gretel' was recently performed here by a French troupe. 'Hänsel und Gretel' in Tunis! It sounds incredible.

WEIMAR.

A monument to Eduard Lassen, former General-Musikdirektor of Saxe-Weimar, was recently unveiled in the local cemetery. Though the composer of much excellent music, Lassen is known to the present generation chiefly by his melodious setting of 'All Souls' day.'

The Cape Town Municipal Musical Festival will be held in the week of July 12 to 19, under the direction, as heretofore, of Dr. Barrow-Dowling. Accompanied by an orchestra of eighty performers, the choir of 300 voices will consist of the combined choral societies of the district, and in the two performances of Gabriel Pierné's 'Children's crusade' 400 children will be added to the choral force employed. A Mendelssohn centenary concert will be given, and Dr. Charles Harriss is to conduct his cantata 'Pan' at one of the miscellaneous concerts. Another item of South African news, and as showing the musical activities of the Colony, is that Mr. Albert Archdeacon and his party sailed in the *s.s.* 'Dover Castle' on May 23 in order to take part in choral festivals, each of two days' duration, during July and August in the following places and under the conductors whose names are given: Port Elizabeth, Mr. Horace Barton; East London, Mr. W. I. Chapman; Grahamstown, Mr. W. Deane; Durban, Mr. J. Frank Proudman; Johannesburg, Mr. L. R. Glenton; Kimberley, Mr. A. H. Ashworth; and Bloemfontein, Mr. George Deale.

The thirty-seventh annual festival of the London Sunday School Choir will be held on June 16 at the Crystal Palace, when a concert will be given by 5,000 juvenile singers under the conductorship of Mr. J. Wellard Mathews. At 7 p.m. the Handel Orchestra will be filled by a choir of 4,000 adults with full band, conducted by Mr. William Whiteman, when selections from Mendelssohn's 'St. Paul,' the 'March to Calvary' from Gounod's 'Redemption,' Purcell's 'Come, if you dare,' and anthems and part-songs by Garrett, Lee Williams, Smart, Roland Rogers, and others will be sung. It is intended to raise a permanent memorial to Mr. Jonathan Barnard in recognition of his life-long efforts in the cause of the service of song, and subscriptions will be thankfully received by Mr. George Merritt, 282, Commercial Road, E., or by the Hon. Sec., Mr. W. A. Hinton, Bryn Euryn, Bertha Road, Hornchurch.

Dr. A. H. Mann writes from King's Field, Cambridge: Can any antiquary tell me if it is at all likely that late in the sixteenth or early in the seventeenth centuries a set of part-books would be sent from one choral establishment to another, solely for the purpose of securing compositions from the composers themselves? In other words, is it likely that a set of books would be sent, say, from Lichfield to Westminster, to obtain the compositions by Orlando Gibbons? My reason for asking is this: I have some MS. music-books which probably belonged to a college or cathedral body, and in these volumes there are various handwritings, among them the well-known 'Glorious and powerful God' (slightly different from Ouseley's edition), of which each part is written and signed by Orlando Gibbons.

The following candidates gained the gold and silver medals offered by the Associated Board of the Royal Academy of Music and the Royal College of Music for the highest and second highest honours marks, respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles:—Advanced Grade Gold Medal, Miss Margaret Stoddart, Jersey Centre (violin); Advanced Grade Silver Medal, Miss Helen M. Radcliffe, Bristol Centre, (violin); Intermediate Grade Gold Medal, Gladys Daniel, London Centre (violin); Intermediate Grade Silver Medals, Mr. Richard J. Millidge, London Centre (harmony); Miss Isa M. Meikle, Edinburgh Centre (harmony); and Miss Dorothy Thuell, Truro Centre (violoncello).

The last concert of the season given by the Cheltenham Philharmonic Society on May 11, at the Town Hall, was in every way a most gratifying success. The new cantata 'King Alfred,' performed for the first time in Cheltenham, is the result of the collaboration of two local persons, the librettist being Mrs. Alice Parsons, and the composer Mr. E. A. Dicks, organist of St. Luke's Church. The vigorous and patriotic lines have been well set to music, and the performance was on the whole a good one. The soloists were Miss Alice Hare, Miss Irene Cadman and Mr. Charles Tree. The cantata was followed by Stanford's 'The Revenge,' which gave the choir full opportunity to show their merits, and the programme concluded with Act III. of 'Tannhäuser,' with the soloists already mentioned. Mr. C. J. Phillips conducted with his usual ability and energy.

A well-varied and artistic programme was presented by Miss Mabel Aves, Misses Cicely and Dora Keith, at the Steinway Hall on May 14, ably assisted by Mr. Von Stratum (violin) and Mr. Edmund Woolhouse (violoncello). Miss Aves revealed a good and well-trained soprano voice in songs by Goring Thomas, Cowen, and others. Miss Cicely Keith played Lachner's Prelude and Toccata (Op. 57) and other pieces with refinement, delicacy of touch and good expression, and Miss Dora Keith displayed much charm and archness in several musical recitations, notably in the Helen and Modus scene, the latter part being cleverly played by Mr. Stanley Leverton.

An interesting choral concert will be given in the Royal Horticultural Hall, Vincent Square, Westminster, on Wednesday evening, June 2, at which Mr. Coleridge-Taylor's 'Bon-bon choral suite' (conducted by the composer) and Elgar's 'The Banner of St. George' (conducted by Dr. W. G. McNaught), will be performed by a choir and orchestra of 250 performers. Miss Clara Butterworth and Mr. Julien Henry are the soloists; the choruses will be sung by the Novello Choir assisted by the Ealing Philharmonic Society (conductor, Mr. E. Victor Williams), the orchestra of the latter organization, with professional assistance, providing the accompaniments.

Miss Ada Forrest, the South African vocalist, will shortly commence an extensive tour in South Africa. Beginning at Cape Town, she will visit most of the important towns in the Colony, the Orange River State, Natal and the Transvaal, in addition to giving two concerts in that *terra incognita* to English singers—Delagoa Bay. Miss Forrest, who is assured of a very hearty welcome in her native land, will return to London in September.

The Prince of Wales presided at the eighty-second anniversary festival of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, held at the Hotel Cecil on May 21, when His Royal Highness had the supreme satisfaction of announcing that the subscription list amounted to the splendid sum of £13,210. The Prince, in an eloquent speech, paid a high and worthy tribute to the industry, thought, attention, and accuracy of printers, and how much the community are indebted to them and their work.

The 171st anniversary festival of the Royal Society of Musicians was held at the Hotel Cecil on May 3, Sir Edgar Speyer, Bart., in the chair. Dr. W. H. Cummings, the honorary treasurer of the Society, announced the list of donations in connection with the festival, which amounted to over £1,600, including £200 from the chairman, and also legacies of £500 from an organist, the late Dr. Armstrong, of Kendal, and another of £500 from the late Dr. Richard Wilkinson.

The Music Loan Exhibition Catalogue, published by Messrs. Novello last month, has met with a very favourable reception. The *Scotsman* says: 'The entries are instructively annotated, and the various sections brought in by introductions by specialists, brief, indeed, but full of point and well digested antiquarian learning. The Catalogue, in a word, forms an important and valuable addition to English musical literature.' The *Bookseller*, in an appreciative notice, thus refers to the general get up of the volume: 'The whole catalogue is full of the greatest interest to every lover of music. It has been sumptuously conceived and sumptuously carried out. The thick paper, the wide margins, the beautiful print, indeed every detail, illustrates the loving care which the publishers have expended on their part of the work, which has made the whole volume a permanent delight to every music lover who may be fortunate enough to obtain a copy.'

Mr. James B. Clark has been presented with a Bechstein grand pianoforte, together with a duet music-stool, by the members of the Newcastle and Gateshead Choral Union, as a token of their warm appreciation of the manner in which he has efficiently and unsparingly discharged the duties of honorary secretary for the last ten years. Much regret is naturally felt that Mr. Clark has had to resign the secretaryship on medical advice, as he has rendered splendid service to the Society by his businesslike qualities and genial bearing. The presentation was made on April 26 by the much-esteemed president of the Choral Union, Mr. John Pattinson.

At three special matinées of 'Macbeth' given at the Garrick Theatre on May 7, 14 and 21, the Overture and Incidental music, composed and conducted by Mr. Edmond Rickett, deserve special mention. Mr. Rickett has not only been successful in obtaining a Scots atmosphere, but the music is well scored, with the result that it materially contributed to the success of the performances.

In connection with the classes for training teachers of music at Trinity College of Music (London), Dr. John Warriner delivered, on May 5, the introductory lecture of the new term course, when his subject was 'How to prepare for the Art of Teaching examination.'

Messrs. Challen have made a pianoforte specially for use in the saloon of the *s.s.* 'Earl Grey,' built by order of the Canadian Government. The case work is beautifully finished in satinwood, with maple panels, and the instrument has a most artistic appearance.

Congratulations are due to Mr. J. W. Aldous, of Lancaster, upon his success in winning, with his choir, for the second year in succession, the hundred guineas challenge shield, the chief event in the Morecambe musical festival competition.

Mr. E. H. Lemare is to give two recitals on the re-built organ in Bridlington Priory, on June 1, when his programme will include three of his most recent compositions: 'Toccata di Concerto,' 'Soutenir,' and the 'Schenley' Overture.

Dr. H. P. Allen read a paper before the Musical Association on May 18, the subject of his discourse being 'Some considerations of the effects of orchestral colour upon design and texture in composition.'

Mr. Frank Idle has been appointed conductor of the choral and orchestral societies at the People's Palace, Mile End.

Answers to Correspondents.

QWITHOUTU.—You will find much useful and reliable information regarding the first appearance of chants in the biographical preface to the Rev. Henry Parr's 'Church of England Psalmody.' We regret that we cannot give replies to your several detailed questions as to the copyright of chants. It is quite possible that those composed by Barnby, Oakeley, Goss, Gauntlett, and Garrett are copyright; this would depend upon the date of their publication. The law of copyright as applied to chants is the same as that of any other literary or musical property, that you must not make copies of any copyright chant without having first obtained the permission of the owner or owners of the copyright.

S. E. L.—H. F. Chorley's words, beginning 'God, the all-terrible,' and adapted to the music of the Russian National Anthem, are not a translation of the Russian hymn. A free translation is as follows:

God save the Czar!
Strong and wise be his reign
To our blessing and fame.
Dreadful to our foe
Guardian of our faith;
God save the Czar.

A. S. C.—The following chamber music may meet your requirements: Six sonatas for violin and bass (Kreutzer); three sonatas for violoncello and bass (Romberg); Romanza for violin and bass (Sturm); 'Angelus,' for violoncello, bass and pianoforte (Molbe); Sonatina for pianoforte, two violins, and bass (Mozart).

J. P. H.—We cannot think of any better method of learning to sing recitative than by listening to the best vocalists. Mr. Randegger once told us of the great value to him of going to concerts and the opera with score in hand and making pencil notes as the musical notes came from the singers' voices.

X. H. A. X.—The full-score of Mendelssohn's 'Midsummer Night's Dream' music is procurable in the Peters edition, price 8*s.* net. The second part of your question needs to be a little more specific—stating composers and the works required—and then we will endeavour to answer it.

A. E. B.—If the words are copyright you must first obtain permission from the owner or owners of the copyright before you can set them to music. Even though the writer of the words be no longer in the flesh, it by no means follows that the copyright has expired.

J. F.—We are afraid that the volumes of violin music you name are not of any intrinsic value. Messrs. W. E. Hill & Sons, 140, New Bond Street, would advise you as to the worth of your viola by Banks and the guitar-lute by Preston.

J. G. W.—You probably mean the Musical Competition Festivals and dates 'that are to be held round Lancashire.' This information is contained in the Musical Competition Festival section of the *School Music Review*.

F. J. B.—It would be as well if you were to address your question to the Clerk of the London County Council as to 'What qualifications are necessary to obtain a post as Musical Adviser under the London County Council?'

SEMI.—If you send your lyrics to composers who you think would set them, you can address the said composers care of their publishers, who would doubtless forward the letters.

D.—Madame Bodda Pyne died, in London, on March 20, 1904, aged seventy-one. Mrs. German Reed died at Bexley Heath, March 18, 1895, aged seventy-seven.

A. F.—Messrs. Novello are about to publish an English version of Schubert's cantata 'Lazarus' for the approaching Hereford Musical Festival.

J. S.—The small notes in Henselt's Frühlingslied, Op. 15 (Lengnick's edition) are a simplification of the original.

NO NAME.—There is no difference 'between the execution of A and B': either chord will do for its execution.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

APSLEY GUISE.—Mendelssohn's 'Hymn of Praise' was performed by the Apsley Guise and District Musical Society at the District Hall on May 12, under the conductorship of the Rev. J. C. Maltby. The solo vocalists were Miss Jessie Hudson, Madame Adelaide Mullen and Mr. Henry Beaumont. Miss Ethel Marsh played some violin solos.

BARNSLEY.—The Symphony Orchestra gave an invitation musical evening on April 29 under the conductorship of Mr. Bernard Langdale. The programme included the Overture 'Well on the heath' (Holstein), 'Slumber Song' (Squire), two Hungarian dances (Mullen), introduction to Act 3, 'Lohengrin' (Wagner) and 'The Military' Symphony (Haydn). The vocalists were Mrs. B. Langdale, Mr. H. F. Strutt and Mr. A. Jaques.

BECKENHAM.—The Choral Society gave an effective performance of Elgar's 'Banner of St. George' at the Public Hall, on May 4 Miss Edith Nutter sang Elgar's 'Sea pictures' artistically, the accompaniments of the orchestra, led by Mr. W. Wolters, being excellently played. Mr. Charles Tree and Miss May Porter (violoncellist) were the other soloists. Mr. George J. Hall conducted.

BELPER.—A successful performance of Mendelssohn's 'Athalie' and Elvey's anthem 'In that day' was given in the Public Hall, on April 21, by an orchestra and choir of ninety performers, under the direction of Mr. John B. Gough. The solo vocalists were Miss Beatrice N. Woods, Miss Hilda Greaves, Miss Margaret C. Nixon and Mr. Herbert Gregory. Miss Olive Wolstenholm, of Birmingham, dramatically recited, from memory, the connecting lines in 'Athalie,' Mrs. A. J. Smedley led the orchestra, and Miss Marion Robinson accompanied.

BOGNOR.—The Musical Society gave a concert at the Assembly Rooms on May 11, when the principal feature of the programme was Stanford's 'Battle of the Baltic,' which was well rendered by the choir and orchestra under the conductorship of Mr. F. J. W. Crowe. The choir was also effectively heard in five of Mendelssohn's unaccompanied part-songs. The orchestra played Mendelssohn's Pianoforte concerto in G minor (soloist, Miss Elsie Cook), and Miss Dora Arnell was the solo vocalist.

BRIERFIELD (Lancs).—The Wesleyan Choir, augmented, gave a performance on May 1 of a musical setting of Shelley's 'Ode to a skylark,' for tenor solo, chorus, strings and organ, composed by Mr. J. Armistead. Mr. J. E. Walmsley was the soloist, and the composer conducted. The programme included the *Andante* and *Finale* from Mendelssohn's Trio in D minor, played by Miss L. Thompson (violin), Mr. A. Winterbottom (violoncello), and Mr. J. Armistead (pianoforte).

BROMLEY (Kent).—The Musical Society gave the final concert of its season on April 27, at the Drill Hall. The main feature of the programme was Coleridge-Taylor's 'Bon-Bon Suite.' Chorus and orchestra were at their best, and Mr. F. Lewis Thomas, who conducted, is to be congratulated on an admirable performance of this interesting work. Elgar's 'The Bavarian Highlands,' the 'Ruy Blas' overture, German's 'Gipsy Suite,' and Saint-Saëns's 'Marche heroïque' were also performed. The solo vocalists were Miss Florence Holderness and Mr. Bertram H. Latter.

BROMYARD.—The Musical Society gave a successful performance of Dr. Lloyd's 'Hero and Leander' and Anderton's 'Wreck of the Hesperus' in the Public Hall, on May 4. The solo vocalists were Madame Laura Taylor and Mr. Ernest Davies. There was a small but excellent orchestra led by Mr. A. Quarterman. Mr. H. H. Dangerfield conducted.

BUNGAY.—The annual concert of the Choral Society was given in the Corn Hall on May 12. The programme included Elgar's 'Banner of St. George,' Sullivan's 'Song of peace' and the 'Epilogue' from the 'Golden Legend,' and Pinsuti's 'Eldorado' (unaccompanied). The choir, conducted by Mr. Warder Harvey, sang with excellent attack and expression and were well supported by an orchestra led by Mr. Gemmer, with Miss Adkin at the pianoforte. The soloists were Miss Lois Tanner (vocalist), Miss Mary Coates (violinist) and Mr. R. Price (violoncellist).

CALNE (WILTS).—'Judas Maccabæus' was performed by the Musical Society on May 12. The solo vocalists were Miss Joan Dalrymple, Miss Ada Bennett, Mr. Frederick Norcup, and Rev. W. Ashburne. Mr. W. R. Pullein conducted a praiseworthy performance.

CARDIFF.—The annual concert in connection with Conway Road Wesleyan Church was held on May 5, when Barnby's 'Rebekah' and Cowen's 'He giveth His beloved sleep' were performed. The solos in the former work were taken by Madame Ethel Thomas-Fairburn, Messrs. W. E. Carston and Dan Jones, and in Cowen's work by Miss Lottie Wakelin. The singing of the choir was marked by delicacy and taste, while the dramatic passage 'O Earth' was given with much power. Mr. Norman Kendrick presided at the organ, and Mr. W. A. Richards conducted.

CHICHESTER.—The Orchestral Society gave two concerts on the afternoon and evening of May 6, the programme being mainly devoted to Mendelssohn. It included the 'Ruy Blas' Overture, Capriccio Brillant (soloist, Miss Jane Izard) and the Pilgrims' March and Saltarello from the 'Italian' Symphony. Other compositions performed were Glazounow's ballet music 'Ruses d'amour,' Schubert's Overture and ballet music, 'Rosamunde,' and the Prelude to Act III. of 'Lohengrin.' These were performed with spirit and intelligence by the orchestra under the direction of Mr. F. J. W. Crowe. The solo vocalist was Mr. Harry Dearth. At the evening concert Grieg's 'Peer Gynt' Suite replaced the two movements from the 'Italian' Symphony.

CHIPPENHAM.—The Amateur Orchestra concluded its fifth season in the Town Hall on May 3, with a programme which included the overture to Weber's 'Oberon' and Ambroise Thomas's 'Raymond,' Haydn's 'Farewell' Symphony and the Russian Suite for strings by Wüerst. The vocalists were Miss K. Fielder and Dr. Sydney Cole. Mr. W. R. Pullein conducted.

CHRISTCHURCH, N.Z.—The first Subscription Concert this season of the Musical Union took place at His Majesty's Theatre on March 30, when a Mendelssohn centenary programme included the overtures to 'Ruy Blas,' 'Son and Stranger,' and 'Midsummer Night's Dream,' also the Wedding March in the last-named music. Songs by the same composer were contributed by Madame Josephine Ottlee, and a violin solo by Miss Doris McIntyre. Dr. J. C. Bradshaw conducted.

CRONDALL (Hants).—A Mendelssohn centenary performance of 'Elijah' was given by the Choral Society in the Council School on May 5, under the direction of Mr. Herbert C. M. Critchley, by whom the choir had been carefully trained, and the orchestra was drawn mainly from the Farnham Instrumental Society, augmented by a few professional players. The principal vocalists were Miss Dorothy Chaundler, Miss Margaret Edgar, Master Reginald Elsley, Miss Muriel Beale, Mr. William Martin and Mr. A. H. Gee.

DISS.—The Choral Society gave a concert in the Corn Hall on April 27, when the main feature of the programme was the recently-published selection from Gounod's 'Faust,' under the direction of Mr. Thomas M. Pullen. The solo vocalists were Miss Maggie Inglis, Mr. Frank Webster and Mr. William Waite, the last-named especially singing the two songs of Mephistopheles with much effect. The choir sang well and received valuable assistance from the orchestra, led by Mr. T. E. Gatehouse.

DORCHESTER.—The Madrigal and Orchestral Society gave a concert in the Corn Exchange on May 11, when the programme consisted mainly of the compositions in which the choir successfully competed at the recent County Choral Competitions at Weymouth. Of these, the most notable successes were Elgar's 'O happy eyes,' the trio 'Lift thine eyes' (ladies' voices), and Handel's 'Then round about the starry throne,' which were enthusiastically applauded. In

the interval, and on behalf of the members of the Society, the Mayor presented the conductor, Mr. Edgar Lane, with a handsome oak writing-table, in recognition of his ability in training the choir, which resulted in their winning two first-prizes in the competitions referred to.

DOVER.—The Dover Choral Union gave an excellent performance of Sullivan's 'Golden Legend' in the Town Hall on April 28. The solo vocalists were Miss Euneta Truscott, Miss May Peters, Mr. Henry Gurney and Mr. Julien Henry. The orchestra was led by Mr. Cecil Cann, Miss H. Langley and Mr. Sydney R. Taylor assisting respectively at the pianoforte and organ, and the conductor was Mr. H. J. Taylor.

EAGLESCLIFFE.—The members of the Eaglescliffe and District Vocal Society, at a special meeting on May 14, made a presentation to their able conductress, Mrs. Whatford, of a handsome silver centrepiece, in recognition of her zealous and enthusiastic efforts for the Society.

EBBW VALE.—The Choral Society gave a performance of Elgar's 'Dream of Gerontius' in the Market Hall on May 5 with distinct success, under the conductorship of Mr. Tom Davies. The work had been rehearsed with great care, and congratulations are due to the conductor for the very satisfactory result of his labours. The choir numbered 150 voices and the orchestra thirty-seven performers, and their efforts culminated in a very fine rendering of the chorus 'Praise to the Holiest' and the 'Demon Chorus.' The solo vocalists were Miss Gertrude Lonsdale, Mr. John Bardsley and Mr. Hamilton Harris.

EDMONTON.—The sixth annual concert of the All Saints' Choral Society took place in the Town Hall on April 29. Franco Leoni's 'Gate of Life' was the principal feature of the programme, and received a highly creditable rendering under the conductorship of the Rev. A. M. Bashford. The solo vocalists were Miss Christine Bywater, Mr. Frank Webster and Mr. Vernon Taylor.

EPPING.—The Choral Society gave an excellent performance of Elgar's 'The Black Knight' on May 5. 'Hear my prayer' and three part-songs by Mendelssohn completed the choral pieces, the solo in the first-named being artistically rendered by Miss Winifred Marwood. Miss Grainger Kerr and Mr. Frederick Addison contributed songs, and the orchestra, led by Mr. R. Crawford, gave a spirited rendering of Handel's overture to 'Samson.' Mr. Stacey B. King and Mr. Adolphe Mann shared the duties of accompanist. Mr. Henry Riding presided at the organ, and Mr. Donald Penrose conducted.

HORSHAM.—The Musical Society gave a performance of Coleridge-Taylor's trilogy 'Hiawatha' complete at the King's Head Assembly Rooms on May 4, under the conductorship of Mr. A. P. Whitaker. The choir and orchestra (led by Mr. W. Jackson Byles) consisted of 100 performers, and the solo vocalists were Miss Winifred Marwood, Mr. Henry Beaumont and Mr. Dan Price.

ILFORD.—The Orchestral and Choral Society gave a very successful concert in the Town Hall on May 1, when the programme consisted of Mendelssohn's 'As the hart pants,' Handel's 'Acis and Galatea,' and three orchestral numbers. The soloists were Miss Blanche Belsham, Mr. Vincent Hards and Mr. William Waite, the last-named giving a very fine rendering of 'O ruddier than the cherry.' The orchestra and choir of over 100 performers were under the very able conductorship of Mr. H. A. Donald.

ILMINSTER.—The Choral Society gave a successful performance of Elgar's 'The banner of St. George' and Gades 'Spring's message' at their annual concert at the National Schools, on April 29. The solo vocalist was Miss Ethel Barnicott. The choir was also heard to great advantage in 'The spinning chorus' and 'Sailors' chorus' from 'The Flying Dutchman. The orchestra gave an excellent rendering of Suppé's 'Poet and peasant' Overture, also a Pizzicato for strings, 'Schlummerlied,' by Brenner. Mr. G. H. Fowler Sharpe conducted.

KETTERING.—Dr. Harford Lloyd's 'Hero and Leander' and Parry's 'Blest pair of Sirens' were performed by the Choral Society on April 22, under the direction of Mr. H. G. Gotch. Miss Caroline Hatchard and Mr. Charles Knowles were the solo vocalists, and Mr. A. J. Palmer was heard to great advantage in the solo part of Goltermann's Violoncello concerto in A minor.

NEW MILTON (Hants).—The annual concert of the Choral Society took place in the Hall on May 5, when Cowen's cantata 'St. John's Eve' was performed with much success under the conductorship of Mr. H. J. Hyde Johnson, who had also at the last moment to replace the baritone soloist. The other solo vocalists were Madame Eden Hawkes, Miss Eveline Cocks, and Mr. Gerard Lee. The performance by both choir and orchestra reflected much credit on their training by the conductor. The second part included De Beriot's seventh Violin concerto, brilliantly played by Madame Jenny Petterson.

NEWPORT (Mon.).—The first and second parts of Coleridge-Taylor's 'Hiawatha' Trilogy were performed with much success by the Choral Society in the Great Central Hall on April 22. The choir and orchestra numbered 230, and the solo vocalists were Miss Esta D'Argo, Mr. Gwilym Richards, and Mr. Emlyn Davies. A very stirring performance was given under the direction of Mr. Arthur E. Sims.

OKEHAMPTON.—A very successful concert was given by the Choral Society on May 5. Elgar's 'Banner of St. George' was the principal feature of the programme and was well rendered under the direction of Mr. Sydenham Janes, Miss Florence Hill being the accompanist. The solo vocalists were Miss Maud Tellam and Mr. Leslie Wilmot, and Mr. E. G. Pike played some violoncello solos.

ONGAR.—The Choral Society gave a performance, on May 12, of the 'Death of Minnehaha,' which was excellently sung by the choir, with the help of a capable orchestra under the leadership of Mr. C. Hayes. The solo vocalists were Miss Kate Cherry and Mr. George Tate. The choir also sang Elgar's 'Spanish Serenade' and 'Fly, singing bird.' Mr. M. Van der Gucht conducted.

OTTERY ST. MARY.—The annual concert of the Choral Society took place on April 28, when Walthew's 'Pied Piper of Hamelin' was the principal feature of the programme. The tenor and bass solos in this work were taken by Mr. Rowland R. Hayshe and Mr. Arthur Woodbridge. Madame Jessie Beer also sang. Miss Rose Lansdowne was leader of the band, Miss Janie Streat an efficient accompanist, and Mr. Stanley Chipperfield conducted.

SEVENOAKS.—The Choral and Orchestral Society gave their nineteenth concert on April 28, when Sterndale Bennett's 'The May Queen' was performed. The soloists were Miss Winifred Dixon, Miss Nora Leeder, Mr. James Horncastle and Mr. George Fielden. Mr. A. G. Whitehead led the orchestra, and Mr. W. A. Taylor conducted. The second part included the Introduction to Act III. and Bridal Chorus from 'Lohengrin.'

SITTINGBOURNE.—Elgar's 'King Olaf' and Mendelssohn's 'Hymn of Praise' were performed by the Sittingbourne and District Musical Society in the Town Hall on April 28. Both choir and orchestra did excellent service under the conductorship of Mr. J. Sterndale Grundy, but it was a matter for regret that the Symphony of the 'Hymn of Praise' should have been omitted. The solo vocalists were Miss Christine Bywater, Mr. Alexander Webster and Mr. Albert Archdeacon.

SOUTHAMPTON.—The Philharmonic Society gave an admirable performance of Elgar's 'Dream of Gerontius' in the Hartley Hall on May 5. The choir did really excellent work throughout, and the orchestra, consisting of amateur strings, assisted by the Royal Marine Light Infantry Band in the wind parts, gave a very capable rendering of the accompaniments. Much credit is due to the conductor, Mr. E. H. Moberly, for his interpretation of the score. The soloists were Miss Phyllis Lett, Mr. Henry Brearley and Mr. Montague Borwell.

STONY STRATFORD.—The annual concert of the Musical Society was held in the Parish Room on April 27. The chief feature of the programme was MacCunn's 'Lay of the last minstrel,' which was performed with spirit by the choir and orchestra under the direction of Mr. T. J. Tibbetts. The solo parts were sung by Miss Gertrude Austin, Mr. Wilfred Kearton and the Rev. R. Spurrell.

TROWBRIDGE.—Gade's 'Erl King's daughter' and Bennett's 'May Queen' were given by the Philharmonic Society in the Town Hall on May 4. The choir and orchestra (led by Signor Bertoncini) numbered over one hundred performers, whose rendering of the works named gave ample evidence of the care and enthusiasm bestowed on their training by the conductor, Mr. Cyril Weigall. The solo vocalists were Miss Nora Read, Miss McDonald, Mr. R. H. Eyers and Mr. T. Brown.

WANTAGE.—The Choral Society gave a performance of Lloyd's 'Andromeda' in the Victoria Cross Gallery on April 22. Much credit is due to the conductor, Mr. B. Southall, for his excellent training of the choir, which was supported by members of the Wantage Orchestra, with Mrs. Birt at the pianoforte. The solo vocalists were Miss Daisy Merry, Miss Mabel Hooper, Mr. Harry E. Walker and Mr. A. Louis Smith.

WHITBY.—The Sleights Choral Society gave a performance of F. Cunningham Wood's cantata 'Harold' on May 5, which received a creditable interpretation under the conductorship of the Rev. Donald Walker.

WINCHESTER.—A centenary performance of 'Elijah' was given by the Choral Society at the Guildhall on April 28, under the conductorship of Mr. Charles Gamblin. The choir and orchestra gave a very spirited rendering of the oratorio, and the principal solo vocalists were Miss Stella Maris, Miss Violet Oppenshaw, Mr. Albert Watson and Mr. Robert Carr.

WORTHING. — Mr. H. A. Hawkins gave his annual concert at St. James's Hall on May 4, when the programme included Haydn's Symphony in D, Valse from Tchaikovsky's 'Eugen Onégin,' Two Sketches by Götze, and the *Adagio* and *Finale* from a String quartet by Guy Michell. The soloists were Miss Dorothy Kennard, Madame Hannah Jones and Mr. J. T. Parsons (vocalists), Miss M. Chignell (violin), Miss Maude Dutton (violoncello), and Miss Berkeley-Calcott (reciter). Mr. H. A. Hawkins conducted.

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—— Menuet from Petite Suite. Violoncello and Pianoforte ..	2	6
—— En Bateau from Petite Suite. Violoncello and Pianoforte..	2	6
DEFOSSE.—Berceuse. Violin and Pianoforte	2	0
LEFEBVRE, CH.—Ballade for Flute, Violoncello, and Pianoforte. Score and Parts	3	0
LES VIEUX MAITRES DU VIOLIN. Arranged by MOFFAT:—		
1. J. B. SENAILLÉ.—Sarabande et Gigue	2	0
2. J. B. LOEILLET.—Air et Allegro vivamente	2	0
3. A. CORELLI.—Sarabanda et Corrente..	2	0
4. T. A. ARNE.—Gavotta	2	0
5. N. PORPORA.—Branle	2	0
6. F. DI GIARDINI.—La Chasse	2	0
7. M. MASCITTI.—Preludio et Corrente	2	0
NOLCK, A.—(Op. 131.) Schuler-Concertino. Violoncello and Pianoforte	1	6
STEINER, H. VON.—Concerto (Op. 43) in D minor. Viola and Pianoforte	2	6

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DEBUSSY, C.—Prelude de "La Damoiselle Elue." Organ ..	2	0

VOCAL MUSIC.

BONHEUR, R.—"Polyphème." Vocal Score	5	0
DARCIEUX, F.—Rondes et Chansons populaires du Lyonnais	3	0
HETTICH.—12 Airs Classiques. SCARLATTI, VIVALDI, CALDARA, &c. (French Words)..	6	0
MASSENET, J.—"Bacchus." Vocal Score, 20s. net; Pianoforte Score	12	0
SINDING, CH.—Five Songs (English and German Words) each	1	0
1. Weit schweift ich über die Erde—Far o'er the wide world.		
2. Bernstein—Amber.		
3. Walpurgislied—Walpurgis Song.		
4. Ich hatte wohl einen Herzensschatz—I had in sooth a sweetheart once.		
5. Kunde bringt der Glocken klang—Chiming bells.		

FULL SCORES.

LEKEU, G.—Quatuor for Pianoforte, Violin, Viola and Violoncello. Miniature Score	3	0

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The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 11.

LIVERPOOL CHILDREN'S FESTIVAL.

April 24.

Success again attended these competitions, inaugurated three years ago, and an entry list representing about 1,000 children was attracted. Dr. McNaught, Mr. Harry Evans and Mr. W. P. Hartwell Jones adjudicated. In the chief competition, for which Elgar's "The snow" was the test, the following choirs sang:

Nottingham Girls' (Mr. W. Turner).
Garston Juvenile (Mr. M. W. Humphreys).
Linacre (Mr. O. R. Williams).
Sutton (Mr. W. Knapper).
1st. Revoe, Blackpool (Mr. J. R. Rigby).
2nd. Rhos Bethlehem Juvenile (Mr. Jacob Edwards).

In the class for local elementary schools the Hebrew schools (Mr. W. G. Hughes) were first, and Laurence Road (Mr. A. Dennison) second prize-winners; the other competing choirs were:

Park Hill H.G. (Mr. W. Horton Maxwell).
Holy Trinity, Walton Breck (Mr. W. Scott).
Clint Road (Mr. O. R. Owen).
St. Cleopas (boys) (Mr. J. A. Lewis).
Dovedale Road (Mr. Alfred Musker).
Birchfield Road (Mr. Ernest E. Jeffries).
Venice Street (Mr. A. E. Evans).
Holy Trinity C.S., Wavertree (Mr. W. Dickin).
Webster Road (Mr. Jos. Stead).
"Rathbone" (Mr. T. J. Gawne).
St. Clement's (Mr. A. R. Campey).
Arnot Street (Mr. H. J. Herd).

Dr. McNaught, in announcing the awards, said that never in all his experience had he heard finer singing than by these children's choirs. He could hardly have dreamt it possible that children should have been trained to sing with such perfection. In a competition for folk-song singing, Holy Trinity, Walton Breck (Mr. W. Scott) were successful. Fourteen schools sang own-choice unison songs, and it must be confessed that, on the whole, the performance was wearisome. The success of the festival is largely due to the energies of Mr. R. T. Edwards, trainer and conductor of the Liverpool "Village" Choir, which has made a name in the North by its competition successes.

BRIGG (N. LINCOLNSHIRE).

April 26, 27.

There were 38 entries in the adult classes, and 60 in the junior classes. South Killingholme was first in the female-voice trio class, Thornton Curtis first in the single village class, and Crowle in the chief choral class. Sight-singing was made much of in the junior classes. The Crowle boys did very well in this class and others. Concerts were given on each evening. The principals were Miss Gladys Honey, Miss Barbara Brooke, Mr. Gervase Cary-Elwes, and Mr. Pedro de Zulueta. Mr. Harry Evans adjudicated.

RETFORD.

April 27, 28.

A slight falling-off was shown in the entry list, but not in the quality of singing. In the various juvenile choral contests the winners were East Retford National Boys', Harworth, Grove and St. John's, Worksop, for the singing of test-pieces; Retford Wesleyan, Clayworth and Grove for sight-reading; East Retford National Girls' for voice-production. The successful adult choirs were Tuxford (female voice), Hesley and Bawtry (village choirs), Welbeck Abbey (male-voice), Tuxford Church (boys and men), Edinstowe (sight-reading), and Rampton (mixed-voice choirs). In the last class the tests were Stanford's "Corydon, arise" and Brahms's "The trysting-place," and eight choirs competed. The adjudicators were Mr. Sydney Nicholson and Mr. Theodore Walrond.

SOUTH KESTEVEN (BOURNE, LINCOLNSHIRE).

April 28, 29.

This competition is in its second year. It is promoted by the Countess of Ancaster, who herself conducts a choir, and she is loyally aided by Miss Bell, the secretary, and a local committee. The singing was often very good, and was pronounced by Dr. McNaught, who adjudicated, to be an improvement on that of last year. Mr. W. H. Wing conducted performances of the combined choirs.

ASHBOURNE, DERBYSHIRE.

April 29.

This festival was inaugurated last year, and owing to its unexpected success it was held in a specially erected marquee, as there was no hall large enough in Ashbourne. This year the promoters were fortunate enough to secure the use of Denstone College, a large boys' school a few miles outside the town. As there are two large halls and many other conveniences for dealing with large numbers in these commodious premises the festival received a great impetus, and attracted not only numerous entries but large audiences. The children's singing showed much excellent training, and the adult choirs showed that the lessons of last year had not been learned in vain. It is worthy of note that Mr. Herbert Newbould, a local enthusiast and an expert choir trainer, brought in no fewer than fifteen entries. His choirs were generally successful. We regret not to be able to give details. We must be content to offer hearty congratulations to Lady Florence Duncombe on the results of her spirited enterprise, and to Dr. Bull, who so admirably organized the event. The adjudicators were Dr. McNaught and Mr. Harry Evans.

BURY.

April 29, 30, MAY 1.

A slight falling-off in the number of entries, chiefly noticeable in the solo classes, was the only feature of this year's festival that was not satisfactory. The judges, Mr. T. Tertius Noble, Mr. Harry Evans, and Mr. Carl Fuchs were lavish in praise, and especially commended the junior choral sight-sighting.

The junior competition resulted as follows:

CHORAL SIGHT-READING (under 14).
2nd. Ramsbottom Junior Orpheus "A" choir (Mr. G. H. Cheshire).
The same, "B" choir.
St. Paul's Juvenile Choral Society (Rev. R. G. Stanley).
1st. Wesleyan Day School, Middleton (Mr. R. Winterbottom).

CHORAL SIGHT-READING (under 16).
2nd. Ramsbottom Orpheus "A."
The same, "B."
1st. St. Paul's Juvenile Choral Society.

CHILDREN'S VIOLIN CLASSES.
1st. St. Chad's (Mr. John Howard).

EAR-TESTS.
(Under 14) Wesleyan Day School, Middleton.
(Under 16) St. Paul's Juvenile Choral Society.

CHILDREN'S CHOIRS.
Tests: "An old legend" (Tchaikovsky) and "Song of the gale" (Myles B. Foster).
1st. Bury Grammar School (Mr. Walter Williams).
Ramsbottom Orpheus (Mr. G. H. Cheshire).
St. Paul's Juvenile, "A" (Rev. R. G. Stanley).
2nd. The same, "B."
Middleton Wesleyan (Mr. R. Winterbottom).

Girls' Friendly Societies.
Tests: "To the rain in summer" (Wendt) and "Night sinks on the wave" (Smart).
1st. St. John's (Rev. J. Willoughby).
2nd. St. Mark's (Miss Helen Walker).
St. Thomas's (Miss Fanny Barrett).

The results of the adult choral competitions are appended:—

Church and Chapel Choirs.
1st. (disqualified), New Road (Mr. George Webb). Prize to St. Paul's Wesleyan, Ratcliffe (Mr. Howard Morris).

Female-voice Choirs.
1st. Salford (Mr. F. W. Blacow).

Second Competition for Church and Chapel Choirs.
1st. Primitive Methodist, Bury (Mr. J. D. Mould).

Male-voice Choirs. 4 entries.
Tests: "After many a dusty mile" (Elgar) and "Dance of the Gnomes" (MacDowell).
1st. Todmorden (Mr. Harold Lees).
2nd. Manchester Mendelssohn (Mr. Arthur Lomas).

Chief Choral Class. 9 entries.
Tests: "Lullaby of life" (Leslie) and "Song of the pedlar" (Lee Williams).
1st. Salford (Mr. F. W. Blacow).
2nd. Stretford Glee and Madrigal (Mr. Thomas Corlett).

WHARFEDALE (ILKLEY).

April 29, 30, May 1.

A further increase of entries marked this year's festival. Dr. G. R. Sinclair was, for the first time, the adjudicator. In the chief choral classes the tests and results were as follows:—

Male-voice Choirs.
Tests: "My love's like a red, red rose" (Brewer) and "The rider's song" (Cornelius).
1st. Nelson Arion (Mr. Lawson Berry).
2nd. Morley Vocal Union (Mr. Sam Smith).
3rd. Leeds Musical Union (Mr. Noel H. Bell).
Harrogate Prize Glee Society (Mr. Hiram Ball).

Female-voice Choirs.
Tests: "Say, dainty dames" (Ernest Walker) and "From Venice" (Reinecke).
1st. Burley-in-Wharfedale.
2nd. Pool Choral Union.

Mixed-voice Choirs (6 entries).
Tests: "The dawn of song" (Bairstow), "Awake, awake" (Bantock) and "O, wild west wind" (Elgar).
1st. Ilkley St. Cecilia (Mr. A. T. Akeroyd).
2nd. Bradford Vocal Union (Mr. Hiram Ball).
3rd. Skipton (Mr. Nicholas Smith).

MID-SOMERSET, FROME.

May 4, 5, 6.

This competition was again a success.

The third day was chiefly devoted to choral competitions, the results of which are appended:

Village Choirs (Two classes).
Ashwick Choral Society.
Clutton and District.

Male-voice Choirs (not previous winners).
Radstock.

Male-voice Choirs (Open).
Tests: "The herdsman's song" (Raff) and "Yea, cast me from heights" (Elgar).
1st. Midsomer Norton Wesleyan.
2nd. Radstock.
3rd. Writhlington.

Female-voice Choirs (not previous winners).
Ashwick.

Female-voice Choirs (open).
Tests: "A March night" (Brahms) and "The miller's daughter" (Brahms).
1st. Glastonbury Girls' Singing Club.
2nd. Mr. Arthur Trowbridge's choir.

Small Choral Societies.
Chewton Mendip and district.

Choral Societies (not previous winners).
1st. Harptree.
2nd. Ashwick.

Madrigal Singing.
Test: "Ah, dere heart" (Orlando Gibbons).
1st. Shepton Mallet.
2nd. Chewton Mendip and District.
3rd. Midsomer Norton Competition Class.
Ashwick.
Harptree.

Choral Sight-reading.
Shepton Mallet.

Choral Societies (open class).
Tests: "A memory" (Dunhill) and "Now is the month of maying" (Morley).
1st. Midsomer Norton.
2nd. Shepton Mallet.
3rd. Chewton Mendip and District.

In the juvenile classes the chief results were:—

Elementary School Choir (schools who have not taken a first-prize during the last two years).—1, Church of England Boys', Frome; 2, Pilton.

Action Song.—1, Frome C.S.; 2, Oakhill British.

Children's Choir (those who have not taken a first-prize during the last two years)—1, Frome C.S.; 2, Church of England Boys'; 3, Clutton.

Elementary School Choir.—1, Church of England Boys', Frome; 2, Central Boys', Wells.

Children's Choirs (Challenge banner class). Test: "A March landscape" (Stanford).—1, Church of England Boys'; 2, Waterloo Road Girls', Shepton Mallet.

Unison Sight-reading.—Section A (open): 1, Frome Girls' C.S.; 2, Clutton. Section B (non-prize winners): 1, Waterloo Road Girls', Shepton Mallet; 2, Castle Cary Boys'.

Violin Solo.—Harry Davis (Portishead).

Pianoforte Solo.—Lilian Andrews (Shepton Mallet).

Maypole Dance and Song.—Christ Church Girls', Frome.

Action Song (under seven).—1, Lullington School; 2, Kilver Street Infants' School, Shepton Mallet.

Elementary School Choirs (attendance under 75).—Oakhill British and Pilton (two classes).

Pianoforte Solo (under 12).—Nora Byrt (Shepton Mallet).

At the afternoon concert Miss Clara Butterworth, of London, was the very successful chief solo singer.

The prize-winners in the adult solo classes, decided on the second day, were:

Bass.—Mr. A. H. Beacham (Paulton).
Contralto.—Miss Gladys Harbottle (Frome).
Baritone.—Mr. Philip G. Gould (Frome).
Soprano.—Miss J. Turville (Shepton Mallet).
Pianoforte.—Miss Edith Merrick (Frome).
Violin.—Miss Dulcie Cox (Frome).

The combined choirs sang "The Revenge" (C. Villiers Stanford), under the direction of Mrs. Mansel, a lady to whom much of the success of the festival was due.

The adjudicators were Mr. H. J. Eyers, Dr. Somervell, Dr. Merrick and Mrs. H. G. Terry.

MORECAMBE.

May 5, 6, 7, 8.

This premier event did not reach its best record in the matter of entries or audiences. There are special circumstances to account for this. Trade languishes, and this depression rapidly tells upon a place like Morecambe. Then, the institution of so many similar competitive festivals in the district is apparently offering a supply greater than there is demand. But notwithstanding these set-backs, which all who value the lead of the festival must hope are but temporary, the executive musical standard of the performances in the chief classes were still of the highest. It is rumoured that some choirs kept back because of the difficulty of the pieces set as tests. This may very well be true; but are Morecambe standards to be whittled down to the capacity of second-rate choirs? It must never be forgotten in this discussion that during the last ten years or so the Morecambe tests have not merely revolutionised the choral technique of many of the best equipped choirs in the country, but in turn have reacted upon the ideas of composers. If Mr. Aldous's Lancaster choir could gain nearly full marks by a marvellous performance of Elgar's epoch-making part-songs, it is shown that such compositions are possible to good choirs when led by a man of insight and skill. We have not space just now to discuss this and other questions that arise in connection with the Morecambe programme. It must be sufficient to state that broadly, in this particular at least, the festival maintained its lead. Much of the musical success of the event was due to the long-sustained and untiring efforts of the music librarian and conductor of the Morecambe Madrigal Society.

As usual, a feature was made of the concert. A special festival choir was prepared by Dr. Coward and did first-rate service. The programme included the cantatas "Hero and Leander" (C. H. Lloyd) and "God's own time" (Bach), and Richter's Manchester Orchestra supplied accompaniments and played orchestral pieces.

The adjudicators were Dr. H. Walford Davies, Dr. H. Coward, Dr. G. R. Sinclair, Mr. S. H. Nicholson, Mr. C. H. Fogg and Miss E. Robinson. Dr. McNaught was absent for the first time since 1898. The chief results are given below :—

JUNIOR SECTION.

Musical Theory.—Renée Gorton (Morecambe).
Junior Ear-test.—Leslie H. Heward (Wyke).
Boys' Solo.—Robert Hamer (Accrington).
Boys' Solo (Choristers).—Edward Kershaw (Menstone).
Girls' Solo (senior).—Gladys Cockroft (Halifax).
Girls' Solo (junior).—Hetty Gibson (Ingrow).
Pianoforte (senior) —Annie Hall (Chorley).
Pianoforte (junior).—Leonora Potts (Barrow).
Pianoforte (sight-reading).—Leslie H. Heward (Wyke).
Violin.—Doris Houghton (Preston).

SCHOOL CHOIRS.—CHALLENGE SHIELD CLASS.

Tests: "The owl" (R. Hunter), "Village scenes" (F. Cowen), "Now is the month of maying" (T. Strong), and "Song of Proserpine" (E. Walker).
1st. Southport Talbot Street Wesleyan (Mr. W. T. Barnett).
2nd. Morecambe Central (Mr. M. Stoddard).
3rd. Hesketh-with-Becconsall C.E. (Mr. T. Wilson).

BAND OF HOPE CHOIRS, &c.

Tests: "The three dragons" (J. Brown) and "This is the way" (C. V. Stanford).
Trawden, Skipton Road (Mr. T. Little).
2nd. Millom Wesleyan (Mr. F. J. Phillips).
3rd. Heysham, Sandylands, Sefton Road (Mr. J. A. Macgregor).
Nether Kellet (Mr. A. Pollock).
Lancaster Union (Mr. A. Bickerstaff).
Warton Union (Mr. F. G. Taylor).
1st. Keighley, Wesley Place (Mr. W. H. Whitaker).
Haverigg, St. Luke's, No. 2 (Mr. H. G. Cooke).

CHILDREN'S CHOIRS (12 to 20 voices).

Tests: "The lark's grave" (C. V. Stanford), "A laughing song" (C. V. Stanford), and "Village scenes" (F. Cowen).
1st. Manchester Ancoats Girls' Institute Junior Choir (Miss S. Ashworth).
2nd. Haverigg, St. Luke's Sunday School (Mr. H. G. Cooke).

PUBLIC ELEMENTARY SCHOOLS.

Tests: "Lullaby" (J. W. Elliott), "Drake's drum" (S. Coleridge-Taylor).
Lancaster, Fenton Street Girls' School (Miss Illidge).
Heysham, Sandylands Council School (Mr. J. A. Macgregor).
1st. Ingrow Council School (Mr. W. H. Whittaker).
2nd. Heaton, St. Barnabas' Church School (Mr. J. H. Wilkinson).
Skipton, Brougham Street Provided School (Mr. A. Townsend).
3rd. Trawden, Skipton Road Council School (Mr. T. Little).

VILLAGE SCHOOL CHOIRS.

Tests: "Royalty" (J. C. Forrester), "I loved a lass, a fair one" (A. M. Richardson).
Slyne-with-Hest School (Miss J. L. Shaw).
2nd. Nether Kellet Council School (Mr. A. Pollock).
1st. Warton United School (Mr. F. G. Taylor).

TWO-PART SIGHT-READING.

One entry: Southport, Talbot Road Wesleyan.

MAYPOLE DANCE.

1st, Scorton, Morecambe.
2nd. St. Laurence, Morecambe.

ACTION-SONG.

2nd. Southport, Talbot Street Wesleyan Schools (Miss F. Coppock).
3rd. Trawden, Skipton Road Council School (Miss Shaw).
1st. Preston, St. Walburgh's School (Miss A. Turner).
Preston, St. Wilfrid's School (Miss Lyon).
Morecambe, St. Mary's School (Miss E. Lynch).

ADULT SECTION.

FEMALE-VOICE CHOIRS (Local, 8 to 16 voices).

Test: "In grotto cool" (J. G. Bennett).
1st. Burton Choral Scciety (Mr. J. Atkinson).
Caton Girls' Choir (Mrs. Locke).
Ambleside Wesleyan Choir (Mr. T. B. Atkinson).
2nd. Yealand Choral Society (Mr. P. W. de Courcy Smale).

MIXED-VOICE CHOIRS (Local).

Tests: "My little pretty one" (H. Willan), "Home" (J. Benedict), "How calmly the evening" (Elgar), and "The happy lover" (Mendelssohn).
Ambleside Wesleyan Choir (Mr. T. B. Atkinson).
Hornby Glee Class (Miss G. M. Illidge).
3rd. Burton Choral Society (Mr. J. Atkinson).
1st. Yealand Choral Society (Mr. P. W. de Courcy Smale).
2nd. Chatburn and Downham Choir (Mr. F. H. Wood).

Male-voice quartet.—Lancaster Centenary.
Mixed-voice quartet.—Morecambe Mixed Quartet.

CHORAL SIGHT-READING.

2nd. Hornby Glee Class (Miss G. M. Illidge).
Ambleside Wesleyan Choir (Mr. T. B. Atkinson).
Burton Choral Society (Mr. J. Atkinson).
1st. Yealand Choral Society (Mr. P. W. de Courcy Smale).

GIRLS' FRIENDLY SOCIETIES.

1st. Morecambe G.F.S. (Mrs. Locke).
2nd. Caton G.F.S. (Miss Duff).

FEMALE-VOICE CHOIRS (Local, 12 to 20 voices).

Tests, "Sierran lullaby" (Trevalsa) and "To a skylark" (C. H. Lloyd).
Morecambe, Green Street Wesleyan Ladies' Choir (Mr. M. Stoddard).
3rd. Morecambe Female-voice Choir (Miss Duff).
1st. Heysham, St. John's Vocal Union (Mr. G. H. Sutcliffe).
2nd. Carnforth Choral Society (M. E. E. Unsworth).
Bentham Musical Society (Mr. J. E. Constantine).

MALE-VOICE CHOIR COMPETITION (Local).

Tests: "The blind raven" (W. H. Bell) and "The oath of the forest" (L. de Rille).
2nd. Bentham Musical Society (Mr. J. E. Constantine).
3rd. Ingleton Male-voice Choir (Mr. J. E. Constantine).
Settle Male-voice Choir (Mr. T. Lord).
1st. Becconsall Orpheus (Mr. T. Wilson).

FEMALE-VOICE CHOIRS (Local).

Tests: "Dawn" (Tchaikovsky) and "Flown down, cold rivulet" (Luard-Selby).
Hesketh (Mr. T. Wilson).
2nd. Ingleton (Mr. J. E. Constantine).
1st. Caton Girls (Mrs. Locke).

MIXED-VOICE CHOIRS (Local).

Tests: "Break, break" (G. A. Macfarren) and "Meg Merrilies" (R. Boughton).
Morecambe, Green Street Wesleyan (Mr. M. Stoddard).
2nd. Ingleton (Mr. J. E. Constantine).
1st. Carnforth (Mr. E. E. Unsworth).
Heysham, St. John's (Mr. G. H. Sutcliffe).
Caton Musical (Mr. W. Shaw).
Hesketh Madrigal (Mr. T. Wilson).
Dalton Wesleyan (Mr. M. H. Pearsall).
3rd. Bentham Musical (Mr. J. E. Constantine).
Morecambe, Clarence Street U.F.M. (Mr. J. Cooper).

CHORAL SIGHT-READING (Local).

1st. Carnforth (Mr. E. E. Unsworth).
2nd. Morecambe, Green Street Wesleyan (Mr. M. Stoddard).

FEMALE-VOICE CHOIRS (Open Class).

Tests: "Love's requiem" (F. Davidson) and "Weep on the rocks" (Brahms).
2nd. Lancaster (Mr. J. W. Aldous).
Morecambe Madrigal (Mr. P. W. de Courcy Smale).
Manchester, Ancoats Girls' Institute (Miss Ashworth).
1st. Barrow, St. James's (Mrs. Bourne).

MALE-VOICE CHOIRS (Open class, 16 to 30 voices).

Tests: "New Year's greeting" (Max Schillings) and "The voyage of the Vikings" (F. Gambke).
Flimby (Mr. T. Evans).
3rd. Heysham (Mr. S. Morphet).
Millom (Mr. H. G. Cooke).
Whitehaven (Mr. H. R. Woledge).
2nd. Carlisle Glee Union (Mr. W. C. Darley).
1st. Colne Orpheus (Mr. T. Wilkinson).

MALE-VOICE CHOIRS (Open class, 24 to 40 voices).

Tests: "When shadows flee away" (Scharwenka). "Sadly the moon" (F. A. Coerne), "The hunter, the rabbit, and the moon" (F. Berger), and "Walpurga" (F. Hegar).
2nd. Southport Vocal Union (Mr. J. C. Clarke).
Lancaster (Mr. R. T. Grossé).
1st. Habergham (Mr. E. Hitchon).

MIXED-VOICE CHOIRS.

Tests: Madrigal, "When flowery meadows" (Palestrina) and "Allen-a-dale" (McEwen).
Haverigg Madrigal (Mr. H. G. Cooke).
Manchester, Cradock's (Mr. W. H. Cradock).
Millom Vocal Union (Mr. R. R. Johnston).
2nd. Accrington and Church Co-operative (Mr. E. Whittaker).
3rd. Thornton Vocal Union (Mr. Lloyd Ashton).
Keighley Vocal Union (Mr. W. S. Wilkinson).
1st. Sheffield, Tabernacle Congregational (Mr. W. H. Dawn).
Carlisle Madrigal (Mr. J. R. Cockbain).
Haversham, Milnthorpe, and Levens (Mrs. Argles).

MIXED-VOICE CHOIRS (Challenge shield class).

Tests: Five-part chorus, "Death, I do not fear thee" (Bach); part-song, "Deep in my soul" (Elgar); five-part madrigal, "Lightly she tripped" (J. Mundy); eight-part song, "There is sweet music" (Elgar). Unaccompanied.
Southport (Mr. W. Tattersall).
3rd. Barrow Madrigal (380) (Mrs. Bourne).
1st. Lancaster (382) (Mr. J. W. Aldous).
2nd. Morecambe Madrigal (381) (Mr. P. W. de Courcy Smale).
Barnoldswick Wesleyan (Mr. F. Lord).

STRING ORCHESTRAS.

1st. Nelson Congregational Orchestra (Mr. C. Townsley).
2nd. Cumberland String Orchestra (Mr. Bertram Lewis).

DONCASTER.

AN INTER-COUNTY FESTIVAL.

May 4, 5, 6.

This festival was inaugurated two years ago for the purpose of allowing the chief competitors of the festivals held at Retford, York, Brigg, Pontefract, &c., to compare notes with one another. It was also hoped that the new centre would stir up other districts including Doncaster. This year's event drew a good number of entries, and to a great extent justified the hopes of its promoters, among

whom as the chief must be mentioned Mrs. Peake, of Bawtry Hall. On the children's day the platform presented a gay and animated scene. The Doncaster Wesleyan Boys won two first-prizes, Wath-on-Dease another, Bawtry and Crowle were also successful in their class. Maypole-dancing was admirably managed, Mrs. Walker's party from Bawtry coming first of three. In the instrumental section the Hon. Mrs. Sandays' string quartet party was placed first by Mr. Jacoby, and the Doncaster Orchestral Society (Mr. Charles Reasbeck) gained the first place for string orchestras and were awarded seventy-two out of eighty marks for a performance of Grieg's "Peer Gynt" Suite. Other first-prize winners were South Killingholme, Rainskill, Ulceby, Retford Wesleyan, Darrington Ladies' Choir and Doncaster Musical Society. Dr. McNaught adjudicated in all but the instrumental sections. Concerts in which well-known professional performers took part were great features of the gathering. Miss Gladys Honey, Miss Barbara Brooke, Mr. Gervase Elwes and Mr. Pedro de Zulueta sang Dr. Walford Davies's "Nursery Rhymes," and each contributed songs. At the first concert Mr. Jacoby played violin solos, and at the second that marvellous child, Miss Vivien Chartres, exhibited her skill on the same instrument. The audiences at the competitions were fair, but at the first concert the fine hall looked bare. It may be hoped that the great satisfaction of the audience at both concerts will help to improve attendance at the next festival.

WEYBRIDGE (WEST SURREY COMPETITIONS).
May 5, 6.

Under the management of the Misses Egerton, and with Mr. T. Tertius Noble as adjudicator, the fifth annual festival was held with the usual success.

In the junior competitions St. James' Boys', Weybridge; Stepgates, Chertsey; Great Bookham Girls'; St. Paul's Girls', Addlestone, were first-prize winners. The other competing choirs were School of Handicrafts, Chertsey; St. Paul's Boys', Addlestone; and St. James' Girls', Weybridge.

In the adult competitions the results were as follows:

Choral Sight-reading, Male-voice Choirs.

1st. Esher.

Choral Societies.
(Districts under 3,000 inhabitants. 3 entries.)

Tests: "Come, let us sing" (Mendelssohn) and "My true love" (Smart).
1st. Esher.
2nd. Byfleet.

Open Choral Class. 4 entries.

Tests: "Weary wind of the west" (Elgar) and "Fire, fire, my heart" (Morley).
1st. Esher.
2nd. Byfleet.

At the evening concert with which the proceedings concluded, H.R.H. The Duchess of Albany, president of the festival, was present.

DORSET CHORAL ASSOCIATION.
Weymouth, May 6.

The first Dorset Eisteddfod has long been a source of pleasurable anticipation to the countryside, and has more than realised expectations. A preliminary "weeding out" process held at different centres left twenty-nine choirs to take part in the competitions at Weymouth. The various first-prizes were won by Dorchester Madrigal Society (chief choral class), Poole and Parkstone (town choral societies), St. John's, Weymouth (men and boys' choirs), Winfrith (large villages), South Perrott (small villages), Weymouth Harmonic (male voice), Dorchester Ladies (female voice). At the final concert all choirs combined to sing Handel's "Round about the starry throne," conducted by Mr. Harry Evans, who, with Mr. T. F. Dunhill, adjudicated.

HERTS AND N. MIDDLESEX (Alexandra Palace).
May 6, 7, 8.

This festival was again held with much success. The entries for the classes heard on the last day were so numerous that they were divided between three judges working separately and simultaneously. The following were the chief results:—

ADULT CLASSES.

Violin (Senior).—Amy Witall.
Pianoforte (17 to 18).—Sylvia Knudsen.
Pianoforte (Senior).—Florence B. Greenwood.
Soprano.—Lottie Minns.
Mezzo-Soprano.—Ethel Entwistle.
Contralto.—Mrs. F. Gotelee.
Tenor.—Alfred Fowler.
Baritone.—Reginald A. Cook.
Bass.—Mr. Falkner Lee.

Madrigal Singing.

Tests: "In pride of May" (Weelkes) and "Memory" (Dunhill).
1st. Totteridge (Mr. George Hooper).
Hertford Festival (Mr. J. L. Gregory).
3rd. Harringay Congregational (Mr. Charles Rowley).
Bayford (Mr. Morgan Biles).
Welwyn and District (Mr. T. Hassard).
Wealdstone Co-operative (Mr. Edwin Aldridge).
Ware and District (Mr. W. Nelson Govier).
2nd. Crouch End Congregational (Mr. Josiah Booth).
Hertingfordbury (Mr. J. R. Kennerell).
Southgate (Mr. Wilfred Pepper).

Choral Societies (Large towns).

Tests: "The Lady Oriana" (Wilbye), "My love dwelt in a Northern land" (Elgar), and "I wrestle and pray" (Bach).
One entry: Stroud Green Choral Association (Mr. H. J. Timothy).

Choral Societies.
(Open to Choirs from any place in the United Kingdom.)

Tests: "Weary wind of the West" (Elgar), "The surrender of the soul" (Cornelius), and "I wrestle and pray" (Bach).
1st. Essendine Choir, Paddington (Mr. William Kendall).
2nd. Willesden District Choir (Mr. J. S. Waddell).
3rd. Mr. Day Winter's Select Choir, Mile End (Mr. G. Day Winter).

Male-voice Choirs (Open).

Tests: "Boot and saddle" (Bantock) and "Feasting, I watch" (Elgar).
1st. Electra Musical Society (Mr. Walter Rose).
Hertford Festival Choir (Mr. J. L. Gregory).

Church Choirs.

The prizewinners in four classes were:—
St. Paul's, Winchmore Hill (Mr. H. S. Plummer).
St. Paul's, Mill Hill (Mr. A. E. Winny).
Essendon (Mr. E. M. Sheehan).
Crouch End Congregational (Mr. Josiah Booth).

Ladies' Choirs (within the area).

Advanced: Miss Macfarlane's choir, Barnet.
Less advanced: The Orpheus Choir, Bound's Green (Miss D. Chapman).

Ladies' Choirs (Open).

Tests: "The blackbird's song (P. C. Buck) and "Minnelied" (Brahms).
Welwyn and District (Mr. T. Hassard).
Mr. S. Passmore's Choir, Tufnell Park (Mr. S. Passmore).
Mr. Burt's Choir, St. Albans.
2nd. Madame Grace Day Winter's Choir, Ilford.
1st. Hertford Festival Choir (Mr. J. L. Gregory).
Graystoke Glee Club (Miss Charlotte P. Child).
Miss Stanley Lucas' Choir.

Evening Continuation Schools (Mixed Voices).

Tests: "In going to my lonely bed" (Edwardes); and "Who shall win my lady fair?" (Pearsall).
Eglinton Road (Mr. Edwin Gibson Davies).
Queen's Road (Mr. Walter Penn).
Upper Hornsey Road (Mr. H. Smith).
1st. Essendine Road (Mr. William Kendall).

Evening Continuation Schools (Female Voices).

Tests: "The nightingale" (Weelkes); and "The merry beggars" (Cunningham Woods).
1st. Queen's Road Commercial School (Mr. Walter Penn).
2nd. Upper Hornsey Road (Mr. H. Smith).

Choral Societies (Large Villages).

Woodside, Leavesden (Rev. E. Athelstane Clark).

Choral Societies (Small Towns).

Hatfield Musical Society (Mr. H. W. Harrison).

String Orchestras.

Miss Grace Wood's Orchestral class.

The following is a summary of results in the competitions for junior choirs:—

Elementary Schools.

Tests: "Rock-a-bye" (Parry) and "Sing we merrily" and a sight-test.

Boys.

2nd. Chase Side C.S., Enfield (Mr. Harry D. Vincent).
North Harringay C.S. (Mr. Henry Booth).
1st. Stroud Green C.S. (Mr. Charles Rowley).
West Green (Mr. A. T. Rowntree).
Campsbourne C.S., Hornsey (Mr. A. A. Bristowe).
Gillespie Road (Mr. Harry Smith).

Mixed.

Central Hendon (Mr. Henry Joad).
2nd. Albert Street C.S., N. Finchley (Mr. Harold Preston).
1st. South Harringay C.S. (Mr. Walter Penn).
Long Lane C.S., E. Finchley (Mr. W. J. Cowling).

GIRLS.

1st. Campsbourne C.S., Hornsey (Miss B. D. G. Moffat).
Tottenham (Miss Lilian Ivimey).
St. Mary's, Tottenham Lane (Miss Greenway).
2nd. Croxley Green (Miss A. Clarke).

ELEMENTARY SCHOOLS (Small).

2nd. St. Paul's, Mill Hill (Mr. E. H. Williams).
Ayot St. Peters (Miss E. A. Bott).
Gustard Wood (Miss A. E. Hazel).
Hertingfordbury (Mr. Ernest J. Coke).
1st. Essendon (Mr. H. Wilson).

SCHOOLS OTHER THAN ELEMENTARY.

Tests: "Fie nay, prithee John" (Purcell) and "We strew these opiate flowers" (S. Coleridge-Taylor), and a sight-test.
Ware Grammar School (Mr. Nelson Govier).
2nd. Stroud Green and Hornsey High School (Mr. H. J. Timothy).
Barnet College School (Mrs. E. A. Pendleton).
1st. Wentworth Hall, Mill Hill (Miss Cecilia Hill).

FINAL TEST OF PRIZE-WINNERS IN CLASSES FOR ELEMENTARY SCHOOLS.

Test: "In Mary's garden" (E. M. Boyce).
Challenge prize, a Broadwood piano, presented by Mr. W. H. Leslie. Won by Chase Side C.S. (Mr. Harry Vincent).

In the class for boys' solos, M. Molyneux and Percy MacDonald, both of whom had been prepared by the choirmaster of the Stroud Green Boys' School Choir, were the first and second prize-winners.

The judges were Dr. McNaught, Dr. Somervell, Mr. Plunket Greene, Mr. John Dykes, Mr. Alfred Gibson, Mr. G. D. Cunningham, Mr. T. F. Dunhill, Mr. Charles Macpherson and Mr. W. McNaught, Jnr. Mr. Allen Gill conducted at the concert, at which the prizes were distributed by H.R.H. Princess Henry of Battenberg. Miss Cecilia Hill is the organizing secretary of this wonderfully well-arranged event.

CENTRAL AND EAST ESSEX (WITHAM AND CHELMSFORD).

May 7, 8.

This festival has grown considerably since it started in 1906, and the competition held this year marked a further step in its progress. The children's day attracted twelve schools. It was held at Witham, and Mr. B. Luard-Selby adjudicated. In the competition for small elementary schools, Kelvedon School (Mr. W. J. Brett) were winners, and in that for children's choirs other than elementary schools or church choirs, Layer Marney S.S. were successful. In each case there were three entries.

The entries in the open class for elementary schools were as follows:

Hatfield-Peverel (Mr. A. Bennett).
Witham C.S. (Mr. E. C. Quick).
Friars' C.S., Chelmsford (Mr. S. M. Crow).
Layer-Marney, Maldon Road.
Kelvedon, Terling (Mr. A. E. King).
Birch (Miss Margaret Luard).
1st. Victoria Boys' School, Chelmsford (Mr. A. G. Suckling).
2nd. Marks Tey (Mr. J. Ball).
St. John's Boys' School, Chelmsford (Mr. W. H. Rippon).
Fingringhoe.

In the two classes for sight-reading, Kelvedon and Friars' C.S. were prize-winners.

The adult competitions, in which Dr. H. P. Allen was the adjudicator, were held at Chelmsford on the second day. The principal choral classes resulted as follows:

FEMALE-VOICE CHOIRS (6 entries).

Test: Canon, "Prayer on the waters" (Reinecke).
1st. Birch (Rev. E. P. Luard).
2nd. Excelsior (Mrs. T. H. Waller).

OPEN CHORAL CLASS (7 entries).

Test: "How lovely is Thy dwelling place" (Brahms).
1st. Excelsior (Mr. Waller).
2nd. Hatfield Peverel (Mr. Bramwell).

MIXED-VOICE CHOIRS.

Tests: "Farewell" (Brahms); "Descend, ye nine" (Parry).
1st. Excelsior.
2nd. Birch.

Other prizes were won by All Saints', Colchester (church choirs), Excelsior (Male-voice), and Birch (in two other classes).

THE WORCESTERSHIRE FESTIVAL, KIDDERMINSTER, May 10, 11, 12.

This festival has been in existence for a good number of years, and has been held usually at Malvern or Worcester. It was thought desirable to stir up interest in a new quarter of the county, and this year the event was held at Kidderminster. The citizens welcomed the festival and gave it every possible facility. The entries, spread over three days, were fairly numerous. The public attendances at the competitions and concerts were fair but not wholly satisfactory. There were five entries for the pianoforte trio class, the test being Schumann's Op. 63. Miss Dickens's party was placed first. A string orchestra from Moseley, under Mr. Richard Wassall, played remarkably well. In an open female-voice choir class, in which the tests were: "Weep ye no more" (Buck) and "The Violet" (Bennett), the Coventry Girls' and Women's Institute, under Mrs. Petty, gained an unmistakable victory over three ladies' choirs. Their performance of both the tests was beautiful and touching.

In the village choir class there were six entries, the first place falling to Whittington (Mr. A. Barry). In the town choir class the Kidderminster Society (Mr. Irving Glover) came within one mark of Stourbridge (Mr. G. Jackson). Dr. McNaught adjudicated.

The choirs were united with an excellent orchestra in order to perform Mendelssohn's "As the hart pants," Franck's setting of the 150th Psalm, and Bach's "The Lord is a sun and shield." These and other pieces were very adequately given under the baton of Mr. Ivor Atkins. The festival owes much of its success to the efforts of Miss Bromley Martin, the secretary.

BRISTOL.

May 10 to 13.

For the seventh annual Eisteddfod the adjudicators were Mr. Kennerley Rumford, Mr. Daniel Price, Mr. Thomas B. Knott, Mr. Sydney Blakiston, Mr. Hans Wessely, Mr. Ernest A. Dicks, and Mrs. Tobias Matthay. A feature of the festival was the competition in pianoforte playing for which the prize was a £50 pianoforte. There were forty-one entries, and Miss Effie Rogers (Birmingham) was the lucky prize-winner. The successful competitors in solo-singing were:

Soprano (50 entries).—Miss Tavener.
Classical Soprano Song (31 entries).—Miss Pauline Allen.
Baritone (22 entries).—Fred Phillips.
Bass (10 entries).—A. Lathey.

In the men's-choir competition, the Eroica Choir, Bristol, received first-prize.

PEOPLE'S PALACE.

May 10 to 15.

This festival, now in its second year, again fully demonstrated its utility. There are large numbers of competitors, but the meetings are not very well patronized by the public. The interest of competitors was very keen and many of the performances reached a high grade of excellence. This was particularly the case in the school classes, the results in which were as follows:

JUNIOR AND SCHOOL CHOIRS.

CONTINUATION SCHOOLS (Mixed Voices).

Tests: "Come to me, gentle sleep" (Cowen); and "The Nightingale" (Mendelssohn).
Monteith Road (Mr. George Thornton).
1st. Millwall Evening (Mr. V. C. H. Leonard).

CONTINUATION SCHOOLS (Female Voices).

Tests: "The Violet" (Bennett); "The coming of May" (Boyce).
Monteith Road (Mr. George Thornton).
1st. Millwall Evening (Mr. V. C. H. Leonard).

ELEMENTARY SCHOOLS (Higher Grade).

Test: "Winds are blowing" (Haynes).
1st. Cable Street, St. George's (Mr. L. W. Smith).
St. John's Road, Hoxton, (boys) (Mr. Francis Luke).
Portman Place, Mile End (Mrs. Muir Stanbury).

ELEMENTARY SCHOOLS (Girls).

Test: "Nymphs and shepherds (Purcell).
Knapp Road, Bromley (Miss L. Lemprière).
Daniel Street, Bethnal Green (Miss E. M. Cornish).
St. Thomas's, Stepney (Rev. C. J. Beresford).
2nd. Brewhouse Lane, Wapping (Mrs. Luetchford).
Smeed Road, Bow (Miss Hedley).
Teesdale Street, Bethnal Green (Miss M. A. Wallington).
1st. Old Montague Street, Whitechapel (Miss Elsie Cole).
St. Saviour's, Poplar (Miss Clara Stepney).

ELEMENTARY SCHOOLS (Boys).

Test: "Hope, the hermit."
2nd. Rochelle Street, Bethnal Green (Mr. W. G. Hawker).
Smeed Road, Bow (Mr. A. J. Foot).
Daniel Street, Bethnal Green (Mr. E. T. G. Hancock).
St. James-the-Less, Bethnal Green (Mr. W. H. Cornish).
St. Luke's, Burdett Road (Miss Gibson).
St. Thomas, Arbour Square (Rev. C. J. Beresford).
Olga Street, Bow (Mr. James Greig).
1st. Hague Street, Bethnal Green (Mr. G. Woodgate).

CHILDREN'S CHOIRS (Bands of Hope, &c.).
Tests: "Let the hills resound" (Brinley Richards) and "Come, ever-smiling liberty" (Handel) in G.
Gibraltar Mission Junior Choir (Mr. R. E. Pearson).
Shoreditch Cripple Mission Choir (Mr. R. E. Pearson).
Grove Mission, Clapton, Sunday School Choir (Mr. F. E. Creed).
John Pound's Mission Children's Choir (Mr. F. E. Creed).
Pearl Club, Isle of Dogs (Miss Hutton).
Clapton Park Sunday School Band of Hope (Miss E. M. Tillcock).
1st. St. Paul's, Shadwell, Band of Hope (Miss Bray).
Mansford Street P.D. Choir (Miss Mervin).
St. Luke's, Bow, Girls' Guild—C.E. Women's Help Society (Miss Johnson).
St. Matthias, Stepney (Rev. C. E. Hains).
2nd. St. Simon's, Bethnal Green, Band of Hope (Mr. A. L. Wylde).
Christ Church, Isle of Dogs, Band of Hope (Mr. F. L. Griggs).

SECONDARY SCHOOLS.
Tests: "Come, shepherds, follow me" (Bennet); and "Welcome thou" (Handel).
1st. Central Foundation School Singing Class (Miss A. Tott).
Coburn School Choir (Mrs. C. J. Birch).
George Green's School Choir (Mr. R. B. Elliott).

All the school choirs had to take sight-singing from either notation. Only singing to *laa* was allowed.

BOYS' CLUBS.
Tests: "March of the men of Harlech" and "A man's a man for a' that."
St. Luke's, Burdett Road (Mr. C. Tovey).
1st. St. Simon's, Bethnal Green (Mr. A. L. Wylde).

In the adult section the Barclay's Bank Musical Society (men's voices), under Mr. J. W. Lewis, very much distinguished themselves, and Mr. G. Day-Winter's mixed-voice choir and his female-voice choir also won prizes. Nine institute and girls' club choirs sang in one class, the St. James's Young Women's Guild, under Mrs. Knowle, winning the first place. Ten other female-voice choirs competed in another section, the Shoreditch C.E. Women's Help Society (Mrs. W. A. Warren) coming first. The Clarnico Choral Society, under Mr. T. H. Warner, was unchallenged in the commercial choirs section. Fourteen choirs from places of worship came; St. Mary's, Stratford, and Lycett Wesleyan were first in their respective sections.

The adjudicators were Dr. H. Walford Davies, Dr. W. G. McNaught, and Dr. A. Somervell.

A junior concert, conducted by Dr. Somervell, was given on the afternoon of the last day, and an evening concert, conducted by Dr. McNaught, on the evening of the same day. Mr. C. A. Macpherson was the organist. On the latter occasion prizes were distributed by H.R.H. Princess Alexander of Teck. Miss Edith Barran is the secretary of the festival.

TONBRIDGE AND DISTRICT.

May 11, 12.

The eighth annual competition of the Tonbridge and District Musical Festival Association took place at Sevenoaks on the above dates. The judges were Dr. Walford Davies and Mr. Charles Jacoby. At the children's concert and prize-giving, the shield and picture, held for one year, were presented to the two schools, Leybourne and Hildenborough, who won them in the individual school examination conducted by Mr. W. G. Rothery in March.

The prizes won in competition were:

SIGHT-READING FOR CHILDREN.
Under 8.—1, Chevening; 2, Hildenborough.
Under 11.—1, Chevening; 2, Hildenborough.
Under 16.—1, Wateringbury; 2, Chevening.

PREPARED PIECE FOR CHILDREN.
Under 8.—1, Hildenborough; 2, Chevening.
Under 11.—1, Hildenborough; 2, Chevening.
Under 16.—1, Chevening; 2, Hildenborough.

The concert took place during the afternoon, when the prizes were presented by the Dowager Lady Hillingdon.

The senior competition began on the evening of the 11th. The chief results were as follows:—

CLASS FOR THE S. CECILIA BANNER.
Test: "Hallelujah Chorus."
1, West Malling; 2, S. Peter's Seal.

CHURCH LITURGICAL MUSIC (Psalms and Hymns).
1, Wateringbury; 2, S. Peter's Seal.

SIGHT-READING.
1, S. Nicholas, Sevenoaks; 2, Hildenborough.

MALE-VOICE QUARTET.
Test: "The long day closes" (Sullivan).
1, Argyle Quartet; 2, West Malling.

On May 12 choral societies competed:

Test: "Better music ne'er was known" (Parry).
Hildenborough.

SILVER CHALLENGE SHIELD.
Test: "As it fell upon a day" (Mornington), also piece of own selection.
1, Seal and S. Lawrence; 2, Sevenoaks Choral and Orchestral.
Test: Cantata, "A patriotic hymn" (Dvorák).
1, Sevenoaks Choral; 2, Seal and S. Lawrence.

FEMALE VOICES.
Test: "Sound Sleep" (Vaughan Williams).
1, Seal and S. Lawrence; 2, Sevenoaks Choral.
Test: Quartet, "The Woods" (Mendelssohn).
1 and 2, Sevenoaks Choral.

SIGHT-READING (Lady Mary Lygon Bowl).
1, Wateringbury; 2, Sevenoaks Choral.

INSTRUMENTAL COMPETITION.
Senior Violin.—Miss Hunt.
Senior Pianoforte.—Miss A. G. Hunt.
Trio.—Miss Hunt's party.
Quartet.—Miss E. L. Margetson's party.

There was a very successful concert in the Club Hall when Dvorák's "Patriotic Hymn" was performed by the combined choirs, conducted by Dr. Walford Davies and accompanied by the Tonbridge Orchestral Society. This Society, conducted by Mr. H. C. Stewart, gave "Coriolan" (Beethoven), and "Fingal's Cave" (Mendelssohn). Dr. Walford Davies and Mr. Jacoby played a Brahms Sonata (violin and pianoforte). The prizes won in competition were distributed by the Countess of Kerry.

PONTEFRACT.

May 11, 12, 13.

In the chief choral competition Mendelssohn's Psalm "As the hart pants," Elgar's "My love dwelt in a northern land" and Bantock's "On Himalay" were the tests. Of the two choirs who entered, Darrington proved superior to Brotherton; a result that was repeated in the sight-reading test. Other winners in the open classes were Monkfryston and District (female-voice) and Normanton (male-voice). In the local classes prizes were taken by Darrington (female-voice), Badsworth (male-voice), Wentbridge (madrigal-singing) and Darrington (mixed-voice village choirs). In the junior competitions, Wragley National, Pontefract Wesleyan and Knottingley National Schools were successful. Mr. Harry Evans adjudicated.

BERKS, BUCKS AND OXON.

May 11, 12, 13, 14, 15.

This well-managed event continues to draw its thousands of competitors. This year about 2,400 individuals took part. Instrumental and vocal solos were strong features. Mrs. Commeline's Beaconsfield Choir secured a challenge shield. Other successful choirs were the Wallington Ladies', the Brightwell Musical Society, St. Michael's and All Angels', Hughenden, St. Margaret's Orchestra, the Rev. C. S. Everett's Windsor Choir, the Henley Singing Class, Holy Trinity Church Choir, and the Beaconsfield Girls' Friendly Society. We regret we cannot afford space to register other winners.

On the last evening the combined choirs met in St. George's Chapel and sang Mendelssohn's 42nd Psalm and a Bach cantata, conducted by Sir Walter Parratt.

The results in the junior and school classes were as follows:

SECONDARY SCHOOLS.
Test: Two-part song, "The swallows" (Schumann).
2nd. St. Stephen's College, Windsor (Miss Bromley).
1st. Kendrick Girls' School, Reading (Mr. Scrivener).
Maidenhead County High School (Miss Mayne).

ELEMENTARY SCHOOLS.
(From places with over 2,500 inhabitants. Average daily attendance above 300.)
Test: "The old gray fox" (Stanford).
1st. The Tonman-Mosley Council School, Slough (Mr. Proctor).
Slough Boys' National School (Mr. Young).
Chalvey C.E. School, Slough (Mr. Etchells).
Central Boys' School, Caversham (Mr. R. P. Lunn).
3rd. Stoke Road Council School (Mr. Leat).
Royal Free C.E. Boys' School, Windsor (the Rev. B. C. S. Everett).
Clewer St. Stephen's Girls' School (Mrs. Dasby).

National Girls' School, Wantage (Miss E. Nailor).
Windsor Royal Free Girls' School (the Rev. L. G. Reed).
Crowthorne C.E. School (Mr. H. Sharpe).
Porney Boys' School, Eton (Mr. H. Baker).
2nd. St. Barnabas Girls' Schools, Oxford (Miss Mitchell).

(From places with over 2,500 inhabitants. Average daily attendance below 300.)
Test: "Fortune" (Schumann).
1st. St. Augustine's Home School, Clewer (Mr. Stanbrook).
Wesleyan Higher Grade Boys' School (Mr. Daughton).
Thame National School (Mr. Webb).
2nd. Langley Central School (Mr. Swell).

An objection has been raised to St. Augustine's Choir on the ground that the institution is not an "elementary school."

Children's Choruses.

(Bands of Hope, Sunday Schools, &c. Age not exceeding 14.)
Tests: Round, "When the rosy morn appearing" and unison-song, "Land to the leeward, ho!" (Parry).
1st. Henley-on-Thames National Sunday School (Mr. J. C. Glover).
2nd. Datchet King's Messengers (Mr. G. F. Britton).
3rd. Henley-on-Thames Sunday School (girls) (Miss F. R. Jones).
Christchurch Children's Choir, High Wycombe (Mrs. Rushby-Smith).
Hungerford St. Lawrence's Band of Hope (Miss A. Willes).
Horton G. F. S. Candidates (Miss Fearon).
Wolverton Congregational Sunday School Choir (Mr. A. Barker).

Elementary Schools.

(From places with under 2,500 inhabitants. Average daily attendance above 100.)
Test: Two-part song, "The Harvest Field" (Mendelssohn).
Polehampton (Twyford) School (Mr. Randall).
1st. Datchet C.E. School (Mr. Britton).
Burghfield C.E. School (Miss Mannion).
Princes Risborough C.E. School (Mr. Dyer).
Sandhurst Council School (Mr. Pearce).
3rd. Uffington C.E. School (Mr. Bingham).
Inkpen Council School (Miss Johnson).
2nd. Brightwell C.E. School (Mr. Reely).
Coleshill C.E. School (Mr. Stubbings).

Elementary Schools.

(From places with under 2,500 inhabitants. Average daily attendance below 100.)
Test: Two-part song, "Infant Joy" (Walford Davies).
Horton National School (Mr. Summerhayes).
East Burnham School (Miss McKaig).
1st. Crazies Hill School (Miss Milburn).
2nd. Chalgrove C.E. School (The Rev. J. H. Swinstead).
3rd. Marston National School (Mr. Willis).
Yattendon C.E. School (Mr. Crook).

Elementary School Teachers' and Pupil Teachers' Chorus.

(The competitors forming a chorus had to be teachers in the same elementary school.)
Test: "Ave Maria" (from "Loreley") (Mendelssohn).
1st. Beaconsfield C.E. Elementary School Teachers.
2nd. Langley Central School Teachers.

In the above classes eleven other schools had entered and subsequently withdrawn on account of illness.

One school choir from Wolverton had to get to Windsor viâ Euston! It is also satisfactory that the applications for grants towards travelling expenses were considerably lower. This shows that the schools are learning to find the money to defray their own expenses.

Every school choir had a sight-test. Four children's concerts were given, as none of the available halls were large. A marked improvement in the singing, especially in *tone*, was noticed. There was hardly a choir with a bad tone.

The adjudicators were Dr. C. Harford Lloyd, Dr. F. J. Read, Dr. H. Brewer, Dr. H. P. Allen, Mr. Percy Sharman and Mr. York Bowen.

THE ROYAL NATIONAL EISTEDDFOD.

June 15 to 18 at the Royal Albert Hall.

This event promises to be of great interest. Londoners should avail themselves of the opportunity of hearing some of the finest Welsh choirs, as well as the English choirs that have entered.

The chief choral mixed-voice class will be held on Tuesday, June 15, and the male-voice class on Friday, June 18.

We regret that we are unavoidably obliged to hold over the reports of some recently-held competitions.

THE BLACKPOOL FESTIVAL.

In view of the festival to be held this year on October 13 to 16, the following extract from the report on the last festival will be read with interest:

Dr. McNaught.

To my mind the most important feature of the 1908 Festival was the Special Concert in which the newly-organized Festival Chorus took so prominent a part. There are not likely to be any important developments of the competitive side of the scheme, for the simple and satisfactory reason that the standards of execution in the chief classes are already as high as probably they are ever likely to be. But the scope for expansion in the way of concert performance is practically illimitable, if the material available and potential can be focussed on great choral works. If this end can be achieved, the already handsome educational edifice of the Blackpool Festival will be appropriately crowned. But such a pious hope can only be one of the objectives of a festival which makes its appeal to so wide an area. We have to reckon with local patriotism which has its proper pride in more or less perfect local units, and which may not be so keen to lose identity in a large chorus.

Whatever the justice of the result arrived at by us in the box, we all strained to the utmost our attention and powers of comparison. No one is infallible, not even (to vary a well-known remark) the least experienced of the friends of choirs that were not successful.

Mr. Landon Ronald.

From a musical point of view, I can only say that I was literally astonished at the high status that was maintained. Most of the choral singing was, to my mind, a revelation, and though, perhaps, the orchestral playing interested me even more, I must admit that the deepest impression I carried away with me was the most truly remarkable choral singing I had ever heard.

In conclusion, I can only assure you of my heartiest sympathy with the movement, and my admiration for the splendid enthusiasm and keenness shown on all sides.

Mr. Allen Gill.

I had heard often of the singing of those North country choirs, but what I heard hardly prepared me for their wonderful singing, such enthusiasm, such tone, such a masterly surmounting of technical difficulties. It filled me with amazement and delight. They were so wonderfully responsive, too, to their conductor's wishes. It was with difficulty I restrained myself to the required coolness of an adjudicator. I wanted to applaud with the crowd, but Dr. McNaught would not let me. He reminded me of my duties. The singing of the Male-Voice Choirs in particular impressed me.

There is no doubt that these competitive festivals have a tremendous educational value, and that they are doing much to keep alive the love of choral music, which is the particular heritage of the English people.

Mr. Harry Evans.

The great development of your unique festival has led one to expect uncommon proficiency in the performance of the music selected for competition, and the many instances of this high standard of merit, especially in the choral and orchestral classes, on Saturday, provide an ample and fitting reward to the extensive labours of the promoters. But there is one still more striking result. I refer to the way you have succeeded in "training your audiences." The patient, intelligent way they followed what was in many cases intricate, and in some rather obscure music, spoke volumes for the work done by your festival in this direction, and the development of musical art depends so much on the "training of the audience."

Some of the singing in the Male Choir Classes (alto lead) was exceptionally good, whilst in the Ladies' Choir Class we had the most delicate, refined, and charming singing one could wish to hear. That the choirs should be able to "tackle the tests" you set them is most hopeful and commendable, but that they should get

through with such excellent results sets all doubts at rest as to the future of choral singing in the North. I wonder whether orchestral-playing will show a corresponding advance in your festival! Let us hope so.

Mr. Paul Vallon.

I regret to say that the baritone class, as a whole, compared somewhat unfavourably with the baritones whom I had the pleasure of adjudicating at the Festival of last year.

In this class no voice was disclosed of any exceptional power or beauty of tone; not only was this the case, but the class, as a whole, was remarkable for the amount of throatiness displayed. This is a fault (unhappily, generally more prevalent in tenors) which in itself precludes any voice-colouring, or high artistic achievement, however musically inspired the singer may be.

The rapid alternation of short pieces of recitative and aria proved too much for most of the competitors. The majority failed to distinguish between the broader and more "open" style necessary for recitative, and the more subtle "cantabile" style suitable for arias.

Amongst the competitors in Class 19 (contralto dramatic solo), there were many fortunate possessors of very fine voices. A goodly number were also extremely intelligent and musically gifted, but their vocal technique, as a rule, left very much to be desired.

Madame Edith Hands.

When Edmund Burke, the eloquent, had addressed his constituents, his fellow-member, slow of speech, rose and said, "I say ditto to Mr. Burke," and forthwith sat down. Following his example, I say "ditto" to the experienced and most capable special representative of the *Daily Telegraph*, whose admirable articles on the 1908 Blackpool Festival have emphasised the fact that, while preceding festivals were excellent, this year's is "facile princeps," not only in numbers but in quality. The voices were not only first-rate, but the readings were most artistic and the general *tout ensemble* much nearer perfection.

Mr. Chas. H. Fogg.

Class 33, "Rondo" (Mozart), was the most successful of the pianoforte classes. The piece was well played, with just the lightness of texture necessary in execution, and well interpreted.

Class 31, "Allegretto Grazioso" (Cyril Scott), and Class 34, "Fireside tales," Nos. 1 and 2 (MacDowell). These were the disappointing sections. In the first, the candidates did not seem to appreciate the modern harmonization, or the new colouring suggested. In the second, the romance and poetry of the first piece by MacDowell were entirely wanting, and the execution of the second piece a trouble to all the executants. A return to the classics seems advisable, and a new class for older players joining for the advanced pianoforte class.

Mr. Dan Price.

My expectations were certainly high. The renown of this celebrated Festival has gone far and wide, and my expectations were not disappointed.

The voices were nearly all good in quality and well-produced, but I was more struck by the general good taste displayed in the singing than by the voices. Good voices are much more often met with than good style, but good style and taste were the outstanding features in this competition, and, in my opinion, this is almost entirely due to these competitive festivals, which have a wonderful effect in quickly raising the standard of musical culture and refinement in the localities where they are held.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

Dates of Council Meeting and Conference.

The Council meeting of this Association will be held on July 14, and the annual Conference on July 15, at Messrs. Broadwood's, Conduit Street, London, W.

WHEATLEY STREET GIRLS' AND WOMEN'S INSTITUTE CHOIR, COVENTRY.

At the recent Kidderminster (Worcestershire) competition one of the most remarkable incidents was the beautiful singing of the Wheatley Street Institute Choir. The test-pieces in the female-voice class were:

Trios { "Weep you no more" .. .. Buck.
"The Violet" .. .. .. Bennett.

Some of the other choirs of ladies sang very well, but the tone, precision, accuracy and deep expressiveness of the Wheatley Choir easily placed them first. At our invitation Mrs. Petty has written a short account of her method of working. It will be seen that the beautiful result secured was not owing to the working girls and women having greater natural capacity than the ladies against whom they were pitted, but to industry, science and all-round enthusiasm. Mrs. Petty says:—

The choir originated in this way. For eight years my husband was music-teacher at the Coventry Pupil Teachers' Centre. After the last annual concert the outgoing students begged that he would form them into a permanent choir. He talked the matter over with Miss Dix, the principal of the Wheatley Street Girls' and Women's Institute, and suggested that a girls' choir would form a nice feature of the work of the Institute. She immediately fell in with the idea, consulted the education authority and secured their consent to the formation of two classes—elementary and advanced. I was appointed teacher, and was fortunate in getting together a very intelligent set of girls to begin with. They are mostly teachers and office-workers. The advanced class (which is the choir) consists of twenty-eight members. The first rehearsal was held in September, and they have been continued weekly until last week. Each rehearsal lasts two hours.

As I know that voice-production is the rock upon which all pleasurable singing is built, I begin each lesson with half-an-hour's practice of exercises, scales, and "Concone." Then for the next hour we sing part-songs or classical songs in unison. I hear each "part" individually — not each individual individually — as occasionally they (the "parts") demand special treatment. The last half-hour is devoted to solo-singing. Two girls are told off to bring songs which they prepare at home. This forms a useful as well as an interesting and recreative finish to the night's work, giving the soloists confidence and preparing them for concert singing. Being a trained singer myself (contralto), I am able to "pattern" all difficult phrases. This I find the shortest way to secure a fine result, the pupils imitating the style in a manner which could not be secured by hours of talking. The only training in conducting I have received I picked up from my husband, in whose choir I sang for eight years. This choir was once described by the late Dr. Turpin as "Perfect," and by Dr. McNaught as "one of the seven or eight best choirs in the country." I model my conducting on his and emulate his style.

Laura R. O. Petty.

SUMMARY OF DATES OF COMING COMPETITIONS.

(*Continued from the May issue, p.* 248.)

Aberdeen. — June 4, 5. Professor Sandford Terry, Cults, N.B.

Lytham.—June 9, 10, 11, 12. Mr. Allon Wilson, Musical Festival Offices.

London.—The National Eisteddfod, June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane, E.C.

Earl's Court Exhibition (Children's Aid Society).—June 23. Boys' Choirs and Girls' Choirs. Mr. A. J. S. Maddison, 117, Victoria, S.W.

Manchester "White City" (Manchester and District Nonconformist Choir Union).—June 23. Mr. A. Swindells, 32, Fairlawn Street, Moss Side, Manchester.

Llanidloes.—June 24. Mr. T. E. Evans, Llangurig.

The Musical Times, June 1, 1909.

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NOVELLO'S PART-SONG BOOK.
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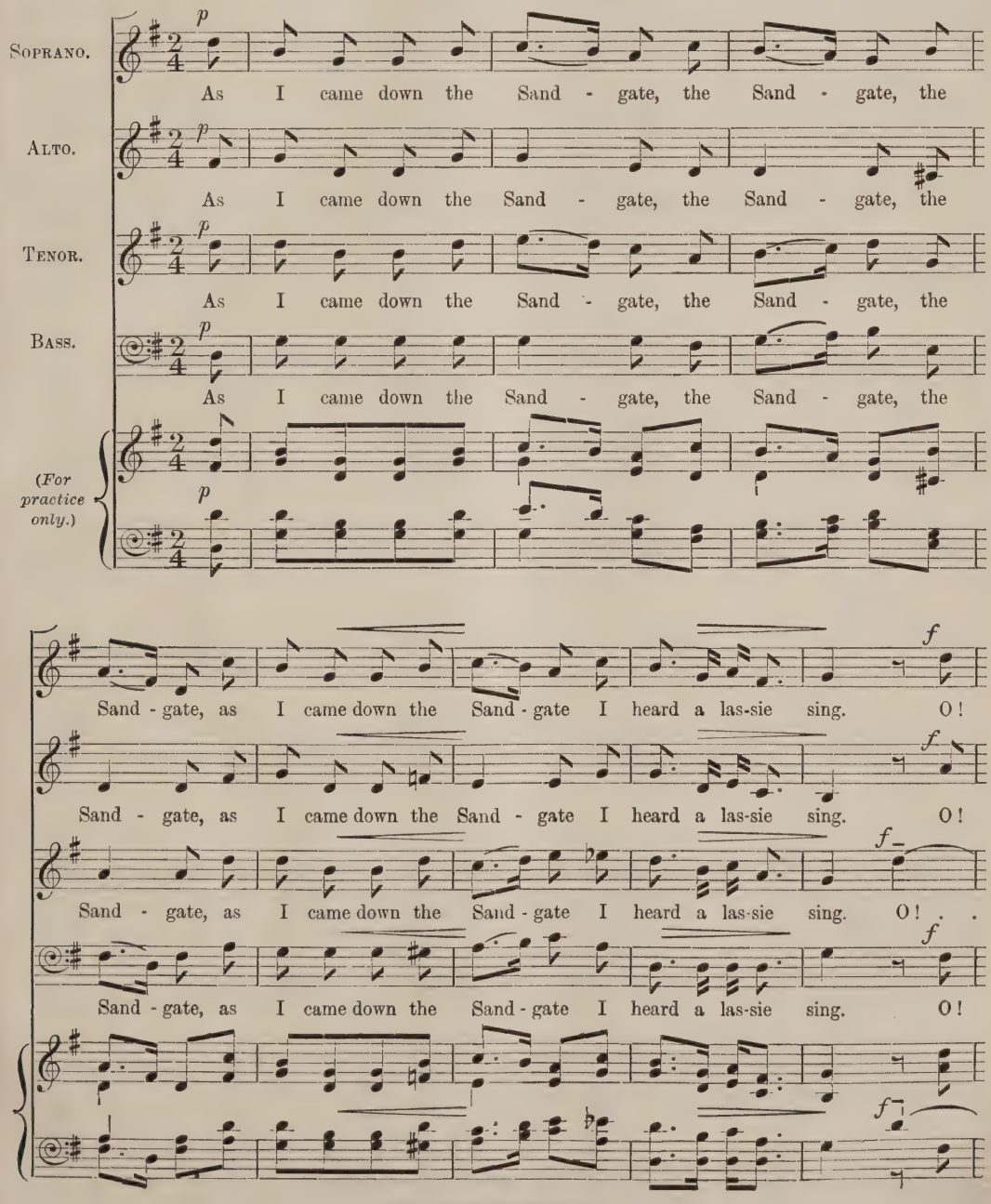
Soprano.
Alto.
Tenor.
Bass.
(For practice only.)
p
As I came down the Sand - gate, the Sand - gate, the
Sand - gate, as I came down the Sand - gate I heard a las-sie sing. O!
f

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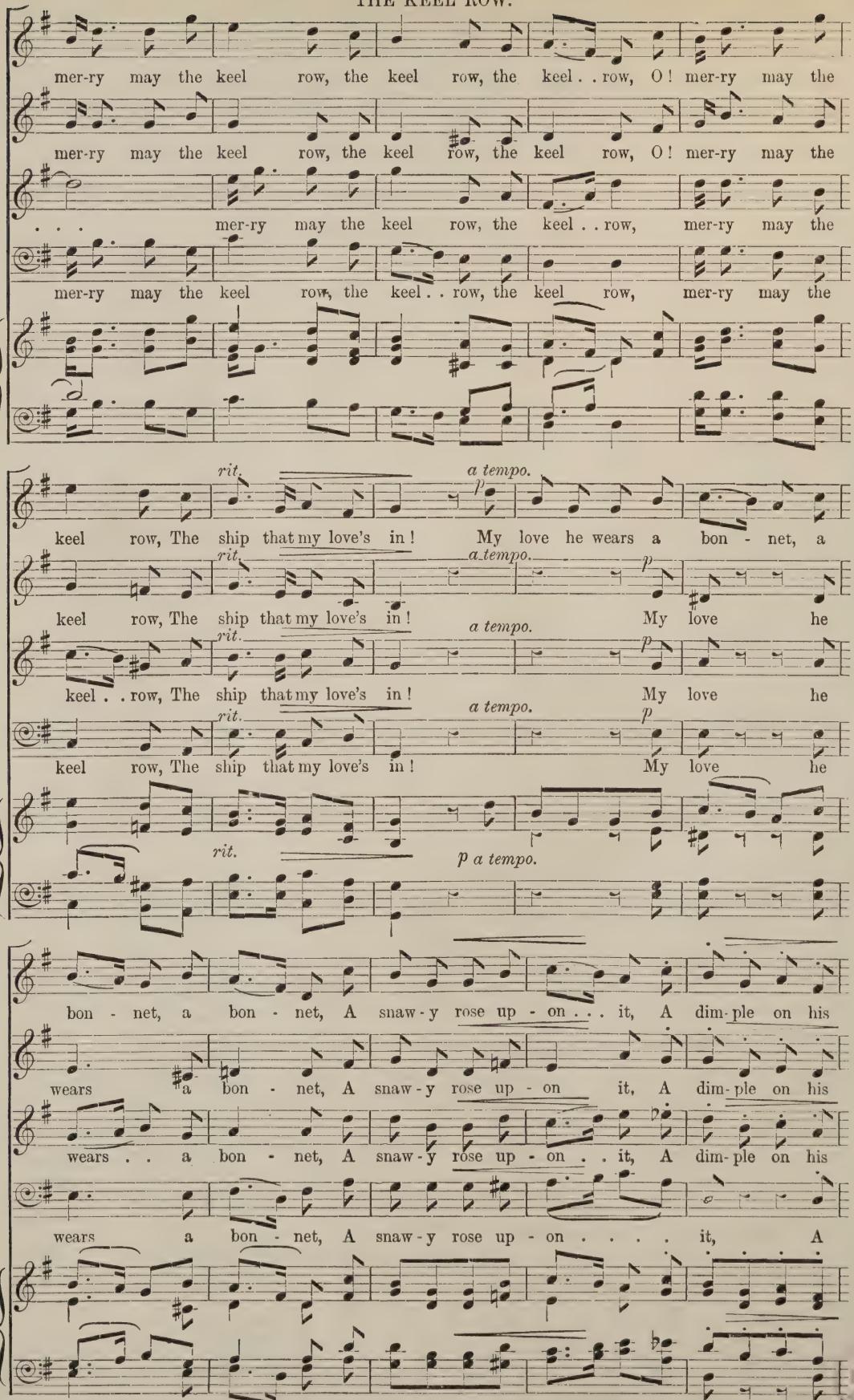
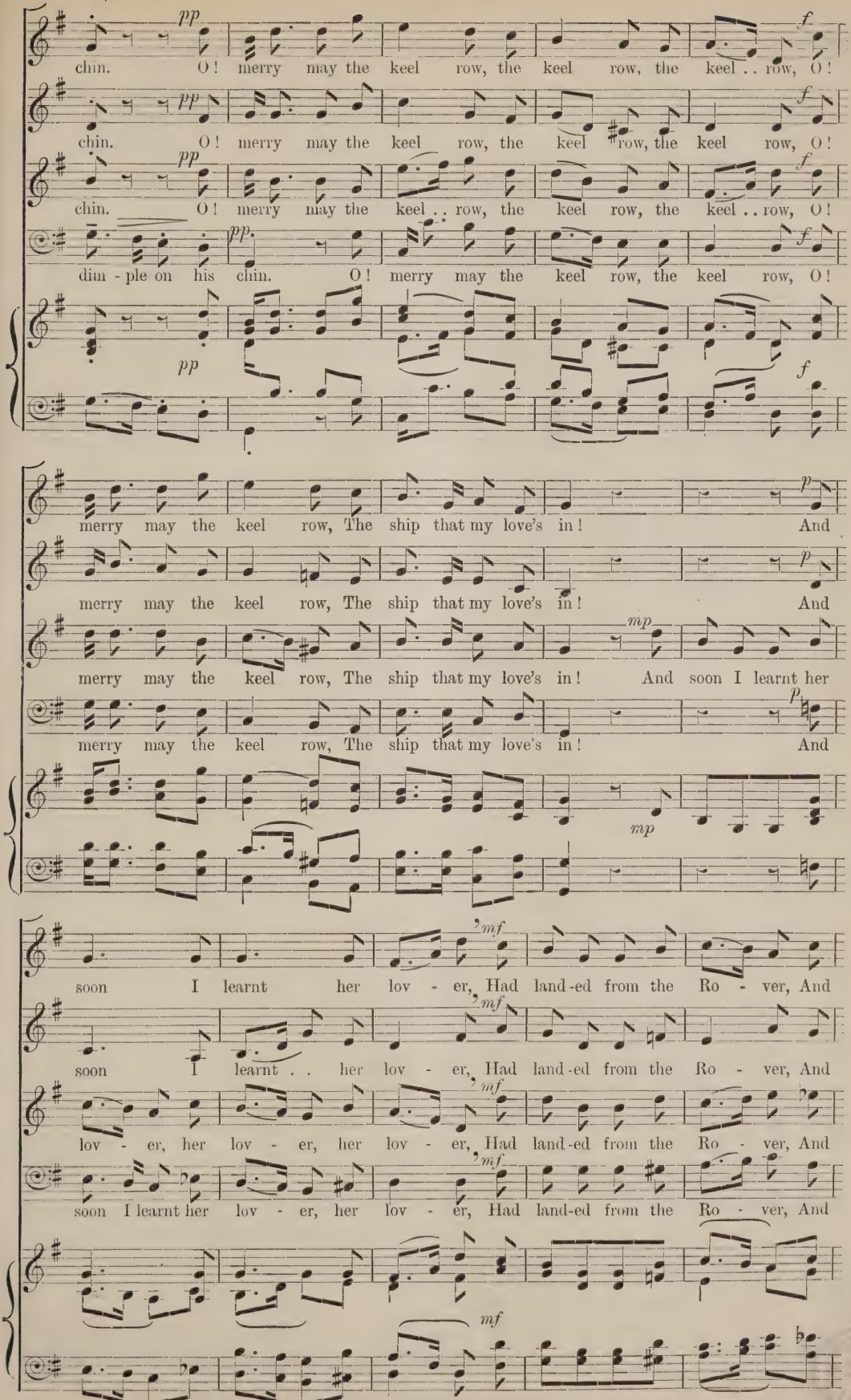
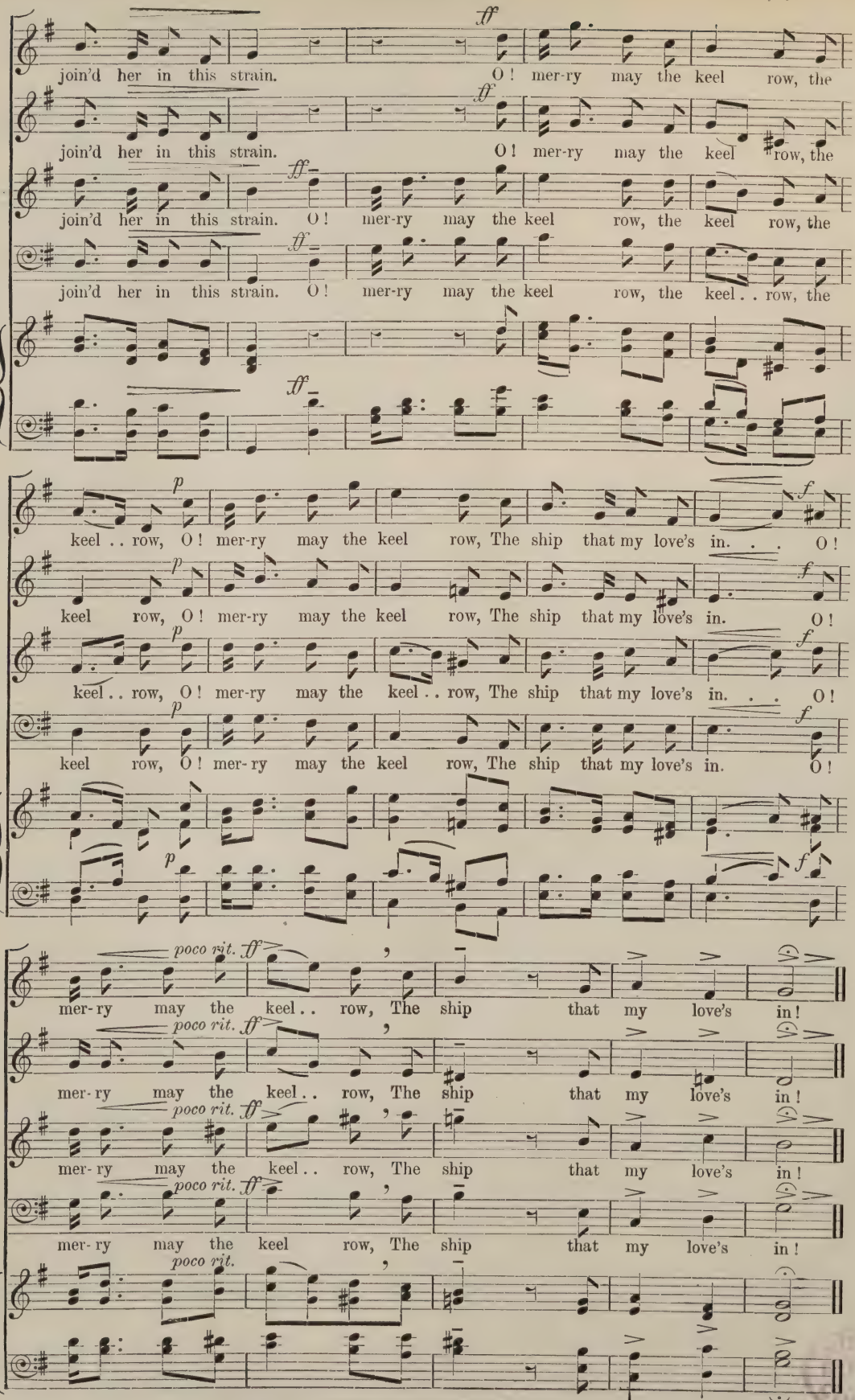

mer-ry may the keel row, the keel row, the keel . . row, O! mer-ry may the
mer-ry may the keel row, the keel row, the keel row, O! mer-ry may the
. . . mer-ry may the keel row, the keel . . row, mer-ry may the
mer-ry may the keel row, the keel . . row, the keel row, mer-ry may the
rit.
a tempo.
p
keel row, The ship that my love's in! My love he wears a bon - net, a
keel row, The ship that my love's in! My love he
keel . . row, The ship that my love's in! My love he
keel row, The ship that my love's in! My love he
p a tempo.
bon - net, a bon - net, A snaw - y rose up - on . . . it, A dim - ple on his
wears a bon - net, A snaw - y rose up - on it, A dim - ple on his
wears . . a bon - net, A snaw - y rose up - on . . it, A dim - ple on his
wears a bon - net, A snaw - y rose up - on . . . . it, A


pp
f
chin. O! merry may the keel row, the keel row, the keel .. row, O!
chin. O! merry may the keel row, the keel row, the keel row, O!
chin. O! merry may the keel .. row, the keel row, the keel .. row, O!
dim - ple on his chin. O! merry may the keel row, the keel row, O!
p
merry may the keel row, The ship that my love's in! And
mp
merry may the keel row, The ship that my love's in! And soon I learnt her
soon I learnt her lov - er, Had land-ed from the Ro - ver, And
mf
soon I learnt . . her lov - er, Had land-ed from the Ro - ver, And
lov - er, her lov - er, her lov - er, Had land-ed from the Ro - ver, And
soon I learnt her lov - er, her lov - er, Had land-ed from the Ro - ver, And


join'd her in this strain. O! mer-ry may the keel row, the
join'd her in this strain. O! mer-ry may the keel row, the
join'd her in this strain. O! mer-ry may the keel row, the keel row, the
join'd her in this strain. O! mer-ry may the keel row, the keel . . row, the
keel . . row, O! mer-ry may the keel row, The ship that my love's in. . . O!
keel row, O! mer-ry may the keel row, The ship that my love's in. O!
keel . . row, O! mer-ry may the keel . . row, The ship that my love's in. . . O!
keel row, O! mer-ry may the keel row, The ship that my love's in. O!
poco rit.
mer-ry may the keel . . row, The ship that my love's in!
mer-ry may the keel . . row, The ship that my love's in!
mer-ry may the keel . . row, The ship that my love's in!
mer-ry may the keel row, The ship that my love's in!

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The Musical Times, **EXTRA SUPPLEMENT.** June 1, 1909.

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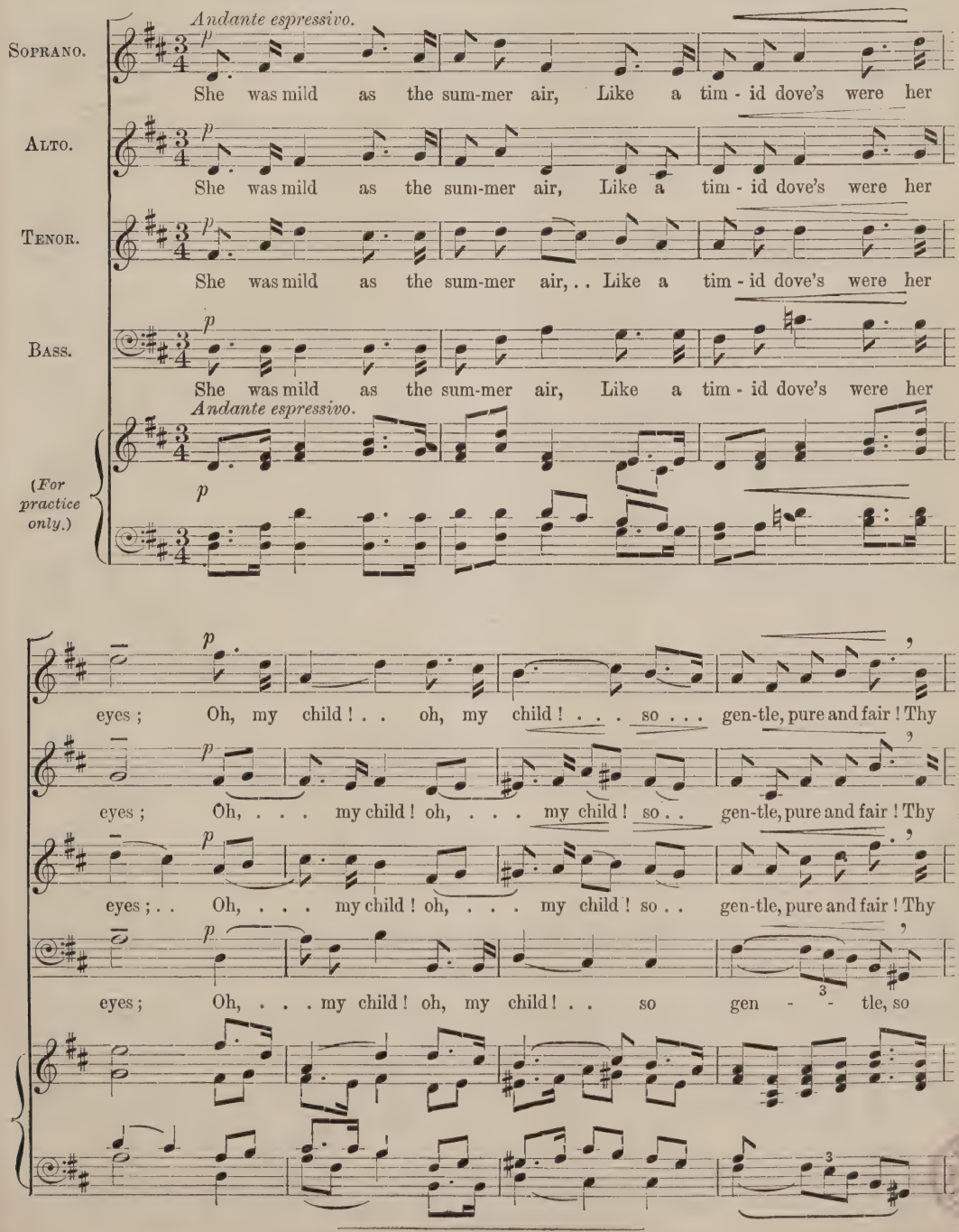
Andante espressivo.
Soprano.
Alto.
Tenor.
Bass.
She was mild as the sum-mer air, Like a tim - id dove's were her
(For practice only.)
eyes; Oh, my child! . . oh, my child! . . . so . . . gen-tle, pure and fair! Thy
eyes; Oh, . . . my child! oh, . . . my child! so . . gen-tle, pure and fair! Thy
eyes; . . Oh, . . . my child! oh, . . . my child! so . . gen-tle, pure and fair! Thy
eyes; Oh, . . . my child! oh, my child! . . so gen - - tle, so

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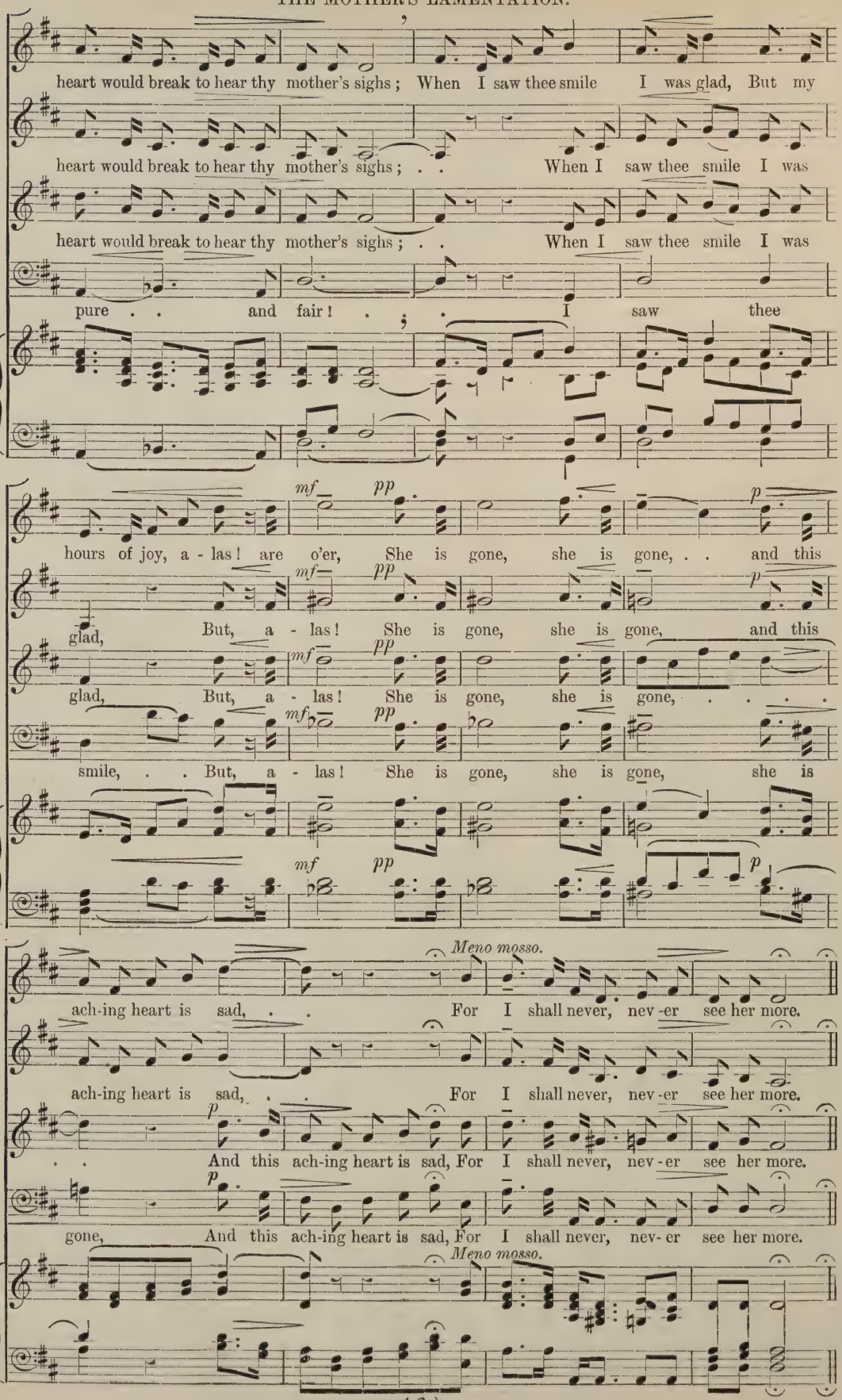
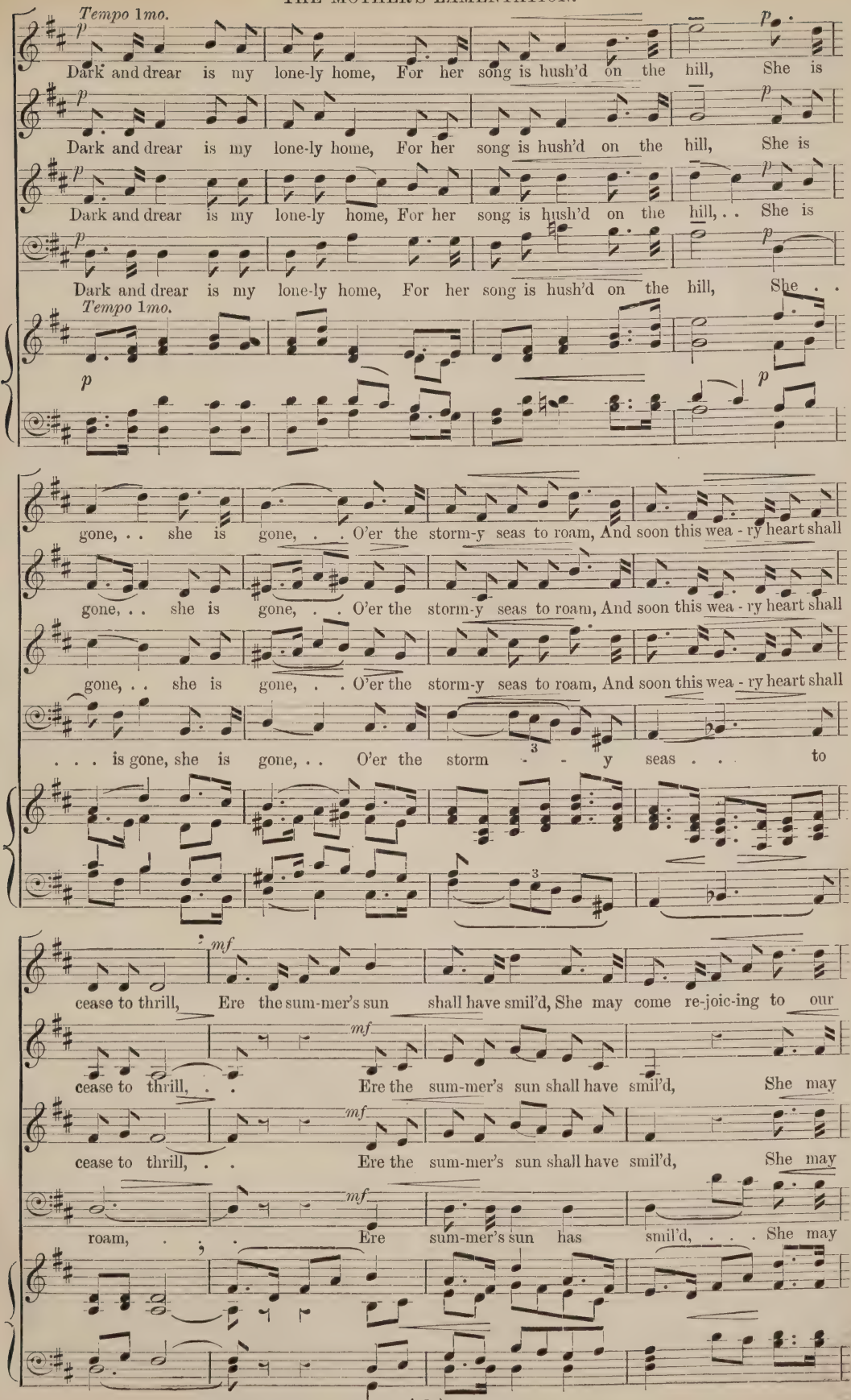
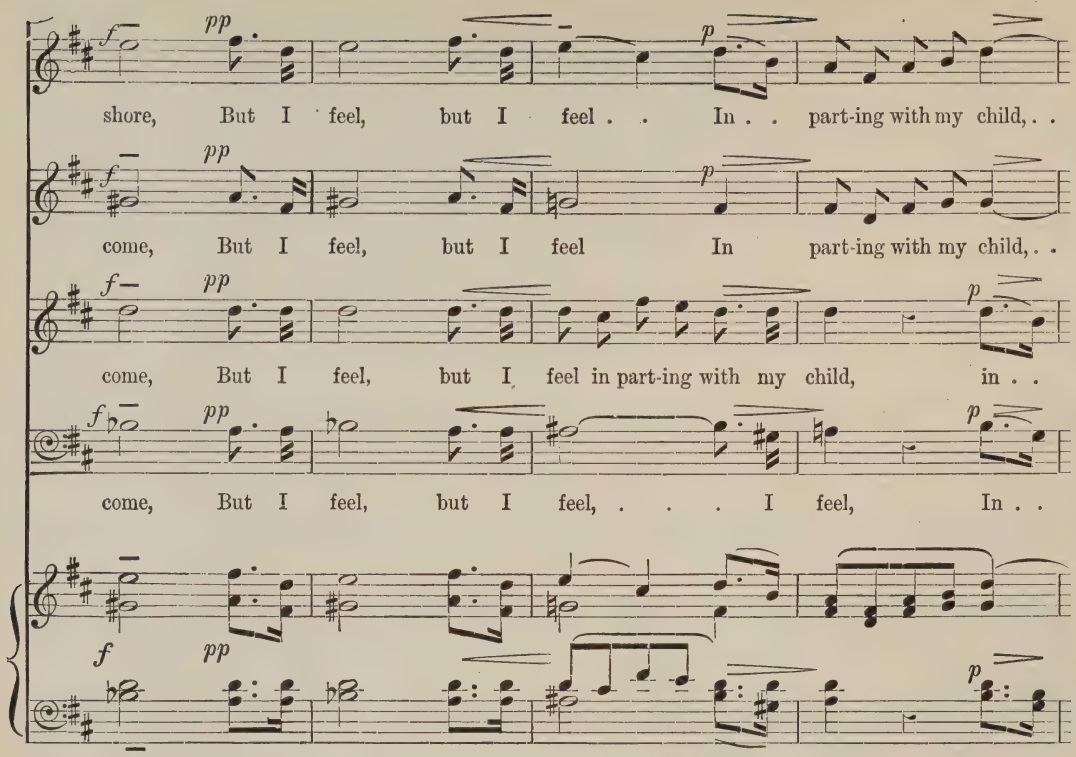
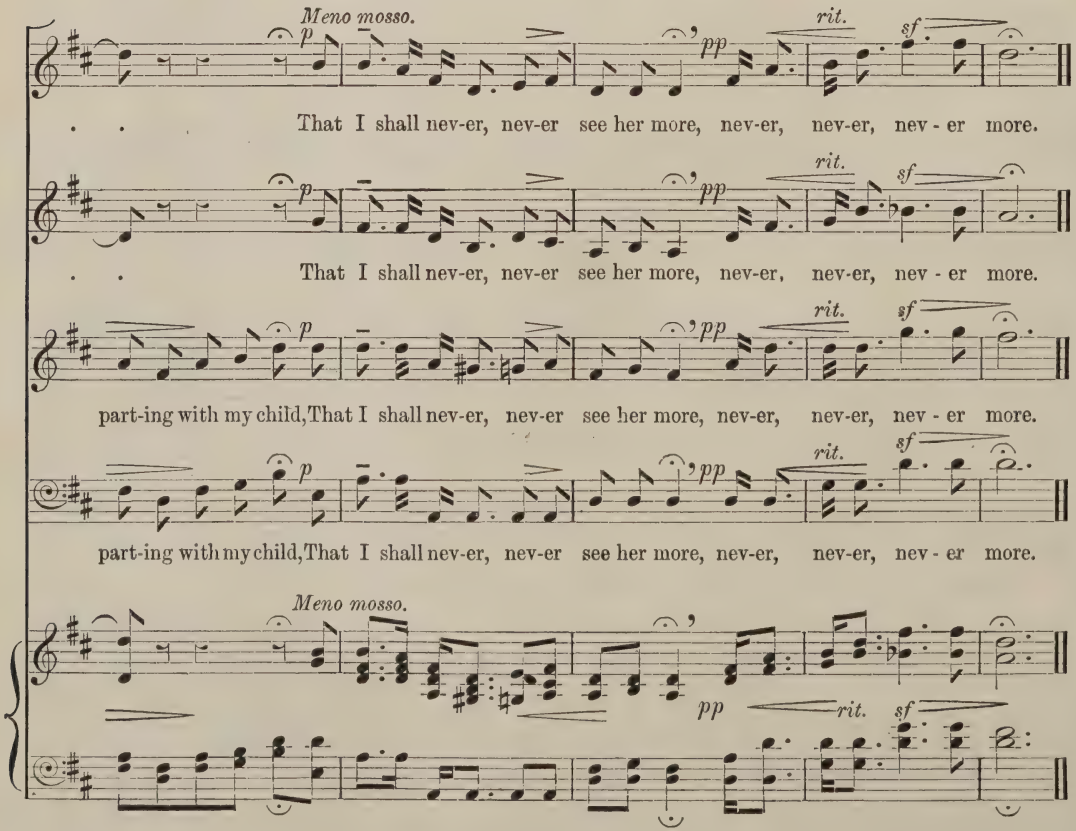

heart would break to hear thy mother's sighs; When I saw thee smile I was glad, But my
heart would break to hear thy mother's sighs; . . When I saw thee smile I was
heart would break to hear thy mother's sighs; . . When I saw thee smile I was
pure . . and fair! . ; . I saw thee
mf pp p
hours of joy, a - las! are o'er, She is gone, she is gone, . . and this
glad, But, a - las! She is gone, she is gone, and this
glad, But, a - las! She is gone, she is gone, ...
smile, . . But, a - las! She is gone, she is gone, she is
Meno mosso.
ach-ing heart is sad, . . For I shall never, nev-er see her more.
ach-ing heart is sad, . . For I shall never, nev-er see her more.
p
. . And this ach-ing heart is sad, For I shall never, nev-er see her more.
gone, And this ach-ing heart is sad, For I shall never, nev-er see her more.
Meno mosso.


Tempo 1mo.
p
Dark and drear is my lone-ly home, For her song is hush'd on the hill, She is
Dark and drear is my lone-ly home, For her song is hush'd on the hill, She is
Dark and drear is my lone-ly home, For her song is hush'd on the hill, . . She is
Dark and drear is my lone-ly home, For her song is hush'd on the hill, She . .
Tempo 1mo.
p
gone, . . she is gone, . . O'er the storm-y seas to roam, And soon this wea - ry heart shall
gone, . . she is gone, . . O'er the storm-y seas to roam, And soon this wea - ry heart shall
gone, . . she is gone, . . O'er the storm-y seas to roam, And soon this wea - ry heart shall
. . . is gone, she is gone, . . O'er the storm - - y seas . . to
3
mf
cease to thrill, Ere the sum-mer's sun shall have smil'd, She may come re-joic-ing to our
cease to thrill, . . Ere the sum-mer's sun shall have smil'd, She may
cease to thrill, . . Ere the sum-mer's sun shall have smil'd, She may
roam, . . Ere sum-mer's sun has smil'd, . . . She may

shore, But I feel, but I feel . . In . . part-ing with my child, . .
come, But I feel, but I feel In part-ing with my child, . .
come, But I feel, but I feel in part-ing with my child, in . .
come, But I feel, but I feel, . . . I feel, In . .


Meno mosso.
. . That I shall nev-er, nev-er see her more, nev-er, nev-er, nev - er more.
. . That I shall nev-er, nev-er see her more, nev-er, nev-er, nev - er more.
part-ing with my child, That I shall nev-er, nev-er see her more, nev-er, nev-er, nev - er more.
part-ing with my child, That I shall nev-er, nev-er see her more, nev-er, nev-er, nev - er more.
Meno mosso.

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Guido Adler

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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DISTRIBUTION OF PRIZES by the President, H.R.H. The DUKE OF CONNAUGHT, at Queen's Hall, on Friday, July 23, at 3.

MICHAELMAS TERM begins Thursday, September 23. Entrance Examination, Monday, September 20, at 9.30.

FORTNIGHTLY CONCERT, Saturday, July 17, at 8.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES will be held in September and during the Christmas vacation, and a Certificate will be granted to successful candidates.

Prospectus, Entrance Forms, and all further information of—

F. W. RENAUT, Secretary.

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NEXT TERM commences on September 27. Entrance Examination, Thursday, September 23.

Syllabus and official Entry Forms may be obtained from

FRANK POWNALL, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on July 12, 1909. The solo playing Tests are: Sonata No. 4 in E minor, J. S. Bach (Peters, Vol. I., p. 36; Novello & Co., Book V., p. 124; Augener & Co., Vol. VIII., p. 556; Breitkopf & Härtel, Vol. VI., p. 52). Andante from the 4th (Italian) Symphony, Mendelssohn (E. T. Chipp's arrangement only, Novello & Co.). Fantasia in F, E. H. Thorne (Original Compositions for the Organ, No. 307, Novello & Co.).

The A.R.C.O. Examination begins on July 19.

The Book from which the Literary Test will be taken, and the list of selected pieces, are the same as for the last Examination.

List of College Publications, Lectures, &c., may be had on application.

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ALFRED HAYES, Secretary.

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OCTOBER 5, 6, 7 AND 8, 1909.

CONDUCTOR - - DR. HANS RICHTER.

Mesdames

PERCEVAL ALLEN, DONALDA, AGNES NICHOLLS, GLEESON-WHITE, ADA CROSSLEY, PHYLLIS LETT, AND KIRKBY-LUNN.

Messieurs

JOHN COATES, JOHN HARRISON, WALTER HYDE, AUSTIN, DALTON BAKER, HENSCHEL, AND RADFORD.

The programme will include "Elijah" (Mendelssohn); "Judas Maccabæus" (Handel); "Dream of Gerontius" (Elgar); Motet: "The Spirit also helpeth us" (Bach); Mass in C, No. 4 (Cherubini); "Song of Destiny" (Brahms); "Stabat Mater" (Dvorák); "Faust" (Berlioz); Symphony (Elgar); "Omar Khayyàm," Part II. and (first performance) Part III. (Granville Bantock); and "A Song at Midnight" (Rutland Boughton) (first performance); with other Orchestral Works and Vocal Solos.

Detailed Programmes will be ready on August 1 next.

WALTER CHARLTON, Secretary.

Winchester House, Victoria Square, Birmingham.

Newcastle-upon-Tyne Musical Festival

OCTOBER 20, 21 AND 22, 1909.

CONDUCTORS:
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WEDNESDAY:

MORNING.—"Elijah" (Mendelssohn).

EVENING.—"Faust" Overture (Wagner); Cantata, "Ballad of the Doom of Oleg" (Rimsky-Korsakoff); Concerto in E flat (Liszt); Overture Phantasy "Prometheus," New (Edgar L. Bainton); "Tod und Verklärung" (Richard Strauss); "Triumphlied" (Brahms).

THURSDAY.

MORNING.—Oratorio, "The Kingdom" (Elgar); Symphony in A flat (Elgar).

EVENING.—Overture, "Manfred" (Schumann); Poem for Chorus and Orchestra, New, "The Invincible Armada" (Rutland Boughton); Serenade, "Eine kleine Nachtmusik" (Mozart); Song-Cycle, "Sea Pictures" (Elgar); Tone-Poem, New, "Salome" (H. Hadley); Symphony No. 4 (Tchaikovsky).

FRIDAY.

MORNING.—Oratorio, "The Return of Tobias" (Haydn); Concerto for Piano, Orchestra and Male Chorus, New (Busoni).

EVENING.—Symphony in G minor, New (A. von Ahn Carse); "Omar Khayyàm," Part I. (Granville Bantock).

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The Musical Times.

JULY 1, 1909.

THE HAYDN-FESTIVAL AND INTERNATIONAL MUSICAL CONGRESS AT VIENNA.

This is a wonderful place. The old town lies in the middle of it all, and is full of wonderful palaces and houses. Every square or street almost has a statue or group of statues in it, and not mere dummies, but beautiful interesting works, really lovely to look upon. The shops are gorgeous and the people charming.

SIR GEORGE GROVE, on Vienna.

No less felicitous than appropriate was the holding of the third Congress of the International Musical Society during the centenary year of Haydn's death; moreover, the meeting-place was the city wherein the 'father of the symphony' lived, and moved, and had his being—the Vienna of Beethoven, Schubert, and Brahms. Another note in the concordant harmony of events was the fact that a British musician, in the genial personality of Sir Alexander Mackenzie, was elected to preside over the Congress on this memorable occasion. Could the concatenation of circumstances have been more happily devised? We shall see.

The Festival-Congress week covered the period between Monday and Saturday, May 24-29. On the first of those feast-days the votaries of modern music and others had the opportunity of putting their palates to the test by the tasty *hors d'œuvre* of Dr. Strauss's opera 'Elektra.' Simpler but no less appetising fare awaited the members of the Society when they informally foregathered, for friendly interchange of greetings, in the Volkshalle of the Rathhaus, and listened to the excellent singing of some popular part-songs by the Austrian Society for the Cultivation of Folk-music.

Tuesday, May 25.—The preliminary business of the Congress began at nine o'clock in the morning with a representative gathering of various sections of the International Musical Society, when Sir Alexander Mackenzie, already the Society's president and who had been appointed by the Foreign Office as British delegate, was elected to the presidency of the Festival and Congress. Hofrath Oskar von Hase, treasurer of the Society, then read the report of the last Congress, held at Basle, in 1906 (the first took place at Leipsic in 1904), and a general discussion followed on the rules and future working of the Society.

At eleven o'clock, Haydn's well-known 'Mariazeller Mass,' in C (No. 15 in Novello's edition), was performed in the Hofburg Kapelle, with full orchestral accompaniment, under the direction of Herr Karl Luze. This festival mass—composed by Haydn in 1782 for Count Anton Liebe von Kreutzner, of Mariazell, in Styria—was one in the composing of which the master is said to have taken particular pleasure; anyhow, it is certainly an excellent specimen of that cheerfulness which characterises Haydn's religious music. The opening-day's proceedings concluded with a performance, free to members, in the Hofburg Theatre, of 'Julius Cæsar,' as adapted by Hermann Conrad.

Wednesday, May 26.—The Congress proper was inaugurated at the great Musical Assembly Rooms by an address delivered by His Excellency Dr. Laurenz Mayer, Bishop of Vienna, an office which, as of old, is half civil and a part of the Court establishment. In his speech the venerable prelate welcomed the members to Vienna and to the Haydn Centenary Festival. The president (Sir Alexander Mackenzie) and the vice-presidents were then introduced by Professor Dr. Guido Adler. Thereupon Sir Alexander, after accepting the honour of office for himself and the vice-presidents, declared the Congress open. The vice-presidents included:

Director O. G. Sonneck, Washington
Professor G. C. Gow, Poughkeepsie } *America.*
Professor Dr. Angul Hammerik, Copenhagen, *Denmark.*
M. Vincent d'Indy, Paris
M. Charles Malherbe, Paris } *France.*
Professor Hermann Kretzschmar, Berlin, *Germany.*
Don Ambrogio Amelli, Monte Casino
Don Lorenzo Perosi } *Italy.*
M. Valentin, Secretary of the Academy of Music, Stockholm, *Sweden.*
Professor Wagner, *Switzerland.*

The president then cordially thanked the State, the Country, the City, as well as the Musikverein for their warm welcome, and briefly touched upon the objects and aims of the Congress, one that was so well and numerously represented by distinguished delegates of all nationalities. 'And where do we meet?' he asked. 'Why, in a city which has long been acknowledged the home of science and art, a city whose traditions are worthily being maintained at the present moment. Here we all feel the breath of musical genius. In imagination we can call up the figures of Beethoven, Schubert, and Brahms as they walked along the streets of the city in which they worked in the flesh. Their spirits still hover around us. Could any better territory be found for a gathering of cosmopolitan musicians? We are proud to honour the memory of the "father" of them all—Haydn. And I am glad that all the great composers had intimate relationships with England. As to Beethoven and his gratitude to my country, ask history. England received Haydn with open arms; he liked us well and gave us of his best. We are proud to think that his oftenest played orchestral works bear the name of the "London Symphonies." Moreover, it was to England and English choral societies that the world owed the impulse which resulted in the "Creation" and the "Seasons." Oxford gladly added his name to the roll of its doctors of music.

The childlike simplicity and humour of Haydn's music still delights us all. The happy combination of his centenary and the holding of the International Congress is a matter for hearty congratulation, and, as a natural result, I foresee a closer union and more perfect harmony between musicians of all countries.' The president's speech was very warmly received and applauded.

Count Karl Stürgkh, Minister of Culture and Education, gave an address of welcome. Speaking in French, he pointed out the great development of the science of music since Haydn's day, and dwelt upon the importance of the Congress and the official support which music received in Austria. Then the Ober-Burgermeister, Dr. Lueger, in a witty speech, welcomed the Congress in the name of the city of Vienna. 'You will find,' he said, 'that when six men meet here they all speak in different languages, unintelligible to each other, but when music sounds, we all understand!' After he had spoken of his own predilection for folk-music and the popular strains so dear to the Viennese, he invited the members to the Rathhaus to supper that evening, adding, 'I do not know what you will get, so I will not make any promises, but I hope you will be satisfied.'

At noon a most enjoyable Haydn-Festival concert was given in Musikvereins-Gebäude, under the able direction of Herr Felix Weingartner. The programme opened with the Overture in D. This was followed by an excellently thought-out oration on Haydn by Dr. Guido Adler, who graphically outlined the composer's personality and life-work. To this succeeded the Austrian National Hymn, performed by the choir and orchestra; the first symphony (1759) and the last (London, 1792); while the *Te Deum* in E, for chorus (the Wiener Singakademie), orchestra and organ concluded a brilliantly executed concert of music entirely composed by Haydn, that called forth unbounded enthusiasm.

In the afternoon, at the University—founded in 1365 by Duke Rudolf IV.—the detailed work of the Congress begun with the delivery of three lectures. The first of these interesting discourses was given by M. Charles Malherbe, archiviste of the Paris Opéra, in which he emphasised the readiness of the French people to receive the music of other nations. Then, by special request, Sir Alexander Mackenzie gave an address on Mendelssohn, the centenary of whose birth coincided with that of the death of Haydn. This address, spoken in German, was well received. The third discourse, by Dr. Alfred Heuss, of Leipsic, was an interesting paper on Handel, in which the lecturer, in defending Handel's plagiarisms, likened him to Napoleon!

In the afternoon visits were paid to the graves and monuments of Gluck, Mozart, Beethoven, Schubert, Johann Strauss, and Brahms.

Brilliant indeed was the scene at the banquet given by the City of Vienna in the Rathhaus, when, in the evening, some 1,200 guests were sumptuously and hospitably entertained under the genial chairmanship of Dr. Lueger, the Burgomaster. The musical fare provided was no less palatable than the edible portion of the entertainment, as an orchestra played popular waltzes and dance music with true Viennese élan. Among the speeches was one by the president of the Congress (Sir Alexander Mackenzie), who, speaking in German, said: 'This is the second time to-day on which I have appreciated and envied the Burgomaster's fluent tongue and ready wit. I must tell him that when I spoke this morning of the figures of great composers walking in the streets of Vienna, I had another name on the tip of my tongue. I will mention it now, Johann Strauss. The men of science gathered together at the Congress are as fond of dancing as anyone—when they get the chance! If the meaning of the word "classical" is that which serves as a model for all time, then the "Blue Danube" is certainly a classic. I know that the Burgomaster is a doctor, but I am almost sorry to be told that he is a jurist. He ought to be a doctor of music. We need such, and we had better make him one before the Congress is over. One crow I have, however, to pluck with him. Yesterday, I was glad to learn that the next Congress will be held in London. To-night I feel less happy about that information. The City of Vienna has completely spoiled and overwhelmed the members of the International Musical Society by its remarkable treatment of us. Truly this banquet is the double-counterpoint of hospitality! But I know that London will rise to the occasion, even though it might not attempt to vie with the brilliance of the entertainment provided for us this evening.' Needless to say that the speech was enthusiastically received.

Thursday, May 27.—At an early hour in the morning a large company proceeded by train to Eisenstadt, twenty-six miles south-east of Vienna, in response to the invitation of Prince and Princess Esterhazy, to view the resting-place of Haydn. It will be recalled that Haydn was Kapellmeister to the Esterhazy family for thirty years (1761–90), after which he received a pension. On November 7, 1820, his remains were exhumed from the Hundsthurm cemetery, Vienna, where they were laid to rest in 1809, and re-interred in the churchyard of Eisenstadt, one of the seats of the Esterhazy family, at the foot of the Leuthian Hills. In addition to many other floral tributes from numerous Gesangvereins, the English and Colonial wreaths laid upon Haydn's grave were as follows: The Royal Academy of Music, by Mr. E. E. Cooper, Chairman of the Committee of Management; Messrs. Novello, by Mrs. Frank Pearson, daughter of Mr. Alfred Littleton; and Canada, by Dr. Charles Harriss, the official representative of the Dominion. Haydn's Imperial ('Nelson') Mass was performed in the church, and in the great hall of the palace—where Prince and Princess Esterhazy personally received the visitors and dispensed true Hungarian hospitality—a Symphony by the old 'Papa' was capitally played, and selections from the 'Creation' and the 'Seasons' were spiritedly sung, nearly all the performers being amateur musicians.

MEMBERS OF THE INTERNATIONAL MUSICAL CONGRESS, VIENNA, 1909.

(*Photograph by R. Lechner, Vienna.*)

Early in the evening an attractive historical concert was given at the Musikvereins Gebäude, Vienna, of which the following is the programme :

Overture in D minor - - - - } *Johann Joseph Fux* (1660-1741).
Two motets (*a capella*)—*a.* Libera me - }
b. Ad te, Domine }
Symphony in D - *Georg Mathias Monn* (1717-1750).
Toccata in C minor, for organ - *Georg Muffat* (1645-1704).
Three pieces for double choir—
a. Venite ascendamus (8 parts) - - } *Jakob Handl (Gallus)* (1560-1591).
b. Psalm 150 (16 parts) - - - }
c. Musica noster amor - - - }
Symphony in E flat - - *Michael Haydn* (1737-1806).
Concertante in B flat, for violin, violoncello, oboe and bassoon, with orchestral accompaniment. Composed in London in 1792. *Joseph Haydn* (1732-1809).
Credo from festival Mass, in fifty-three parts, for soli, two choirs, two orchestras, and organ. Composed for the consecration of Salzburg Cathedral in 1628 - *Orazio Benevoli* (1602-1672).
Conductor - HERR FRANZ SCHALK.

The proceedings of this eventful and enjoyable day terminated with a brilliant reception at the Hofburg, attended by the Court officials and Corps Diplomatique. The Emperor was represented by the Archduke Leopold Salvator, who amiably conversed in turn with prominent members of the International Musical Society who were presented to him by Bishop Mayer.

Friday, May 28.—While the technical work of the Congress, in the reading of sectional papers, continued throughout the day at the University, an interesting historical concert took place in the smaller room of the Musikverein. Compositions by Michael Haydn—a divertimento for flute, violin, viola, horn and bassoon, and two part-songs for male voices—and by his more distinguished brother, were admirably performed by the Rosè Quartet and members of the Imperial Opera Orchestra. Madame Wanda Landowska, one of the greatest living performers on the harpsichord, played some pieces with much acceptance, and Madame Charles Cahier—an American singer, partly of Scots extraction, engaged at the Hofoper — sang delightfully five of Haydn's arrangements of Scottish songs in their original language. The programme was repeated on the following (Saturday) morning.

In the evening a remarkably fine performance of Haydn's 'Seasons' took place at the Musikvereins-Gebäude, under the inspiring direction of Kapellmeister Loewe. The choral singing of the Wiener Gesangverein was notable for its sonority and smoothness. Later in the evening a reception, which lasted into the small hours of the morning, was given in the Ministerium of Culture and Education by the Minister himself. The members of the Society, together with a host of distinguished painters, musicians, actors, and the *haute monde* of Viennese society, were kindly received by her Excellency Frau Anka Baronin Bienerth, wife of the president-minister, and his Excellency Karl Graf Stürgkh.

Saturday, May 29.—In the afternoon the Congress held its final meeting. At the conclusion of the business the president again thanked the authorities, both public and private, for their great and unremitting kindness. He dwelt upon the great importance and advantages which the Congress had derived from the synchronization of the two events, and made a pointed reference to the future results which would accrue from the friendships which had been formed during that memorable week. 'I must pay,' said Sir Alexander Mackenzie, 'a sincere and praiseworthy tribute to the activity of Dr. Guido Adler, whose perfect organization and all-pervading presence has made everything so easy and pleasant. He is well-named "Guido," for he has guided me like an elder brother throughout the week.' Finally, the president formally announced that London would be the next meeting place of the Congress, a statement which was enthusiastically received by all present. He added, in the words of the Burgomaster, 'I do not know what you will get, but I hope you will be satisfied. Be that as it may, you will find the same hearty intention and spirit prevail in London which has been so warmly manifested here in Vienna. Therefore, I will not speak a word of farewell, but only say *a rivedérci* in London.'

In the evening, under the direction of Herr Felix Weingartner, at the K. K. Hof-Operntheater, performances were given of three one-act operas :

La Serva Padrona ... ... *Pergolese* (1710-1736).
L'Isola disabitata ... ... } *Haydn* (1732-1809).
Lo Speziale (Der Apotheker) ... }

The last-named work proved to be most enjoyable. It has been well described as a little (comic) opera 'full of sunny merriment from beginning to end.' During one of Haydn's visits to England, a friend complimented the master, as he naturally would, on the charm of his symphonies, when Haydn exclaimed, 'Ah! but if you could only hear my operas.' A performance in London of the 'Apothecary,' with its hilarious humour and merry music, would be most welcome.

After the opera performances a free-and-easy meeting (Zwangloses Abschiedssouper) at the Kursalon, free of speeches, brought the week's engagements to a genial conclusion.

The artistic entertainments were all of the highest order, and gave every evidence of an incredible amount of minute preparation. In this connection, among others the names of Messrs. Weingartner, Loewe, and Rosè deserve special mention for their incessant and very hard work throughout the entire proceedings—work so artistic and enthusiastic as to cover them with glory. The friendly intercourse and amiability of the Viennese reached the high-water mark of perfection. All countries were represented at this enjoyable Festival-Congress, for, in addition to Brazil, the Chinese Embassy sent Mr. Hou Te' Vang, who was present at most of the functions as the representative of the Celestial Empire.

Much of the success of the Festival-Congress was due to the president, Sir Alexander Mackenzie, for the tactful and adaptable manner in which he

discharged his important duties; to him we are indebted for much of the information contained in the foregoing notice of an eventful week.

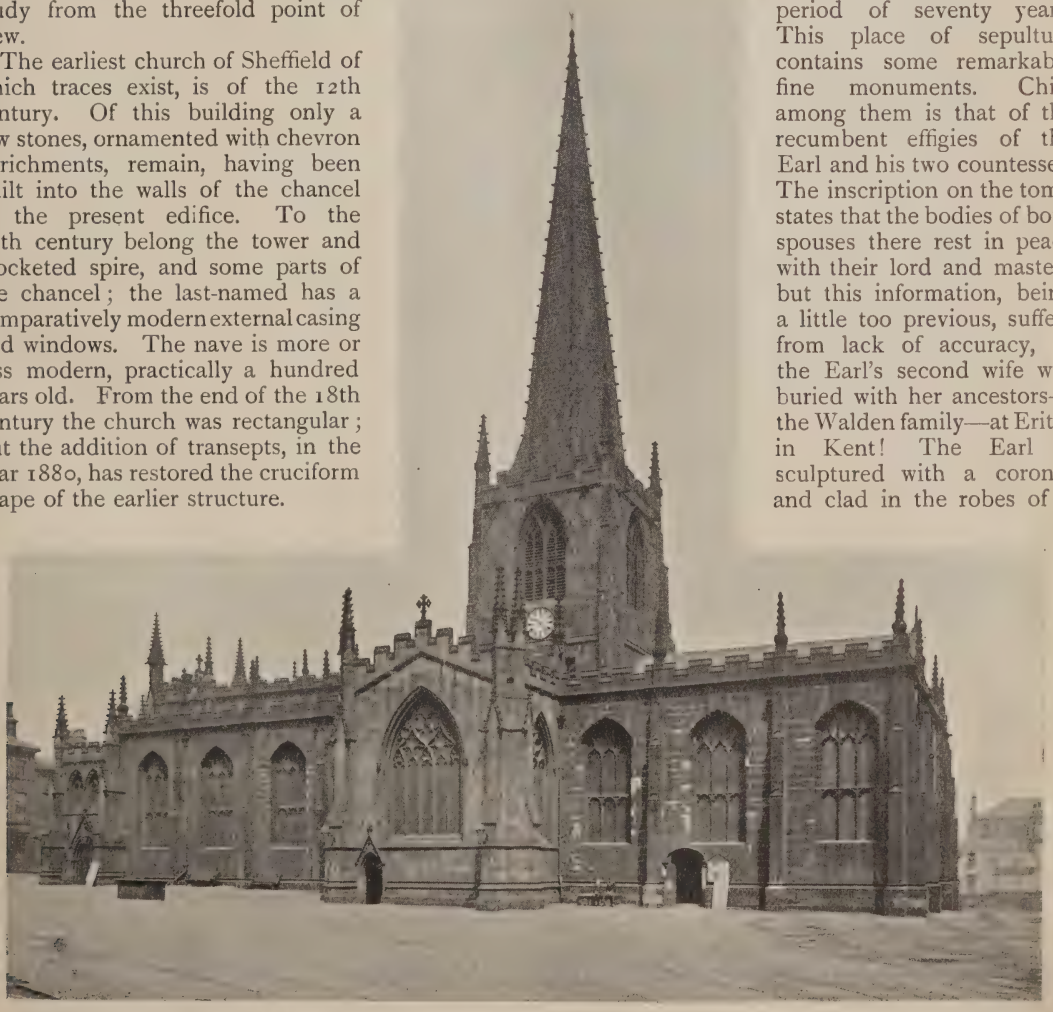
In addition to those already named, the following were amongst those present on this memorable occasion: Herr Artaria, Dr. Hugo Botstiber, Herr Angelo von Eisner-Eisenhof (all of Vienna), Prof. Dr. Max Friedlaender (Berlin), and Dr. Adolf Sandberger (Munich). The visitors from England included Miss C. Stainer, Dr. W. A. Aikin, Messrs. Herbert Antcliffe (Sheffield), E. J. Dent (Cambridge), and A. H. D. Prendergast. Another Englishman, lately resident in Vienna, Mr. A. E. Bosworth, showed most courteous and valuable attention to his fellow countrymen. Last, but not least, the heartiest and fullest recognition is due to Dr. Guido Adler, of whom a biographical sketch is given on p. 445, and to Dr. Charles Maclean, the indefatigable and unwearying secretary, for their invaluable and self-denying labours in connection with the great success which attended the Haydn-Festival and International Congress, held at Vienna in this year of grace one thousand nine hundred and nine.

SHEFFIELD PARISH CHURCH.

Few, if any, of the old parish churches in England fail to present some attractive feature, it may be architectural, historical, or musical, or all three combined. Sheffield furnishes an interesting example. Should the wayfarer turn from its busy streets towards the 'God's acre' in the centre of the city, he will find a building of hallowed associations that will repay study from the threefold point of view.

The earliest church of Sheffield of which traces exist, is of the 12th century. Of this building only a few stones, ornamented with chevron enrichments, remain, having been built into the walls of the chancel of the present edifice. To the 15th century belong the tower and crocketed spire, and some parts of the chancel; the last-named has a comparatively modern external casing and windows. The nave is more or less modern, practically a hundred years old. From the end of the 18th century the church was rectangular; but the addition of transepts, in the year 1880, has restored the cruciform shape of the earlier structure.

From the historical point of view the most interesting feature of Sheffield Parish Church is the Shrewsbury Chapel. Situated in the south-west angle of the chancel, it was erected about the year 1510 by George Talbot, fourth Earl of Shrewsbury, who, including his minority, was Lord of Sheffield and Hallamshire for the long period of seventy years. This place of sepulture contains some remarkably fine monuments. Chief among them is that of the recumbent effigies of the Earl and his two countesses. The inscription on the tomb states that the bodies of both spouses there rest in peace with their lord and master; but this information, being a little too previous, suffers from lack of accuracy, as the Earl's second wife was buried with her ancestors—the Walden family—at Erith, in Kent! The Earl is sculptured with a coronet and clad in the robes of a



SHEFFIELD PARISH CHURCH FROM THE SOUTH-EAST.

(Photograph by Messrs. Pawson & Brailsford, Sheffield.)

Knight of the Garter; his feet rest on a talbot, a rebus to which heralds and sculptors were much addicted, and his hands are joined in prayer. This fine monument is in a splendid state of preservation, having fortunately escaped the terrible ravages associated with the Civil Wars. In the centre of the chapel is another Shrewsbury tomb of later date, bearing the arms of George, the sixth Earl, and erected in 1585 by him as a memorial of his first wife and their four sons. The Earl seems to have been dissatisfied with this unpretentious memorial, as, previous to his death in 1590, he erected a lofty monument on the south side of the chapel. Under a canopy, supported by Corinthian columns, is a reclining effigy of the Earl, clad in armour. The long Latin inscription is by John Foxe, the martyrologist, the rough draft of which is preserved among the Harleian Manuscripts in the British Museum. Foxe died, however, three years before the Earl, who was not content to trust his executors with the memorial, but had it completed, minus the date of his decease, in his lifetime, one of his objects being to rebut aspersions on his character with regard to the

THE OLD OAK SEDILIA.
(*Photographed specially for this article by Mr. T. W. Hanforth.*)

custody of Mary Queen of Scots. (It will be remembered that, in 1570, Mary Queen of Scots was brought to Sheffield Castle and committed to the care of the Earl of Shrewsbury, and that she remained there in durance vile for fourteen years.) The Shrewsbury Chapel also contains an ancient relic in the old altar-stones of the church, bearing the crosses with which such stones were marked before the Reformation. At that time, when altars were abolished, these stones were used for flagging, the measurements being suitable. They formed the flagging on which stood the Communion table, and in 1857, as interesting relics, were placed in the Shrewsbury Chapel, resting on stone packings.

The only remaining piece of the old furniture of the church is the ancient sedilia of richly-carved black oak, wherein sat the three chaplains, or priests, who assisted the vicar in his ministrations. (See the illustration above.) In a Parliamentary Report of the year 1649 these three 'assistant ministers,' as they were called, were 'all able and powerful preachers, who have for their salarye fortye markss a-piece.' The registers of the church—which is dedicated to St. Peter—date from 1560, and are in a good state of preservation. They record the interment in the churchyard of one Joseph Taylor, who died on October 26, 1811, and is said to have introduced oratorios into Sheffield, though that claim to distinction might possibly be challenged. Anyhow, epitaph collectors may be glad to add that of Joseph Taylor to their specimens:

> To praise his Maker was his joy,
> To teach the same was his employ.
> Great Handel's notes he forward brought,
> Messiah was the first he taught.

This oratorio quatrain is followed by a quotation from the 'Messiah,' and the words 'If God be for us, who can be against us?' The registers also record the burial of John Hall, who died, at the Duke of Norfolk's Hospital, in 1794. This old man was the composer of the oratorio 'The Resurrection,' a work several times performed in the town and district. One of his hymn tunes, in the old fugal style, received the commendation of Dr. Crotch. Until about 1850, his compositions were occasionally heard in Sheffield, notably a favourite chorus, 'Shout the angel choirs,' accompanied by musical bells. An oil-painting still exists of John Hall, Sheffield's earliest known composer.

In viewing the interior of Sheffield Parish Church no one can say that 'A prophet is not without honour, save in his own country, and in his own house.' On the south wall of the chancel is the first work in sculpture of Sir Francis Chantrey (1781-1842), who was born four miles from Sheffield. It is a fine bust of the Rev. James Wilkinson, a former vicar of Sheffield, and was executed in 1806. For this excellent piece of work the young sculptor appears not to have been over-remunerated, as an entry in the accounts of the Church Burgesses reads:

> Pd. F. Chantrey per E. Rhodes for a bust of the Revd. James Wilkinson £10 10 0

In the *Iris, or Sheffield Advertiser* of 1802, Mr. Francis Chantrey advertised to take portraits in crayon at 24, Paradise Square, 'and trusts in being happy to produce good and satisfactory likenesses, and no exertion shall be wanting on his part to render his humble efforts deserving some small share of public patronage.' Again, in 1804, Chantrey advertised that he had commenced taking models from life, and hoped to 'meet the liberal sentiments of an impartial public.'

While on the subject of the furniture of the church, it may not be without interest to give a few extracts from the accounts and minutes of 'The Twelve Capital Burgesses and Commonalty of the town and parish of Sheffield in the county of York.' This corporate body was created by letters patent of 1554, in the time of Queen Mary, in order to administer the church finances, duties which are being by them discharged in the present day. In 1704 the Church Burgesses paid 'for a Bass in the Reading Desk,' the sum of 6*d*. This expenditure was not, however, for a vocal occupant

of the said reading desk, but for a kneeling mat! Twenty-six years later (in 1730) the following entries were made:

Pd. John Hall ye carpenter for making ye Desk in ye Chansell to put ye three Books of ye Marters in which Mr. Toll made a present to ye Church... ... ... 13 6

Locks, screws and twelve yards of Chaine to make ye Books fast 10 4

Pd. Mr. Haxby for lettering and gilding ffoxes Book of ye Marters... ... ... 2 6

Under date of December 4, 1765, is found this disbursement:

Pd. Thomas Wilkinson for an umbrella for Church vse £2 15 10

At the end of the 18th century pews were sold by auction, as the accounts of 1792 record:

Pd. Joseph Gales for advertising the Pews in the Church for sale and for his attendance in selling the same by auction and for this book by his bill £5 7 6

Another entry reads:

1798. Dec. 31. Pd. John Sporr and others for three sittings in the Church forming one half of a pew on the North Side of the North Isle and for two sittings in the singers loft £7 7 0

It is now time to turn to the musical associations of Sheffield Parish Church. The earliest known reference to a musical instrument is in the will

SHEFFIELD PARISH CHURCH, LOOKING EAST.
(*Photograph by Messrs. Pawson & Brailsford, Sheffield.*)

of John Wickersley, of Broom Hall, Sheffield, dated April 24, 1528. This testamentary document reads:

John Wickersley of Brome Hall in the parishe of Sheffeld, esquyer, of hoole mynde and good memorye, al thoughe I be seke in bodie. To be beried in the Roode chapell within the parishe church of Sancte Peter in Sheffeld, as nye unto the ymage of the same Roode as conveniently maye be . . . I will that my said exrs cause the loft in the Roode chapell, wher th' organnes now standes, to be new buylded, and by on sute of vestyments to be used at the Roode altar for the well of my sall, and all my frendes' saulles.

The instrument referred to in John Wickersley's will is doubtless the same 'organnes' for which the Church Burgesses disbursed the following amounts in the 16th century:

6th Nov., 1560.—Item William Taylor received of Rowland Shepherde for his rents due at the Annunciation of our Ladie last past the sum of £1 2*s.* of which sum payed to John Howe ye organe maker for a ful acquittance - - - - - - - - - xs.
1567.—Item pd ye first daye Novr. to John Tysdale for mendynge ye organs and for stuff iiis. ivd.
1570.—Item pd. ye 6th daye of Februarye to John Tysdale for mendynge ye organes and other stuff to ye same and for ys meals and drynke as doth appear by certayne bylls - xxs. ivd.
1572.—Item payd for a locke and a bolt for ye organyes - - - - - - - - - vid.

In the year 1650 the organ was 'silenced by the puritan spirit which prevailed in the parish,' and it would appear that the instrument was removed either then or shortly afterwards, with the result that the Parish Church of Sheffield remained organless for 155 years! During that long period the church song was orchestrally accompanied, according to the following record in or about the year 1770. 'There was then no solemn loud pealing organ; but before the west window, high over the gallery was a kind of immense large box hung in chains, into which, by the aid of a ladder, musicians and singers, male and female, contrived to scramble, and with the aid of bum basses, hautboys, fiddles, and various other instruments, accompanying shrill and stentorian voices, they contrived to make as loud a noise as heart would wish.' This account, worthy the pen of George Eliot or Thomas Hardy, throws an interesting light on the non-organ days of English church music. Great occasions were the funerals of singers, bass-viol players, and other occupants of the 'immense large box hung in chains,' on which solemn occasions sometimes 200 voices would take part, usually singing selections from the 'Messiah,' with perchance 'vital spark' thrown in to improve the occasion, if not the music. Some of the instrumental part-books in manuscript of those ecclesiastical orchestral days have been preserved, and may be seen in the music library of the church.

How a fair member of the choir was released from temporary imprisonment in the church is recorded in the following incident:

Under the clock, in a large glass case, yet scarcely perceptible in the gloom, was the pendulum, blazoned with an enormous gilt sun, solemnly and mysteriously moving from side to side with a loud, head-piercing tick-a-tack at every vibration.

A singer of the choir once very cleverly availed herself of the use of this pendulum as a means of escape. She had fallen asleep during the service and on awaking she found that everyone had departed and that she was a prisoner. All attempts to attract attention from outside having proved unavailing, she arrested the swing of the pendulum and thus stopped the clock. The clerk, wondering why the clock had stopped, went into the church to discover the cause, and there found the fair singer, who was at once liberated.

In the year 1805, shortly after the completion of the new nave, an organ was erected in the church by G. P. England, at a cost of £770. This amount was probably exclusive of £64 12*s.* 8*d.* thus expended:

	£	s.	d.
Pd. Benjamin Ashmore nine days wages for assisting Mr. England to tune and adjust the organ		18	0
Pd. to him for blowing the organ during the Musical Festival		10	0
Pd. Robt. Turner what he paid for curtain rods and curtains for the organ	33	4	8
Pd. John Smith and John Sheldon for the purchase of their old pew, No. 34 in the gallery, to make room for the organ	15	0	0
Pd. Benjn. Withers for the purchase of his old pew in the gallery, No. 35, to make room for the organ	15	0	0

Were the pews freehold or leasehold?

As will be seen from the quaint illustration on p. 443, the instrument and the choir gallery blocked up the western tower arch, thus entirely shutting off the chancel and the Shrewsbury Chapel from the remainder of the church. The organ was first used on Sunday, October 6, 1805, an advertisement in the Sheffield *Iris* referring to the acquisition and event as 'a very large new organ upon an excellent construction,' that 'a number of appropriate pieces will be performed,' and that, in the afternoon, there would be 'performances of sacred music on the organ.' In the same week—October 9 to 11—a three-day musical festival, terminating with 'a grand ball,' was held, the sacred works being given in the church, and the secular concerts in the theatre. Handel formed the staple fare of the church programmes and, according to the *Iris*, 'Handel himself would have been delighted to have heard his sublime compositions so meritoriously performed.' The total receipts amounted to £1,139 17*s.* 1¼*d.*, and as the expenditure was £833 9*s.* 11*d.*, the net profits, 'to be applied to the use of the Infirmary,' resulted in the odd amount of £306 7*s.* 2¼*d.* On that occasion Mozart's additional accompaniments to the 'Messiah' were performed, this being one of their earliest uses in this country.

In 1857 the organ was removed to a position on the north side of the chancel, when 'the service was for the first time for many years choral, with the exception of the versicles, which were read.' In 1872, Messrs. Brindley & Foster, of Sheffield, began their various renewals, removals, and rebuildings of the instrument which culminated in the present organ erected in 1905, of which the following is the specification :

GREAT ORGAN (13 stops).

	Feet.		Feet.
Contra gambe	16	Harmonic piccolo	2
Bourdon	16	Cornet mixture (5 ranks)	—
Open diapason, large	8	Mixture (2 ranks)	—
Open diapason, small	8	Double trumpet	16
Hohl flöte	8	Trumpet	8
Principal	4	Clarion	4
Harmonic flute	4		

SWELL ORGAN (14 stops).

Bourdon	16	Mixture (2 ranks)	—
Open diapason	8	Contra fagotto	16
Echo diapason	8	Horn	8
Gedact	8	Oboe	8
Unda Maris	8	Krummhorn	8
Geigen principal	4	Clarion	4
Zartflöte	4	Tremulant.	
Sesquialtera (3 ranks)	—		

CHOIR ORGAN (5 stops).

Lieblich bourdon	16	Lieblich gedact	8
Salicional	8	Flauto traverso	4
Dulciana	8		

SOLO ORGAN (10 stops).

Enclosed in a separate swell box, and played from the Choir Manual.

Contre viole	16	Clarinet	8
Viole d'orchestre	8	Orchestral oboe	8
Viole celeste	8	Tromba	8
Concert flute	4	Vox humana	8
Dulcet twelfth	2⅔	Tremulant.	
Piccolo	2		

PEDAL ORGAN (12 stops).

Double-bass	32	Octave	8
Major bass	16	Violoncello	8
Violone	16	Flute	8
Sub-bass	16	Super octave	4
Echo bass	16	Trombone	16
Quint	10⅔	Trumpet	8

COUPLERS.

Swell to great.	Choir sub-octave.
Solo to great.	Solo sub-octave.
Great octave.	Solo octave.
Swell sub-octave.	Great to pedal.
Swell octave.	Swell to pedal.
Swell to choir.	Choir to pedal.

Manual compass CC to C = 61 notes,
Pedal compass CCC to F = 30 notes.

ACCESSORY MOVEMENTS.

Four double-acting composition pedals to Great organ.

Nine 'Brinovus' ventil pistons to Great and Swell organs respectively, and five to Pedal, reducing to various combinations.

Eight transforming knobs to Great organ, five to Swell organ, five to Choir and Solo organs, giving solo and other combinations, together with a suitable pedal accompaniment. These operate independently of the drawstop action, and negative whatever registration has at the moment been in effect.

Four double-acting composition pedals to Swell organ.

Nine 'Brinovus' combination touches to Choir and Solo organ.

Four double-acting composition pedals to the Pedal organ.

'Brindgradus' crescendo pedal, with two controlling pedals, by means of which the complete power of the Great, Swell and Pedal organs can be built up in correct sequence, the operation of which is distinctly indicated. By means of controlling pedals, the 'Brindgradus' pedal may be made to operate Swell and Pedal alone, or Great and Pedal alone, or to operate both manuals jointly with the Pedal organ. These controlling pedals have additional uses as *sforzando* pedals, to the Great and Pedal, and the Swell and Pedal respectively.

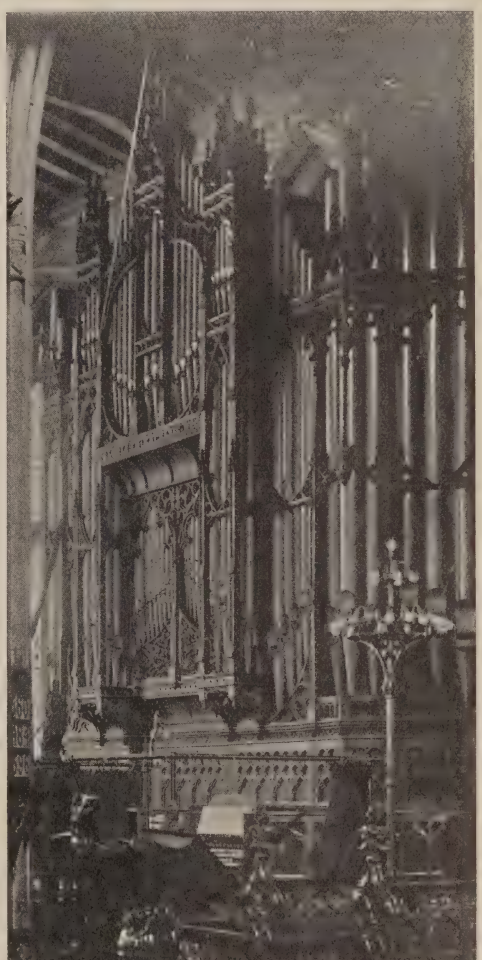
Locking device, by means of which all accessory movements, excepting the mechanical composition pedals, are thrown out of action.

Before giving a list of the organists, reference must be made to an interesting printed document, copies of which were pasted in the music-books used by the choir, say about a hundred years ago. The authorship of this document is unknown, but it was probably that of the Rev. Dr. Thomas Sutton, vicar of Sheffield from 1805 to 1851. It is headed 'Directions to be observed by the Organist and Singers in the Parish Church of Sheffield.' Then follows the text from Philippians ii., 3, and another quotation, which reads :

'Religious harmony,' says Collier, 'must be altogether moving, but noble withal; grave, solemn and seraphic; fit for a Martyr to play, and an Angel to hear.'

These 'Directions' are quite as applicable to the present-day as when they were written, therefore no apology is needed for giving them in full :

THE Organist should recollect that Music is introduced into the Church Service for two reasons; the first reason is, that by an union of appropriate words and appropriate music the Congregation may have their hearts inflamed with pious



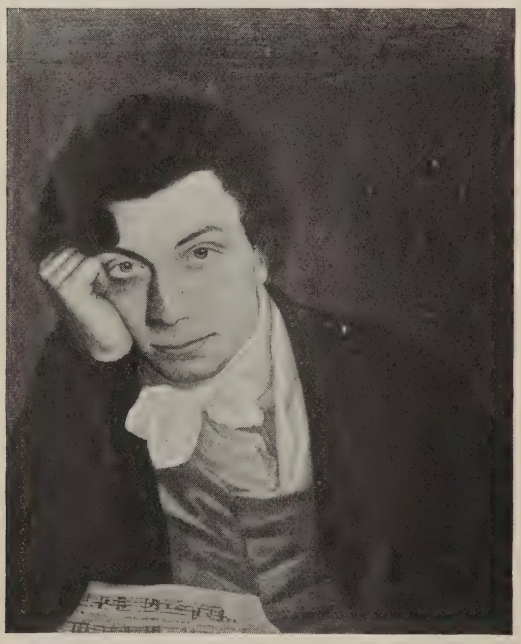
THE ORGAN.
(*Photographed specially for this article by Mr. T. W. Hanforth.*)

affection for God; the second reason is, that the Congregation may pour out their hearts to God in grateful acknowledgement of his infinite mercies and abundant loving kindness towards them. The two reasons being premised as the cause of the introduction of Music into the Church, the Organist should observe that any thing which tends to withdraw the minds of the Congregation from them, must be improper. A sacrificing of "sense to sound" is equally improper, inasmuch as by so doing, devotion (the sole cause of our frequenting the Church) is hindered.

The Organist when playing a Voluntary may be said to have the minds of the Congregation under his hands; he should therefore be cautious lest he mislead the ignorant into

vain fancies, or offend the judicious with unseasonable levity. As foppery in dress betrays itself to an ordinary eye, so too much of what is called execution in Church music betrays itself to an ordinary ear, by the superfluous ornaments wherewith it abounds. This remark will apply to singing.

What I shall call flourishes, or runnings up and down the notes, are always improper in Church singing, inasmuch as the Composer of a Psalm, or Anthem, usually writes the notes which he wishes to be sung; and it must be considered as a liberty taken by a Singer with his composition, when he adds more notes than are set down. Besides it is so seldom that flourishes are well done, that they generally destroy the effect which they are intended to produce. I would ask of any Singer, who is fond of flourishing, for what purpose he does it in a Church? Is it to excite a greater degree of devotion in his Hearers? Or is it not rather to gratify his own personal vanity? And is this a proper thing to do in the House of God? I would wish both Organist and Singers to recollect that they, as well as a Clergyman, are responsible to God for the due performance of their respective parts in the Church service.



ROBERT BENNETT.

FATHER OF SIR W. STERNDALE BENNETT, AND ORGANIST OF SHEFFIELD PARISH CHURCH FROM 1811-1819.

(*From the original painting by Wageman, reproduced by kind permission of Mr. and Mrs. Thomas Case.*)

The grand requisite in a Singer I take to be the singing the words to the notes, and the notes to the words, in the time and manner marked by the composer of what he is singing. When a passage is marked *Piano*, he should not sing it so low as not to be heard by the Congregation; and when it is marked *Forte*, he should not sing it so loud as though he were singing it to a large concourse of people in the open air.

In speaking recitative, a distinct and firm articulation is requisite to do it properly. Recitative should not be spoken as though a person was catching at his words, nor yet should it be drawled out. It should, as before remarked, be spoken firmly, but distinctly.

All Singers should pay proper and due attention to the Organist, whose musical knowledge must of necessity be superior to theirs, from the circumstance of his studies being principally confined to music, and from his making music his profession; whereas most Singers employ their time during the week in some other occupation, whereby they procure their subsistence. And it appears to me just as reasonable that an Organist should attempt to teach a Singer who follows some trade, the nature and art of that trade, as that a Singer should attempt to teach an Organist the nature of his profession as a musician.

An Organist may be considered as placed amongst the Singers in a situation similar to that of a President at a Public Meeting, whose duty it is to preserve order and regularity, and from whose decision there neither is, or ought to be, any appeal. If therefore he appoints any particular singer to sing any particular passage of any Anthem, the other Singers have nothing to do but to rest satisfied with it. This authority it is absolutely necessary should be vested in an Organist to prevent that disorder which ever did, and ever will flow from every Singer's being allowed to act as he may think proper.

I will conclude these directions with a quotation from the Scriptures, which is not less applicable to Organists and Singers, than to every other person in every situation of life:—"Whatsoever thy hand findeth to do, do it with all thy might: for there is no work, nor device, nor knowledge, nor wisdom, in the grave whither thou goest."

The first organist of the Parish Church was John Mather, one of a distinguished family of Sheffield organists, three of whom simultaneously held office at the then three churches of the town. John officiated at the musical festival in 1805, and with his brother Samuel was a prominent founder of the Yorkshire Amateur Meeting established in 1806. He soon afterwards removed to Edinburgh, where he became organist of St. John's Episcopal Chapel and of the musical festival held in 1815. John Mather was an active promoter of choral music in Glasgow as well as in Edinburgh; he died in the latter city, January 20, 1850. On resigning his Sheffield appointment is 1810, Mather was succeeded by Jonathan Blewitt, a pupil of Battishill's and a prolific composer of songs. The advertisement for the vacant post may be quoted in full:

ORGANIST.

Wanted for the Parish Church of Sheffield, in the County of York, an Organist. No Person need apply whose professional knowledge will not recommend him to the situation, and who is not a good score and thorough bass player. The Organ, built by England, is a very fine instrument, and as Sheffield is a musical town, and there are concerts during the Winter, a Performer of abilities, would be likely to meet with particular encouragement.

The present fixed salary is Forty Guineas with a further donation of Ten Guineas from the Parish. Applications must be made immediately to Mr. Robert Turner, Sheffield, who will inform the respective candidates of the day of election.

Sheffield, March 2, 1810.

Blewitt remained only twelve months at Sheffield. To him succeeded his only competitor of a year before, Robert Bennett, father of Sir William Sterndale Bennett. At that time the salary was forty guineas per annum. On the day following his election, appeared an advertisement in the local newspaper which reads:

MR. BENNETT

Organist of the Parish Church in Sheffield, most respectfully informs the Ladies and Gentlemen of Sheffield and its Neighbourhood, that he gives Instruction on the Pianoforte,

SHEFFIELD PARISH CHURCH IN 1854, LOOKING EAST.

(From a water-colour drawing by Mr. G. Fenton Heald, and reproduced by his kind permission. The figures are from sketches by John Leech.)

and in the Art of Singing. Having been regularly educated under the care of Dr. Clarke, Professor of Music in the University of Cambridge, and having taught music there, he trusts that he is qualified for his Situation, and pledges himself to discharge the duties of it with attention and regularity.

Terms may be known on application to Mr. Bennett, at Mr. Wilson's, Painter, Fargate.—(*Iris*, June 11, 1811.)

On the death of Robert Bennett, at the early age of thirty-one, in 1819, the appointment was successively held for very short periods by Dr. John Camidge, afterwards organist of York Minster, and a Mr. Gledhill, or Gleadhill. In 1820, Joseph Bottomley was appointed. During his reign the salary was doubled, from forty to eighty guineas, and the income-tax was deducted by the Church Burgesses, as an entry in the accounts reads :

1842. Dec. 31. Pd. Joseph Bottomley a years salary as organist due deducting half a years property tax [then 7*d.* in the £] . . . . £82. 15. 6.

A corresponding deduction was made from the salary of Mr. G. H. Smith in 1874, when the income-tax was only *2d.* in the £! Bottomley was a good violinist and the author of 'A new system for teaching the pianoforte' [1847]. He held office for upwards of forty years, and was famous for his long and semi-extemporaneous voluntaries played after the Psalms had been sung. 'The style was decidedly clever and original,' a contemporary writer records, 'mostly pretty figures and phrases on solo stops, nice contrasted, but not in the least polyphonic—not great organ playing, only a very slight use of the pedals.'

An interesting sidelight on the musical services in Sheffield Parish Church in the year 1848 is furnished in the pages of the *Parish Choir*. The writer says: 'The chancel and body of the church are completely divided from each other, and the communication is by means of folding doors' [as a matter of fact, there was only one doorway, and that was four feet wide], 'so that the

MR. T. W. HANFORTH, MUS. B., F.R.C.O.
ORGANIST AND CHOIRMASTER OF SHEFFIELD PARISH CHURCH.
(*Photograph by Mr. R. S. Henderson, Sheffield.*)

ante-Communion Service is of necessity always read from the desk. Over these doors there is placed a massive organ. In front of the organ is a row of seats, in the centre of which are stationed four singers; and on each side of them the eye of a spectator from the centre of the middle aisle, may discern three and a half charity-children; the outline of the fourth child on each side being vertically bisected by one of four massive pillars supporting the tower.' The writer subsequently refers to 'the mode of conducting the service':

> The responses are read *ad libitum*, in any key, in any time, and without the slightest attempt at unity. In reading the Psalms the clerk tries to get the start of the congregation, and habitually begins his verse before the minister has articulated the final words of the verse preceding . . . Some of the canticles are chanted, but the *Venite* and *Te Deum* are invariably read. Those which are chanted are for the most part so to the very frothiest and most inane of chants. It is worthy of remark that the choir of four have liberty to sing any Cathedral *Services*, the *Magnificat*, etc., while all *Anthems*, *eo nomine*, are most rigidly and uncompromisingly abjured. Again, the Psalm tunes are selected without any reference to the standard of genuineness or propriety, and the playing of the organist (a musician of no ordinary ability) partakes more of the character of violin playing, than of performance on the organ.
>
> The Wednesday evening service is performed in the chancel, where a dozen untrained charity children are stationed to lead the psalm. The organist meanwhile sits in the body of the church, which, as before mentioned, is completely separate from the chancel, and where he cannot hear one sound issuing from the voices of those engaged in worship. The consequences are indescribable, but may easily enough be imagined.

The foregoing extract speaks for itself in regard to the condition of church music in the parish church of an important town sixty years ago. The three organists in succession to Joseph Bottomley were Mr. George Henry Smith, 1860-75 (he died on May 4 last); Mr. Thomas Tallis Trimnell, 1875-86, and Mr. Edwin H. Lemare, 1886-92.

Mr. Thomas William Hanforth, the present organist, was born at Hunslet, near Leeds, March 6, 1867. He began his musical studies at the age of seven, under Mr. Edward Crosly, the organist of Hunslet Church. He soon afterwards entered the choir, and, when nine years old, played his first service. On the removal of his parents to York he became a chorister and solo boy in the Minster, of which the late Dr. E. G. Monk was then organist. Upon the breaking of his voice he was articled first to the late Mr. W. H. Garland, and afterwards to the late Dr. John Naylor. Under the latter able musician he studied for nine years, and acted as his assistant and deputy. For the greater part of 1891, during the illness and absence of Dr. Naylor, Mr. Hanforth efficiently discharged the duties of acting-organist of York Minster, by appointment of the Dean and Chapter and to their entire satisfaction. During that period the music of several important services, including the enthronisation of two archbishops, was successfully arranged and carried out by him. Other appointments which Mr. Hanforth has held include the following:—Organist to Archbishop Thomson (1885-88); organist of St. Martin's-le-Grand Church, York, and music master of the Yorkshire School for the Blind (both 1888-92); conductor of the York Madrigal Society and of the Countess of Harewood's Ladies' Choral Society (1891-93), and bandmaster of the Sheffield Artillery Brigade (1900-09). He took the degree of Bachelor of Music at Durham University in 1892, and obtained the Fellowship of the Royal College of Organists in 1897.

Since 1892 Mr. Hanforth has held with distinction the office of organist and choirmaster of Sheffield Parish Church, to the interests and services of which sacred fane he almost entirely devotes himself. Under his direction the organ was entirely rebuilt and enlarged at a cost of £1,150, and he claims it to be 'one of the most

perfectly equipped and effective church organs in the country.' Upon this fine instrument he gives, with much acceptance, frequent organ recitals, at which he has performed upwards of 250 standard organ works. During the rebuilding of the organ in 1905, the evening services were accompanied by the Artillery band, of which he was the bandmaster, and for which he specially scored the service music.

The choir of the church consists of twenty chorister boys—including at the present time three sons of Mr. Hanforth, the eldest having been solo treble for the past three years—eight probationers, four altos, six tenors, and six basses. The extensive library of church music includes most of the cathedral classics, from Gibbons, Purcell and Boyce down to composers of the present day. The type of service may be described as semi-cathedral. An anthem is sung at every service, morning and evening, and the congregational singing of the minor canticles and hymns is a notable feature.

Mr. Hanforth, who is a typical Yorkshire organist in his enthusiasm and genial personality, has two chief hobbies—photography and rifle shooting. He possesses several handsome trophies which he has won in competition on the rifle range, where for the past nine years he has been a constant and earnest 'trier.' There, as in his church work, he has tried and has succeeded.

For valued help rendered in the preparation of this article the best thanks of the writer are tendered to Mr. J. J. Wheat, Clerk to the Capital Burgesses of Sheffield, for kindly allowing access to the records of the Burgesses' account books, &c.; to Mr. J. R. Wigfull, M.I.B.A., an acknowledged authority on the history and fabric of the church; to Mr. William Walker, the well-known bookseller and lover of music in Sheffield, for his fully appreciated researches; to Mr. T. W. Hanforth, for much patient investigation; to Mr. G. Fenton Heald, organ-builder of Sheffield, for kindly allowing his picture (on p. 443) to be reproduced; and to Messrs. Pawson & Brailsford for their excellent photographs.

Dotted Crotchet.

DR. GUIDO ADLER.

Professor Dr. Guido Adler—to whom the recent Haydn-Festival Congress at Vienna owed so much—was born at Eibenschütz, Moravia, on November 1, 1855. His father was a doctor, who died within a year of the child's birth. In 1864 he was a pupil at the Academic Gymnasium, Vienna, where, as a boy, he for a time conducted the pupils' choir. He subsequently became a student at the Vienna Conservatorium of Music, his professors being Anton Bruckner and Felix Dessoff. After a distinguished pupilage he left the Conservatorium in 1874 and attended the University of Vienna. At this time, in conjunction with Felix Mottl and K. Wolf, he founded the academic Wagner Society, which soon became an important body. In 1878 he obtained the degree of doctor of Jurisprudence, and in 1880 that of doctor of philosophy at his *alma mater*. He had qualified in 1881 at the University of Vienna as a private lecturer on the science of music, which led the way to his appointment, in 1885, as a professor in that particular branch of the art at the German University of Prague. In 1898 he succeeded Edward Hanslick as professor of musical history at the University of Vienna, a post which he continues to hold with distinction. His lectures there cover the entire range of the science of music.

Throughout the whole of his career Dr. Adler has lived the life of an earnest student of the history and science of music, a branch of the art to which he has specially devoted his learning and energies. He represented Austria at the International Liturgical Congress held at Arezzo in 1882; and as chairman of the central committee for the International Musical Exhibition, held at Vienna in 1892, the Professor found full scope for his organizing skill and scholarly musicianship.

As editor in chief of the monumental publications of the *Denkmäler der Tonkunst in Oesterreich*, Dr. Adler has rendered valuable service to the history of music, especially that of his native land. Some of the most important volumes of the series have been entirely edited by him. His studies in the history of harmony have demonstrated the great influence of England in the development of the part-song, especially as regards Faux-bourdon. He translated (into German) and amplified the late Alexander J. Ellis's 'History of musical pitch,' and he has edited the works of the following royal composers: Ferdinand III., Leopold I., and Joseph I. In 1884 he founded, with Chrysander and Spitta, the useful publication entitled *Vierteljahrschrift für Musikwissenschaft*, which he conducted for a year, and was editor, with the two writers above named, for ten years. As a distinguished writer on music, his critical book on Wagner, published in 1904 and since translated into French, can be placed to his credit. In this volume—consisting of lectures delivered in the University of Vienna—he points out the historical position of Wagner, his artistic connection with his romantic predecessors and the whole Renaissance, in addition to giving an estimate of the composer. He has contributed several articles to German scientific periodicals, also to the *Neue Freie Presse*. His lectures at the University cover the entire field of the science of music. One of his latest dissertations is 'Über Heterophonie,' which appeared in the 'Jahrbuch der Musikbibliothek Peters für 1908.' He founded the Musikhistorische Institut at the Vienna University, where many pupils in music, art, and science are educated. Dr. Adler is president of the General-Commission of the 'Corpus scriptorum de musica,' and he is an honorary member of the Musical Association.

A portrait of Dr. Guido Adler forms one of our extra supplements to the present issue.

Occasional Notes.

Rumour has been rife as regards the high opinion in which Herr Arthur Nikisch holds Elgar's Symphony. In order that we might obtain authentic and first-hand information, the eminent conductor kindly spared us a few minutes of his valuable time during his recent visit to London, for a little talk on the subject. Seated in a quiet corner of his hotel, Herr Nikisch began by modestly disclaiming any value which might be attached to his opinion; at the same time the earnest tones of his voice, the deliberate manner in which he spoke, furnished proof, if proof were needed, that he would yield to no one in the sincerity of his convictions. 'I consider Elgar's symphony a masterpiece of the first order, one that will soon be justly ranked on the same level with the great symphonic models—Beethoven and Brahms. The music is strong in invention, workmanship, and development from beginning to end. I find that some critics have expressed a somewhat unfavourable opinion of the first movement; but it is so logical, so well balanced, and there is so much in it that only needs to be properly expressed in order to make everything clear. Each time I conduct the work, my admiration for it—very sincere and not superficial from the beginning—increases. It was the same with my orchestra at the Gewandhaus, Leipsic. There I held four rehearsals of the symphony, and on each successive occasion the players became more and more excited, until they were almost as enthusiastic as myself. Our audiences are naturally cold towards anything new, but the work was a great success, and aroused great enthusiasm.'

'You will remember,' continued Herr Nikisch, 'that when Brahms produced his first symphony it was called "Beethoven's tenth," because it followed on the lines of the nine great masterpieces of Beethoven. I will therefore call Elgar's symphony "the fifth of Brahms." I hope to introduce it to Berlin, with my Philharmonic orchestra there, next October, and in the same week we shall play it in Hamburg; to these performances I look forward with much pleasure.' In further conversation with Herr Nikisch, it was very gratifying to hear from his own lips not only his warm appreciation of our countryman's symphony, but also the great regard he has for the London Symphony Orchestra. 'I have only to look at the players and they at once respond to my wishes,' he says. 'They are so attentive, so quick, and they carry out my ideas in a wonderful way—to conduct that orchestra is a pure artistic joy.'

The folk-song and morris-dance movement, with which the name of Mr. Cecil Sharp is so closely and successfully associated, continues to make good progress in different parts of the country and under various auspices. At Chelsea Hospital, on June 11, at the opening of the fête in aid of crippled children, the King and Queen witnessed a display of morris dancing, &c., in costume, arranged by Mrs. Gomme and Mr. Sharp. On this occasion their Majesties evinced the greatest pleasure, as well they might, in a traditional children's singing-game, into which about a score of tiny girls, all clad in white, entered with naïve zest and real intelligence. On the following day (June 12) a folk-song and morris-dance competition took place at the Town Hall, Portsmouth. This event was particularly interesting, in that all the competitors were teachers in the elementary schools of West Sussex and Hampshire. To the number of about 150, they all knew and danced the morris and sang the folk-songs.

At a garden party held in connection with the seventh International Congress of Applied Chemistry, at the Royal Botanic Gardens, Regents Park, old English folk-songs, singing-games, and morris-dances formed the most attractive features of the afternoon's entertainment. Moreover, this display furnished a good opportunity of showing the many foreigners present that here in England we have traditional songs, dances, and games similar to those possessed by other European countries and no less enjoyable. The dances were given on the lawn, and judging from the many inquiries that were made by those who witnessed them it was evident that this movement—using the word in a two-fold sense—created not a little interest among the guests from other countries. All this, and more could be recorded, goes to prove how readily songs and dances of a simple, primitive type afford a means of enjoyment to those who take part therein as well as to those who participate as spectators. So rapidly, indeed, is the movement spreading to the elementary schools of the country, that it must soon receive official sanction.

Dr. W. H. Cummings has been a gratified recipient of his portrait, painted in oils by Miss Betia Schebsman. The presentation, which took place at the Guildhall School of Music on June 4, was made by Mr. George H. Heilbuth, chairman of the Music Committee of the City Corporation, who, speaking on behalf of the subscribers, said that a large number of admirers and friends of Dr. Cummings wished to show him some appreciation of his more than sixty years of public life, and of his devotion to the art of music. Dr. Cummings, in acknowledging the gift, said that the most interesting part of his life had been the thirteen years he had spent as Principal of the Guildhall School of Music, the welfare and success of which were very dear to him. In concluding his remarks, he said he should like to be allowed to present the portrait to the School, a suggestion which was greeted with manifest signs of approval.

Some interesting autograph manuscripts were recently sold by auction in Berlin by the firm of Leo Liepmansohn. Four pages of the continuo part of Bach's church cantata, 'Alles nur nach Gottes Willen,' realised £20. Brahms's second Pianoforte sonata in F sharp minor (Op. 2) changed hands at £200! The manuscript is inscribed 'Seinem lieben Albrecht [Dietrich] zu Erinnerung an Johs. Brahms.' At the end it is signed 'Kreisler jun. November, '52,' a pseudonym adopted by Brahms out of love for the Capellmeister Johannes Kreisler, hero of one of Hoffmann's tales. Although published as Op. 2, this sonata preceded that in C (Op. 1), and is one of the earliest works of Brahms, having been written while in his teens. Three Chopin manuscripts were sold, one for £40 and two others for £75 each. Two fine Schumann manuscripts were knocked down at £50 each, while it may be worth mentioning that Richard Strauss's song, 'Lob des Leidens,' realised £9.

During his recent visit to Vienna, as President of the International Musical Association Congress, Sir Alexander Mackenzie became interested in a movement for the erection of a monument in that city to Johann Strauss, 'the Waltz King.' The Principal of the Royal Academy of Music with others, including Mr. Alfred Littleton, is engaged in forming a small English committee to co-operate with the Vienna committee, in the hope that England will not be backward in rendering assistance to the object in view. Further details of the proposal will be given in our August issue.

John Wesley, in addition to being a great preacher and the founder of Methodism, was a performer on the flute. His musical interests, no less than his evangelistic fervour, were not, however, entirely self-centred. He took a broad view of things, and his interests were wide. At Edinburgh, Wesley seems to have come across a music-loving lion, which gave rise to the following incident, as recorded by the eminent divine in his *Journal*, under date December 31, 1764. He says: 'I thought it would be worth while to make an odd experiment. Remembering how surprisingly fond of music the lion at Edinburgh was, I determined to try whether this was the case with all animals of the same kind. I accordingly went to the Tower with one who plays on the German flute. He began playing near four or five lions; only one of these (the rest not seeming to regard it at all) rose up, came to the front of his den, and seemed to be all attention. Meantime a tiger in the same den started up, leaped over the lion's back, turned and ran under his belly, leaped over him again, and so to and fro incessantly. Can we account for this by any principle of mechanism? Can we account for it at all?' We venture to account for the phenomenon in this way: The tiger may have hailed from the Fatherland, in which case the *German* flute would explain the animal's animated acrobatic alacrity. If John Wesley's companion had played, say 'Rule, Britannia,' upon an *English* flute, the lions—assuming that they were British—would doubtless have roared with all their might and main.

The prospectus of the Newcastle-upon-Tyne musical festival, in aid of the funds of the Royal Victoria Infirmary, has now been issued. Six concerts will be given in the Palace Theatre on Wednesday, Thursday, and Friday, October 20, 21, and 22. The following is the outline programme in the order of performance, the novelties being indicated by an asterisk:

VOCAL: Oratorio, Elijah, *Mendelssohn*; Ballad of the doom of Oleg (Op. 58), *Rimsky-Korsakoff* (first performance in England); cantata, Triumphlied, *Brahms;* oratorio, The Kingdom, *Elgar;* *Symphonic-poem for chorus and orchestra, The invincible Armada (Op. 12), *Rutland Boughton;* song-cycle, Sea-pictures, *Elgar;* oratorio, The return of Tobias, *Haydn* (first performance in England); cantata, Omar Khayyàm (Part I.), *Granville Bantock.*

INSTRUMENTAL: Eine Faust overture, *Wagner;* Pianoforte concerto in E flat, *Liszt;* *Overture - phantasy, Prometheus, *Edgar L. Bainton;* Symphonic-poem, Tod und Verklärung, *Strauss;* Symphony in A flat, *Elgar;* Overture, Manfred, *Schumann;* Serenade for strings, Eine Kleine-Nachtmusik, *Mozart;* Tone-poem, Salome, *Henry Hadley* (first performance in England); Symphony No. 4, in F minor, *Tchaikovsky*; Concerto for pianoforte, orchestra, and male chorus (Op. 39), *Busoni* (first time in England); *Symphony in G minor, *A. von Ahn Carse.*

The conductors-in-chief of the festival are Mr. Wassili Safonoff and Dr. Henry Coward, and the following composers will conduct their own works: Sir Edward Elgar, Mr. Granville Bantock, Signor Busoni, Mr. Rutland Boughton and Mr. A. von Ahn Carse, the last named being a native of Newcastle. In addition to the eminent vocalists who have been engaged, the festival will reap the advantage of the London Symphony Orchestra. The solo pianists will be Signor Busoni and Mr. Egon Petri; Mr. J. E. Jeffries, organist of Newcastle Cathedral, will preside at the organ; and the training of the choir (370 picked voices) will be perfectly safe under the famed chorus-mastership of Dr. Henry Coward. The business side of this Tyneside music-making could not be in better or more experienced hands than those of Mr. James B. Clark and Mr. C. Francis Lloyd. May all success attend it!

The manuscript of Beethoven's Rondino in E flat, for two oboes, two clarinets, two horns and two bassoons (p. 140 of Nottebohm's Thematic Catalogue) has lately passed from the ownership of Frau Landsgerichtsrätin Homan—to whose father-in-law the work was dedicated—into the possession of the Beethoven-Haus, Bonn, where it is now exhibited as the latest acquisition of Beethoven treasures. The little work is of particular interest as it is probably a product of the master's youthful period, composed while he lived at Bonn, and therefore an early work.

A Gluck Society is now being formed in Leipsic. Its object is (1) to publish all the compositions of Gluck; (2) to organize correct performances of his works; and (3) to arouse public interest in, and love and appreciation of, the master's art creations. The subscription is fixed at 10*s.* per annum, in return for which the members will be entitled to receive all the publications of the Society, in addition to free admission to performances given under the auspices of the Society.

Music appears to be literally going to the dogs in Wales. We have before us the prospectus of a 'dog, poultry, pigeon, cage-bird, cat, rabbit, butter, egg, honey, horticultural, &c., &c., Show,' announced to be held at Vagnol Park, Port Dinorwic, on August 14. In addition to the above-mentioned exhibition of varieties, the proceedings are to include a slate-splitting competition, athletic sports, and a 'great choral competition.' The last named of these non-canine, non-feline attractions is divided into two classes: (1) choirs of not less than fifty voices, and (2) juvenile choirs, 'not over thirty-five voices, and not over 17 years of age.' The latter condition, on the face of it, appears to refer to the length of time the choir has been in existence; but any ambiguity on this point will doubtless be removed upon application to the Secretary of the Show, Mr. W. T. Davies, Ferndale, Port Dinorwic, Carnarvonshire, who will be glad to receive entries for the choir competitions previous to August 4.

What appears to be a technical terminological inexactitude has found its way into a London newspaper. It occurs in a report of the Haydn-Festival and International Musical Congress recently held at Vienna. We are told that 'the Opera orchestra, directed by Herr Weingartner, played Haydn's Overture in D Sharp.' (Don't forget the capital S, please, Mr. Printer.) Is not this Capital information invested with Interest? Just think of the array of sharps, to say nothing of double sharps, which are needed for the key-signature of D Sharp—D sharp, E sharp, F double-sharp, G sharp, A sharp, B sharp, and C double-sharp! How keen the air must be in so Sharp a key! But perhaps the writer of the notice was thinking of Haydn's 'Razor' quartet.

Since the days of Sir George Grove, analytical programmes have been serious enough in their technical terminology. Now and then, however, one comes upon a scintillating sentence which causes a smile upon the perplexed countenance of the reader. Here is one. It forms the conclusion of an analysis of a recently performed overture by an English composer, and reads: 'The last note is the low E of the basses, bass clarinet, harp and tamtam. This note is based on material supplied by the composer.' As the note in question appears to have been produced from base material, is it not tam-tamount to a forgery, if not playing very low?

MR. BALFOUR ON MUSIC.

One of the most notable features of the Welsh National Eisteddfod held in London last month, was the excellent speech of Mr. Arthur Balfour on music as the most democratic of all the arts, therefore a great and lasting heritage of the people. As president of the Eisteddfod session on the afternoon of June 15, at the Royal Albert Hall, Mr. Balfour concluded his address in these words: 'Music has ever been one of the great arts in which the Welsh have excelled. There cannot be a greater gift to any people. There cannot be a gift which carries with it higher pleasures — pleasures more easy of attainment, pleasures which have no after-sting and no after-taste of evil, but which raise and must raise the whole level of civilized pleasure among the people who practise them. Music knows no national barriers. Music is not the subject of the barriers which unhappily beset languages. It speaks to men of all races, of all tongues, of all nationalities in tones understood of all, and in language which appeals more immediately and more directly to the imagination than perhaps any other of the arts. More than this, music is, in the true sense of that much-abused word, the most democratic of all the arts. Pictures are apt to be the luxury of the rich. They cannot have any universality. Put them even in galleries open to all: they are not painted for galleries; they are not in their original setting; they lose, and they must lose, something, by the very fact that they are merely gazed upon by a stream of passers-by. They are not lived with, as pictures ought to be. Music is subject to no such limitations. Music does not pay death duties. We have not to find £80,000 to prevent music going out of the country. We have not to consider whether the foreign millionaire will not absorb all our works of art as time goes on. Music is of the people. Music at its best should be the greatest of popular arts, and the Welsh people have from time immemorial shown their appreciation of that great truth.'

This testimony of so eminent a statesman and cultured amateur of music is in the highest degree most gratifying to those who are engaged in spreading a love of music in all parts of Great and Greater Britain.

Church and Organ Music.

MR. ALFRED HOLLINS.

A valued correspondent in Edinburgh sends the following account of the farewell organ recital given by Mr. Alfred Hollins in St. George's United Free Presbyterian Church, Edinburgh, previous to starting upon his tours in South Africa and Canada:

At none of the recitals given by Mr. Hollins had there ever been such an enthusiastic and appreciative audience as that which filled St. George's Church on the night before he left for South Africa. In carrying out the programme the gifted musician not only excelled himself, but the admiration and affection in which he is held found full expression and seemed to inspire him. At the close of the recital the Rev. Dr. Alexander Whyte, the senior minister of the Church, repeated his oft-expressed tribute to what the services at St. George's owe to Mr. Hollins's genius, adding that they parted from him with a pang, but with pride in sending him to delight sister congregations and gatherings across the seas, and that St. George's would follow him in all his doings in imagination and in love. In the hall of the Church immediately afterwards, the Musical Association met to bid Mr. Hollins good-bye and to present him with a token of their affectionate regard. The Rev. Dr. Kelman, Dr. Whyte's colleague, in expressing his great enjoyment of the recital, said that Mr. Collinson (who was present) had put it into fitting language when he described the improvisation as 'classic in its perfection of proportion and harmony.'

THE BI-CENTENARY OF CROFT'S 148TH.

Last year, in the issue for June, we referred to the bi-centenary of three fine church-melodies—Hanover, St. Anne, and St. Matthew—composed by Dr. Croft. To that well-preserved trio can be added another tune, which this year celebrates the two-hundredth year of its existence, the strain known as Croft's 148th. It made its first appearance in an octavo book bearing the following title:

THE
Divine Companion;
OR,
David's HARP New Tun'd.
BEING
A Choice Collection of New and Eafy
Pfalms, Hymns and Anthems. The Words of the Pfalms being Collected from the Neweft Verfions.
Compos'd by the beft Maftes,
To be ufed in Churches or Private Families, for their greater Advancement of *Divine Muſic.*

Pfalm CXLVI. 1. *Praiſe the Lord, Oh my Soul; while I live will I Praiſe the Lord, yea, ſo long as I have any Being I will ſing Praiſes unto my God.*

And that Above, we may be ſure to know
Our Parts, theſe Hymns, we Practice here below:
And while we Sing, we Conſecrate our Art,
And offer up with every Tongue a Heart.

The Third Edition, with large Additions.

LONDON: Printed by *W. Pearſon*, and Sold by *John Young*, Muſical Inſtrument Seller, at the Dolphin and Crown at the Weſt end of St. *Paul's* Church, and *John Hare*, Inſtrument-maker, at the Viol and Flute in *Cornhill*, near the Royal Exchange. 1709. Price Bound 3 *s.*

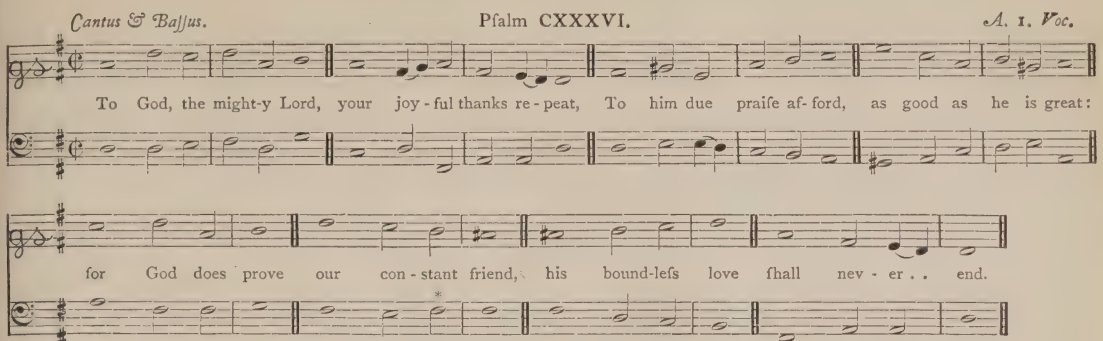
In the preface thereto, Henry Playford, after eulogising his father, John Playford, as 'among those whose Names are had in everlasting Remembrance,' and saying a good word for the book itself, bursts into poetry thus:

To all the *Masters* of *Music*, who have Honour'd me with their Compositions of these Divine *Hymns* and *Anthems*, *Henry Playford* humbly gives his Thanks in the following Lines.

Tho' 'tis enough that Church-Devotion's rais'd,
And Souls are extasy'd while God is Prais'd,
Yet since my just Endeavours share your Smiles,
And your good Wishes still reward my Toils,
Permit me, Sirs, to bring a grateful Heart,
Not to Discharge the Debt, but pay in Part;
For oh! What Pen, or what exalted Strains,
Can answer the Success of endless Pains.
Music appears again with Sacred Rays,
And *David's* what he was in Antient Days,
When with his Harp the *Pſalmiſt* could asswage
Saul's Hellish Fury with a *Heav'nly* Rage,
And calm the Storms of a Tempestuous Mind,
Which none but Tunes like yours could wholly bind.
Go on, and Cultivate the willing Age,
And rescue from rude Notes the Sacred Page,
Till every Church gives God what Churches owe,
And sends up *Hallelujahs* from below,
Whilst for his Praise my Labours I Pursue,
And if I *Please*, still own I Please from *You*.

The tune appears on page 170, in the following form:

A PSALM *Set by Mr.* William Crofts.


Cantus & Baſſus.
Pſalm CXXXVI.
A. 1. Voc.
To God, the might-y Lord, your joy-ful thanks re-peat, To him due praiſe af-ford, as good as he is great:
for God does prove our con-ſtant friend, his bound-leſs love ſhall nev-er . . end.
*

* This note is probably E.

The defective key-signature, the absence of the C sharp, will not escape notice, nor the curious rhythmic form of the tune. The words are from the Tate and Brady version of the metrical psalms.

With regard to the name of the tune, Croft's 148th, by which it is generally known, it doubtless received this designation because of being used with a more popular psalm in the same version (Tate and Brady), the 148th, beginning 'Ye boundless realms of joy'—than the psalm (136th) to which it was originally set.

Like many old hymn-tunes, whereby great confusion has arisen, this splendid melody has been variously named, as hereunder set forth:

TITLE OF HYMNAL.	EDITOR.	NAME OF TUNE.
Old Church Psalmody (index)	W. H. Havergal	Croft's 148th, or Bodmin.
Psalms and Hymns (Kemble)	S. S. Wesley	Minster, or Croft's 148th.
European Psalmist	S. S. Wesley	Minster, or Croft's 136th.
Wesleyan hymnal (old)	- - -	Colchester.
Hymnary - - -	Barnby - -	Burnham.
Congregational Psalmist - - -	Allon - -	Burnham.
Church Hymnary (Metrical Psalter section)	- - -	Croft.
Various hymnals - - - - -		Croft's 148th.

There may be other names given to the tune than those named above.

Although, partly by reason of its metre, Croft's 148th has not attained the popularity of other tunes by the same composer, yet it is worthy of an honoured place among those dignified church melodies which are the pride of our old English psalmody. Playford's 'The Divine Companion' (3rd edn., 1709) can also be credited with having introduced another fine tune, St. Magnus, by Jeremiah Clarke; of this, the history was given in the *Musical Times* of January, 1906.

Dr. W. G. Price, formerly organist of the Ulster Hall, Belfast, and now city organist of Melbourne, has met with remarkable success at his organ recitals given in Melbourne Town Hall. So appreciative and musically intelligent are his audiences that works like Bach's Passacaglia and Mendelssohn's organ sonatas are encored! The Melbourne newspapers have endorsed the verdict of those who attend these enjoyable and educational recitals. For instance, the *Melbourne Argus* says: 'Dr. Price has always sought to elevate popular taste. The practical wisdom of his policy has been proved by the attendances the recitals have attracted. . . . His skilful registering was full of pleasant surprises, and constantly revealed new beauties of stop combination. . . . It is beyond question that his performances have done much already to raise the standard of organ-playing in Melbourne.'

DR. J. C. CULWICK.

A memorial tablet to Dr. James C. Culwick, twenty-six years organist and choirmaster of the Chapel Royal, Dublin, has been placed in the south choir aisle of St. Patrick's Cathedral, Dublin. The memorial consists of a bronze portrait medallion—a striking likeness of the much-esteemed musician — with marble frame, designed by Sir Thomas Drew, P.R.H.A., and the bronze-relief is the work of Mr. Oliver Sheppard, R.H.A. The inscription reads:

> JAMES COOKSEY CULWICK, Mus. Doc.,
> Trinity College, Dublin.
> Born 28th April, 1845. Died 5th October, 1907.
> A learned musician. A true artist. A good man.
> This tablet is erected in affectionate remembrance by members and supporters of the Orpheus Choral Society, of which he was the founder and conductor, 1898–1907.

His Excellency the Lord Lieutenant (The Earl of Aberdeen) performed the ceremony of unveiling the tablet after Evensong on May 19. The Dean of St. Patrick's, in accepting the charge of the memorial, said that for 'many years Dr. Culwick promoted the best interests of music in Dublin,' and spoke of him as having 'left behind him the memory of an artist who had the highest ideals, and set before his pupils and colleagues the highest aims.' At the service Dr. Culwick's favourite anthem was sung—Wesley's 'Blessed be the God and Father.'

SPECIAL SERVICES IN CATHEDRALS.

ST. PAUL'S.

The thirty-fifth annual festival service of the London Gregorian Choral Association took place on June 3. The psalms and canticles were sung to Gregorian tones, and the anthem, 'O be joyful in the Lord,' was by Dr. Warwick Jordan, who, as on several previous occasions, presided at the organ, and had a large share in the musical arrangements of the festival.

CANTERBURY.

The final oratorio service of the present season was held on May 27, when the choir and orchestra, about 200 in number, occupied a temporary platform erected at the west end of the nave. Two works were sung—Sir Hubert Parry's 'Voces Clamantium,' conducted by the composer, and Mendelssohn's 'Hymn of Praise,' conducted by Dr. Charlton Palmer, organist of the cathedral. The duet, 'I waited for the Lord,' in the latter work was sung by ten of the cathedral choristers, five to each part. The soloists were Miss Gladys Moger, Mr. Halward and Mr. S. Dyson; the orchestra was led by Mr. C. M. Gann.

SOUTHWARK.

On May 27, the South London Choirs' festival was held, when the following church choirs took part in an impressive service: St. George, Camberwell; Holy Trinity, Lambeth;

St. John, Waterloo Road; St. Leonard, Streatham; St. Mark, Battersea; St. Mark, Surbiton; and St. Stephen, Battersea. The cathedral choir sang an anthem, 'O show me not my Saviour dying,' composed specially for the occasion by Dr. Walford Davies, and the Bishop of Rochester gave a thoughtful address on the value of music as a source of inspiration.

CHICHESTER.

Dvorák's 'Stabat Mater,' in its English version ('At the foot of the Cross') as adapted by Mr. F. J. W. Crowe, was sung with full orchestral accompaniment by the Chichester Cathedral Oratorio Society on May 27, choir and orchestra numbering 170 performers. Mr. E. Stephenson, organist of Birmingham Cathedral, was at the organ; the band was led by Mr. W. A. Baker, of Brighton; and Mr. F. J. W. Crowe conducted an excellent rendering of a beautiful work.

ELY.

A.D. 1909 is the jubilee year of the Ely Diocesan Council of Church Music. This organization was founded fifty years ago, on the initiative of the Rev. Charles Warren, then Vicar of Over, as the Ely Diocesan Church Music Society. From an interesting preface contributed by the Ven. Archdeacon F. G. Vesey, one of the original members of the Society, to the jubilee service-book, we learn that one of the objects of the Society was 'procuring the publication of music better adapted to the wants of parish choirs. The appearance of "Hymns Ancient and Modern" in 1861 had given a new impetus to hymn-singing; but easy services for the Canticles, especially for the Te Deum, were much desired. To meet this, our Society offered a prize of £10 for the best parochial setting of the Te Deum, and this drew forth a great number of compositions. Many of these, with others, were subsequently published by Novello, as "under the patronage of the Ely Diocesan Church Music Society." No. 1, by Dr. Steggall, was included in the Festival Book for 1867.' The Archdeacon concludes his preface with these gratifying words: 'It is a matter for thankfulness that it [the Society] is still in full vigour, enabled to look back upon fifty years of honest endeavour to promote the study and practice of church music in the Diocese of Ely.'

The jubilee festival service was held in the beautiful cathedral on June 1, when the united parish choirs, twenty-one in number, furnished an effective choral force of 700 singers. The service opened with the Rev. James Baden Powell's setting of the processional hymn 'Lift high the Cross.' To this succeeded Psalm cxviii., sung to a double chant in A by T. A. Walmisley, Garrett's *Nunc dimittis* in D, some hymns, the National Anthem, and Stainer's Sevenfold Amen. Mendelssohn's 'Hymn of Praise' furnished the anthem, the accompaniments thereto being played by an orchestra, led by Mr. Randolph, of Ely, of fifty performers. Mr. J. F. Chubb, organist of Christ's College, Cambridge, was at the organ, Dr. A. W. Wilson, organist of Ely Cathedral, presided at the pianoforte, and Mr. Felix Morley, organist of Pembroke College, Cambridge, conducted.

SPECIAL SERVICES IN CHURCHES.

Mr. Gaul's 'Holy City,' was sung on May 26 at the Anerley Wesleyan Church by the Sydenham Choral Society, under the leadership of Mr. A. J. Heard-Norrish. The soloists were Miss Bednall, Miss Wall and Messrs. Leo and Fred Milton. Mr. Edwin Jenner presided at the organ.

Mr. Bruce Steane's 'The Ascension' was sung at the Mariners' Church, Kingstown, on Ascension Day (May 20), under the direction of Mr. Herbert G. Loveday, organist and choirmaster of the church. The soloists were Miss Nettie Edwards, Mr. Ernest Coldwell and Mr. F. Moore Mease.

On Sunday afternoon, June 6, in connection with the anniversary services, Haydn's oratorio 'The Creation' was sung at Hollins Grove Congregational Church, Darwen, in the presence of a crowded congregation. The band and chorus numbered one hundred performers, and the rendering of the work was attended with great success. Mr. Joseph Almond presided at the organ, Mr. A. E. Duckworth led the orchestra, and Mr. James Eccles conducted. The special music sung at the morning and evening services included the anthems 'The radiant morn' (Woodward), 'O gladsome Light' (Sullivan), and 'How lovely is Thy dwelling-place' (Brahms). The collections for the day amounted to the goodly sum of £130, of which £55 were contributed by the Sunday School.

PRESBYTERIAN CHURCH MUSIC IN IRELAND.

Under the auspices of the Central Presbyterian Association, an impressive service of praise was held in the Ulster Hall, Belfast, on May 7, in which 1,000 voices, representing forty church choirs, took part. Mr. Thomas H. Crowe, organist and choirmaster of Fisherwick Church, conducted, and Mr. F. H. Sawyer, organist of Elmwood Church, presided at the organ. The district conductors were Mr. W. Curran (St. Enoch's), Mr. J. G. Lauchlan (Crescent), Mr. Sam White (Fortwilliam), Mr. Jas. Woods (M'Quiston Memorial), Mr. Sam Leighton (May Street), Mr. Miles Curran (Cooke Centenary), Mr. Chas. A. Aicken (Mountpottinger), and Mr. F. J. Moffett (Fitzroy).

The music consisted of psalms, hymns and anthems, the last-named being represented by 'Lord, for Thy tender mercies' sake' (Farrant), 'Great is the Lord' (Sydenham), and 'Thou wilt keep him in perfect peace' (Lee Williams).

A very notable and significant feature of the service was the excellent address given by the Moderator of the Irish Presbyterian Church (the Rev. Dr. Purves), who said the festival was a service of praise, and, the selections being of a sacred character, 'such as they used in the churches on the Lord's Day,' it was not intended as a mere entertainment or display, and he wished everyone to endeavour to enter into the spirit and meaning of what was being sung. He hoped the effect might be to elevate their thoughts and feelings, making them heavenly and Divine, and that the service would afford an example of what the praise-service in all their churches was capable of being made—fine, elevating, and cultivating. The weakest part of their services had hitherto been the praise; but he was happy to say that there had latterly been a great improvement in that respect in very many congregations. That improvement was spreading in both town and country districts.

On the subject of anthems, the Moderator said that such an anthem as Stainer's 'God so loved the world' is a form, and an impressive one, of preaching. 'I take it to be the function of the anthem to preach,' he said, 'and no voice is more eloquent than that of music.' 'The anthem is the opportunity for the choir to lead the meditation of the people, and that being so, the choice of anthems should be very carefully made. And this suggests a closing remark. The service of praise requires of those who lead it, organist or precentor, and choir, a devout spirit, and of the minister a perfect understanding with the organist or choirmaster as to the composition and arrangement of the items of praise. In churches where they pull different ways, the value and even the use of the service of praise is largely gone. I think one may say with confidence that the tone of choirs, and the ideals of organists and choirmasters, are in the present day for the most part very high. Personally, I like to know that all the members of the choir are also communicants of the church. If things are as they should be in these respects, there will be a harmony of devotional feeling in all parts of the service—prayer, praise, reading, and meditation, making one impression from first to last, and all together lifting worshippers heavenwards, so that our service of praise on earth may foreshadow the time when we shall "sing unto the Lord a new song, and His praise in the assembly of the saints".'

As in Scotland, so in the north of Ireland is music becoming more and more recognised as the handmaid of religion.

FREE CHURCH MUSICIANS' UNION.

The inaugural meeting of the Liverpool and District centre was held on June 2 at Pembroke Baptist Chapel, Liverpool. On that occasion the Rev. H. Youlden gave an address on 'Music from the point of view of the pulpit.' He decried the introduction of so much trashy choir music,

and in pleading for a simpler and more devotional style of composition, reminded his hearers that their work was spiritual and sacred. A paper was also read by Dr. R. D. Glyn Roberts on 'Music from the point of view of a choir-master,' who urged that children should be trained to sing in an expressive and artistic manner in order that they might, in due time, be able to take their place in the church choir and thus render efficient service in the worship music. He furthermore said that choirs should study the best music within their reach and ability, and that they should educate the congregation in this department of church work and yet not go beyond their powers of attainment. Mr. Francis Lloyd advocated the holding of an occasional congregational practice after the Sunday evening service, which would help to secure an improvement in the general singing of the Free Churches. A committee was subsequently elected to manage the work of the Liverpool centre, Mr. Francis Lloyd, of Sefton Park Presbyterian Church, being appointed chairman, and Mr. J. Atcheson Hebson, of Pembroke Baptist Church, honorary secretary.

ROYAL COLLEGE OF ORGANISTS.

The annual dinner took place at the Cafe Monico, Piccadilly Circus, on June 8. In the course of an interesting speech proposing the toast of the evening, the President, Sir Walter Parratt, advised all organists to study Mr. Rowland Prothero's valuable book 'The Psalms in human life,' as being most helpful in deepening the beauty of that 'immortal poetry,' and thus tending to promote a more intelligent and devotional rendering of the psalms as chanted in the services of the church. Sir Walter also dwelt upon the importance of a knowledge of church architecture by organists, not only as a means of broadening their interests, but as a delightful study in itself.

Sir Frederick Bridge, in proposing the toast of the President, suggested the formation of an Organist's Benevolent League, having for its object the relief of those who, through misfortune, illness, or any other adversity, needed pecuniary assistance. As a matter of fact, we pointed out in our article on the Early history of the Royal College of Organists (in the issues of October and November last), a Benevolent Fund 'for the relief of organists in distress or for their widows or children' formed part of the operations of the College in the seventies of the last century. To quote from the article: 'For some years the Benevolent Fund has ceased to exist, though doubtless there are opportunities still for the exercise of some such benefaction.' Sir Frederick Bridge's proposal is therefore a resuscitation of a Fund which ought never to have been allowed to collapse.

The amenities of the evening included the performance of a selection of old English madrigals, sung by the choir of St. Peter's Church, Eaton Square, under the able direction of the organist, Dr. G. F. Huntley.

Under the auspices of the Edinburgh Bach Society, an organ recital from the works of the great Cantor was given in St. Mary's Cathedral, Edinburgh, on June 21, by the organist, Mr. T. H. Collinson. The programme included Concerto in G, Prelude and Fugue in E minor, and in C, Passacaglia in C minor, Chorale with variations, 'O Gott du frommer Gott,' Toccata and Fugue in C, Fantasia in G, and Fantasia and Fugue in G minor.

A series of organ recitals will be given in Westminster Abbey from July 5 to 10, daily, at 5.30 p.m. The recitalists will be Sir Frederick Bridge, Dr. Walford Davies, Dr. J. C. Bridge, Dr. Alan Gray, Dr. G. J. Bennett, and Dr. G. R. Sinclair. No tickets of admission will be required, but at each recital a collection will be made on behalf of the Organ Renovation Fund.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. James S. Corin, Eastbourne Baptist Church.
Mr. George Hume, Gorgie United Free Church, Edinburgh.
Mr. Geoffrey Leeds, Parish Church, Littleport.

Mr. Herbert Tracy (Bass), Lincoln's Inn Chapel.

ORGAN RECITALS.

Dr. W. G. Alcock, Parish Church, Epsom (re-opening of organ)—Sonata on the 94th Psalm, *Reubke.*
Dr. M. J. Monk, Truro Cathedral—Air varied and finale, *J. B. Calkin.*
Dr. Hugh Blair, St. Peter-upon-Cornhill—Toccatina, *Hugh Blair.*
Dr. Orlando A. Mansfield, Beacon Congregational Church, Exmouth—(opening of new organ)—In Paradisum, *Dubois.*
Dr. Arthur W. Pollitt, St. Mary's Church for the Blind, Liverpool—Requiem Æternam, *Basil Harwood.*
Mr. Otley Marshall, St. John's, Buckhurst Hill—Fantasia in D minor, *Stewart.*
Mr. F. G. M. Ogbourne, St. Clement Danes, Strand—Air with variations in A, *Smart.*
Mr. Henry Riding, Chigwell Church—Spring Song, *Hollins.*
Mr. Frank H. Mather, St. Mary's Church-in-Tuxedo, New York—Sonata in A flat, *Rheinberger.*
Mr. H. T. Pringuer, St. Andrew's, Muswell Hill—Fantasia Rustique, *Wolstenholme.*
Mr. Walter C. B. Smith, St. John's, Newport—First Sonata da Camera, *Peace.*
Mr. W. Paget Gale, Knox Church, Dunedin, New Zealand—Spring Song, *Lemare.*
Mr. Henry Davis, Christ Church, Bath—Andante with variations in A, *Rea.*
Mr. Frederick Richens, St. John's, Hagerstown, Maryland, U.S.A.—Siciliano in G, *E. J. Hopkins.*
Mr. R. G. Cause, St. Mary's, Plympton—Prière et Berceuse, *Guilmant.*
Mr. C. H. Moody, St. Thomas's, Wigan (opening of new organ built by Messrs. Rushworth & Dreaper)—Introduction and Passacaglia, *Max Reger.*
Mr. W. Deane, St. Michael and St. George, Grahamstown, S. Africa—Præludium Pastorale, *Stainer.*
Mr. Percy Ramsey, St. Matthew's, Southsea — Marche Solennelle, *Mailly.*
Mr. Healey Willan, St. Laurence Jewry—Prelude and Fugue in C minor, *Healey Willan.*
Mr. E. R. Billingham, St. John's, Harpenden—March on a Theme by Handel, *Guilmant.*
Mr. G. A. Hardesty, St. Sepulchre, E.C. — Allegro maestoso, Allegro con spirito, *F. E. Bache.*
Mr. Philip Chignell, Howden Parish Church — Idylle, 'At Evening,' *Dudley Buck.*
Mr. George H. Rees, Caledonian Road Wesleyan Church—The Question, the Answer, *Wolstenholme.*
Mr. Darrell Collier, St. James's, Ealing—Romance in D flat, *Lemare.*

BEETHOVEN THE LETTER-WRITER.*

A man's letters, especially those written to his intimates, are often an index to his personality. In the case of a genius, great expectations in this respect are raised, especially if he has penned his communications without the fear of publicity before his eyes. Beethoven was a great, yea, an extraordinary genius; therefore, assuming that he would let himself go in his letters, there is every reason for expecting him to reflect his moods, buttoned and unbuttoned, in his epistolary effusions. In his music, Beethoven swept the whole gamut of human emotion; in his letters he covers the whole of life's interests, from the servant troubles of the kitchen to the outpourings of his heart to those dearly beloveds whose affections he failed to win. Here, in the two handsome volumes before us, we have the large number of 1,220 letters written by the composer of the 'Eroica' Symphony, a sufficient number to put to the test the personality theory of 'the man' in his correspondence.

Never before have so many of Beethoven's letters appeared in print; and it is due to the industry and

* *Beethoven's Letters.* A critical edition, with explanatory notes by Dr. A. C. Kalischer. Translated, with preface, by J. S. Shedlock, B.A. Illustrated. Two vols. London: J. M. Dent & Co. 1909.

enthusiasm of Dr. Kalischer and his colleague, Mr. J. S. Shedlock—the English translator, and best living authority on the master in this country—that this valuable addition to musical literature has become an accomplished fact.

Excepting the first letter, a dedicatory epistle prefixed to three early pianoforte sonatas, the correspondence covers a period of forty years, from the time that the writer was a youth of seventeen to within a few days of his death. Some of the letters are very short, only a sentence perhaps, as in this to his friend Anton Schindler, written in May, 1824:

Best of friends!—You can come to mid-day meal, bring your provisions with you—be ready—we are ready.

B————N.

Not altogether a very hospitable invitation on the face of it, but thoroughly Beethovenish. The very first letter has a touch of sadness as foreshadowing those physical and mental troubles that ran through his life. He writes: 'Since I have been here [Bonn], I have enjoyed only a few pleasant hours; during the whole time I have been troubled with asthma, and I much fear it will lead to consumption. I also suffer from melancholy, which for me is almost as great an evil as my illness itself.' Reference to the master's deafness—one of the most terrible calamities that can befall a musician—appears early in these published letters. 'My hearing has become weaker during the last three years,' he writes in 1800, adding 'the humming in my ears continues day and night without ceasing . . . To give you an idea of this extraordinary deafness, I tell you that when at the theatre, I am obliged to lean forward close to the orchestra, in order to understand what is being said on the stage.'

Let us turn to some of the brighter moments of the master's life as recorded by himself. While it is interesting to learn what he has to say about the great giants in music, it is not surprising to find that he held J. S. Bach in the highest esteem. Writing to Hofmeister, the music-publisher, of Leipsic, he says:

That you wish to publish the works of Sebastian Bach rejoices my heart, which beats in unison with the high art of this forefather of harmony, and I desire soon to see the scheme in full swing. I hope that here [Vienna], as soon as golden peace has been proclaimed, I shall be able to be of great assistance in the matter, when you issue a subscription list.'

In a letter to Messrs. Breitkopf & Haertel, he says: 'I would like to have all the works of Karl Phillip Emanuel Bach, all of which you actually publish; also a Mass by J. Sebastian Bach, in which there is the following *Crucifixus*, with a *Basso ostinato*, very like yourselves.' (Beethoven was not always over polite, even to his publishers.) After the music example, he adds: 'Then you must have the best copy of Bach's *tempered Clavier*, and this I also beg you to send me.' He asks the same publishers to send him the scores of Haydn's Masses, Mozart's Requiem, and other works. In a letter to a lady, written in 1812: 'Do not snatch the laurel wreaths from Handel, Haydn, Mozart, they are entitled to them, as yet I am not.' Unusually interesting is another reference to Handel, in a letter dated 1826, a year before the writer's death, and addressed to an unknown correspondent, probably a publisher. It reads:

Holz assures me that you want to have the engraving representing Handel's monument in St. Peter's Church, in London, printed in larger size, and published. This gives me great joy, to say nothing of my having been the cause of it. Accept my thanks for it in anticipation.

'St. Peter's Church in London' is, of course, Westminster Abbey, and the monument is the statue by Roubiliac.

There are, naturally, many references to Beethoven's own compositions. Writing to Fräulein Eleonore von Breuning, whom he addresses as 'Honoured Eleonore, my dearest friend,' he gives her some hints as to simplifying some passages in his variations for pianoforte and violin on the well-known air from Mozart's 'Figaro,' 'Se vuol ballar.' He says, in a postscript:

The Variations will be somewhat difficult to play, especially the shakes in the Coda. But don't let that alarm you. It is so arranged that you need only play the shake; the other notes you leave out, as they are also in the violin part. I never would have written anything of the kind, but I had frequently noticed that there was some one in Vienna who generally, when I had been improvising of an evening, noted down next day many of my peculiarities in composing, and boasted about them. Now as I foresaw that such things would soon appear [in print], I resolved to be beforehand with them. And there was another reason for perplexing the pianists here, viz., many of them are my deadly enemies, so I wished in this way to take vengeance on them, for I knew beforehand that here and there the Variations would be put before them, and that these gentlemen would come off badly.

Apropos of the 'Eroica Symphony' he writes to Messrs. Breitkopf & Haertel: 'The symphony is really entitled *Bonaparte*, and in addition to the usual instruments there are, specially, three obbligato horns. I believe it will interest the musical public.' (How prophetic was that sentence!). 'I should like you, instead of printing it in parts, to publish it in score.' The Mass in D evoked the following letter written to Andreas Streicher, the pianoforte-maker, dated September 16, 1824:

I willingly comply with your wish, my worthy friend, to send to several choral societies the vocal parts of my last great Mass, together with a score for organ or piano, because these societies at public, and especially at sacred festivals, can produce a powerful impression on audiences; and in writing this great Mass it was my chief aim to awaken, and to render lasting, religious feeling as well in the singers as in the hearers.

Beethoven's correspondence with his publishers would alone furnish material for an entertaining article; however, a few samples from the letters must suffice. At the age of thirty he wrote, to Dr. F. Wegeler, of Bonn: 'My compositions are bringing in a goodly sum, and, I may add, it is scarcely possible for me to execute the orders given. Also for every work I have six or seven publishers, and if I choose even more. They do not bargain with me; I demand, and they pay!' The charge of obstinacy (*ostinato*) which, as already mentioned, he brought against one of his publishers, is mild compared with the term 'arch swindler' which he applied to Messrs. Artaria. He was furious at the number of mistakes in the E flat Pianoforte concerto and Choral Fantasia: 'There are a jolly lot of faults in the concerto,' he says. One more letter must be given by reason of its unusually unbuttoned nature. It was written to Tobias Haslinger, head of the firm of Steiner & Co., in September, 1826, the year before Beethoven died:

In conformity with my exclusive *privilege*, the bearer of this has to pull and shake, first your right ear, *cres:* — — — and then the left one, *ffmo.*, etc. — — — — After this beneficial operation, he has to explain that I desire to take back all those works which you have not yet printed and published for the same *disgraceful fee* which you have given for it [? them]. Question? Answer! From the position of manager intended for you some time ago, you have now again been raised to that of a maker of bills of exchange.

Farewell, former Tobias *juvenis* and 2 *duo*, at present *primus caput*, Tobias *primus*.

L. v. BEETHOVEN.

Although Beethoven never set his foot on our shores, he more than once expressed his intention to visit England. In a letter to Ferdinand Ries, he says: 'Next spring (1824) I shall be in London to embrace your wife,' and in another communication he writes: 'Kind regards to your dear wife, also to all the pretty young English ladies who will be glad to hear of me.' He refers to the rates in Vienna having been raised 'after the English fashion.' What would he say now! His English correspondents included Charles Neate, George Thomson, 'merchant in the musical line, Edinbourgh, Scotland,' Ferdinand Ries, Sir George Smart, and Ignaz Moscheles. He seems to have been on intimate terms with the first named, as he begins a letter on May 18, 1816, with: 'My dear Neate.' He says:

Mr. Ries gave me notice of your intention to give a concert for my benefit. For this triumph of my art in London I would be indebted to you alone; but an influence still wholesomer on my most indigent life would be to have the profit proceeding from this enterprise. . . . .

Answer me in English if you have to give me happy news (for example, the giving of a concert for my benefit), in French if the news should be bad.

Beethoven was not unlike other composers in looking after his material interests, as his letters bear full testimony, certainly not least in his correspondence with English people anent the Philharmonic Society, and other outlets for making known his compositions here.

The letters are full of personal touches, even in regard to clothes. To his nephew Carl he writes:

MY OWN DEAR SON!—The upper or lower sample for 21 fl. seems to me the best, the landlord perhaps can advise you—Trousers 88—

$4\frac{1}{2}$—

You receive herewith 62 fl., 30 Kreutzers, Vienna value. Give a correct account of it. It is earned with great trouble—however, for the sake of one fl. (per ell) it is wiser to have the best. . . . For the trousers also the best! However, do not put on your best clothes when at home. One needs to be fully dressed when any one calls; so as soon as you get home, take off your coat and make yourself comfortable in the clothes meant for that purpose.

Beethoven gives full play to his horseplay in addressing his most intimate friends. And this is especially marked in the many letters written to the Court Secretary, Baron Zmeskall—'My very cheap Baron,' 'Dearest scavenger of a Baron,' 'Damned, dear little ex-music Count,' and so on. To the same friend he writes:

His Highness von Zmeskall is requested to hasten somewhat with the plucking out of his (and among them probably some strange) feathers. It is to be hoped that they will not have grown too firmly on you.

And again: 'Kindly pluck some feathers out of yourself.' In this connection the German *Feder* (feather) is commonly used for 'pen,' or as here, 'quill-pen'; thus by a subtle process did Beethoven call his friend a goose! Puns abound!

The servant worries are constant. 'The evening before last, N. [one of his maidservants] began to jeer at me for ringing the bell, after the manner of all low people,' he writes. 'Yesterday the infernal tricks re-commenced. I made short work of it, and threw at her my heavy chair which stands by the bed; and then I was at peace the whole day.' Again: 'The new kitchen-maid made an ugly face when asked to carry up wood.' These domestic troubles, doubtless aggravated by his deafness, his loneliness, his neurotic temperament and the base ingratitude of his nephew Carl, continued throughout the best creative years of the master's stormy life. Could there be a more pathetic letter than the following? Addressed to Zmeskall, it is dated August 21, 1817, a non-productive year because of the composer's law worries, bad health, and low spirits. He writes:

DEAR BEST Z.!—I am sorry to hear that you are ill—as for me, I am often in despair and inclined to put an end to my life, for there is no end to all these worries. God have pity on me, I look upon myself as good as lost. I have also some things to speak to you about, this servant is a *thief*, I have no doubt about it, he must go. My state of health requires *meals at home* and more comfort. I should like to know your opinion on these matters; if this state of things does not end, I shall not be in London next year, but, perhaps, in my grave. God be thanked that the *rôle* will soon be played out.

In haste, yours,

L. VAN BEETHOVEN.

The temptation to further record the result of pleasant excursions through the Beethoven country as depicted in these letters, must be resisted. Before leaving it, we may mention that, in regard to the letter written to Ferdinand Ries about the great Hammerklavier Pianoforte sonata in B flat (Op. 106), only a portion is given (vol. ii., p. 131). The complete letter, containing innumerable corrections for the English edition of the work, was printed, from the original, in the *Musical Times* of May, 1896.

In conclusion, these two volumes are enriched with photographs of the composer and his forbears, and other illustrations, including some interesting facsimiles. Their interest is as fascinating as it is autobiographically valuable in describing, by his own pen, the everyday life of the greatest of the great composers. For this reason these 'Letters' should find a place in the library of those who love the music of Beethoven.

Reviews.

Old Irish Folk-music and Songs. A collection of 842 Irish Airs and Songs hitherto unpublished. Edited, with annotations, for the Royal Society of Antiquaries of Ireland, by P. W. Joyce, LL.D., M.R.I.A.

[Longmans, Green & Co.]

Ever since his boyhood, Dr. Joyce has been familiar with the music traditionally current in Ireland, a period covered by a considerable number of years. In 1852 he was noting airs to be incorporated in Petrie's collection of 1855, and his interest in, and love of, the subject has never waned. In 1872, Dr. Joyce himself published a delightful book of Irish vocal melodies; the present extensive collection represents that which has been left over from his contributions to Petrie and his own previous book. This remainder has been supplemented by two manuscript collections of airs, noted from rustic singers in Ireland, sixty or seventy years ago, thus bringing the total to 842 airs and constituting most valuable material for the student of folk-music in the British Isles.

As may be expected, the tunes are of different degrees of melodic value and historic importance; but as variants of the airs collected elsewhere, a number of these are of interest for comparison, and we do not regret to find a plentiful sprinkling of such, along with many beautiful and spirited tunes that apparently appear in this collection for the first time. In turning over the leaves of this valuable book, one finds many familiar strains in more or less varied forms, and Dr. Joyce is careful to explain that the words 'hitherto unpublished,' on his title-page, imply that he has taken no tune from a printed source.

The reader may be reminded that an air noted down in a particular country or district is not necessarily native-born. Therefore, although the title 'Irish Folk-music' may truly apply to much of the contents of this book, yet many of the

tunes cannot be unreservedly accepted as falling into that category. Dr. Joyce in his preface makes some inquiry regarding the similarity of certain Danish tunes to those found in Ireland, and instances the case of one air, named as a reel, in (apparently) a modern Danish collection. As a boy, Dr. Joyce knew this tune as the 'Blacksmith's hornpipe.' The fact of the matter is, this particular hornpipe has been common in England ever since the beginning of the 19th century—doubtless about the period of its composition, as 'Fisher's hornpipe,' and under this title has been printed over and over again. Dr. Joyce prints other of these hornpipes which were so popular on the English stage a century or so ago. One of these, named 'Richard's hornpipe,' is really 'Richer's hornpipe,' Richer having been a tight-rope dancer at the end of the 18th century, when the dance first appeared in print. Another tune equally well known, and no less in evidence in both early and late books of airs, is 'The fairy dance.' Dr. Joyce refers to the Donegal version in the 'Irish Folk-song Journal.' Therein printed is a traditionary account of its origin fifty or sixty years ago, which would match with any of the Irish fairy legends. The mysterious or supernatural being who taught the fiddler to play the tune, did not state, nor does Dr. Joyce, that the air is the composition of Nathaniel Gow and that it was published in 'Gow's fifth Collection of Strathspey Reels' (1809) as 'Largo's fairy dance.' Since that time it has appeared in more collections than is possible here to enumerate.

'Macguire's March,' which the editor also includes, turns out to be the popular 'Vetter Michael,' or 'Turkish March,' commonly supposed to be German. It is, however, contained in a late 18th century book of airs called 'Harper's Fancy,' and before that (*circa* 1760) it was printed by C. & S. Thompson as 'The Yorkshire March.'

It is curious to note that 'Willie Reilly' is fitted to the tune generally used in England for 'The banks of sweet Dundee.' 'Jemmy and Nancy' is a well-known English folk-song, and 'Lord Baykim' is evidently an Irish rendering of 'Lord Bateman.' 'My name it is Munhall' is most surely a parody of 'My name it is Jack Hall,' a song noted in England by different collectors, which the personal friends of the late Dr. W. A. Barrett will remember as one of his favourite ditties. 'The sheep shearers, or Next oars' and 'Nobes Maggot' are originally from the 'Dancing master'; but they have evidently been copied from Dr. Crotch's 'Specimens,' where they occur on the same page, into the manuscript which Dr. Joyce uses. 'Joy to Great Cæsar' is assuredly not by Jackson, the piper, but by Farinelli, the violinist, who was certainly not an Irishman (*see* D'Urfey's 'Pills to purge melancholy,' vol. ii., 1719). 'I'll go home and tell my mother' is the old air best known as 'O gin I were fairly shut of her'; while 'Hunting the hare,' whether Irish, Welsh or English, has been printed so often that it might have been omitted.

Finally, Dr. Joyce has added materially to our store of traditional melody; and without dwelling too much on what we may deem faults of editorship, we can but tender him our best thanks for this his latest contribution to an important subject.

FRANK KIDSON.

A Manual of Harmony for Schools. By Francis Edward Gladstone. No. 76, Novello's Primers and Educational Series.

[Novello & Co., Ltd.]

As in his treatise on five-part harmony and strict counterpoint in this series of Primers, the author of this manual, in addition to his technical knowledge and ripe musicianship, brings to his task two other qualifications, that of having been brought up in a good school—he was a pupil of Dr. S. S. Wesley—and of having had a long and successful experience as a teacher of the theory of music. Dr. Gladstone begins his manual with this statement: 'Harmony results from combining sounds of different pitch in accordance with well-regulated principles.' True; but it is not every teacher of the art of 'combining sounds' who combines with his knowledge the gift of setting it forth 'with well-regulated principles.' This gift is certainly not lacking in our author, who states his case clearly and without that terminological verbosity which is apt to confuse if, indeed, it does not repel the student.

The book is divided into thirty-two chapters, which include modulation, cadences, harmonization of simple and florid melodies (one chapter each), and so on. 'No new theory is propounded,' says Dr. Gladstone, 'but it is hoped and believed that the results of the author's observations and long experience may be helpful to others who teach, as well as to those who are taught.' This Primer may therefore be regarded both as a teachers' and a students' book on the subject of which it so ably treats. In the chapter on 'Prohibited and permissible fifths,' our author utters a timely word of caution—very necessary in these unlicensed days—as to the breaking of acknowledged rules of harmony. He says: 'The canons of art need not fetter a true musician whose natural powers have been properly trained and developed. Nevertheless, diligent search has to be made through many pages of the works of the Great Masters before an occasional departure from rule can be discovered.'

Athough this is a manual of harmony for *schools*, its author wisely removes from the minds of young students the idea that the study of harmony exercises consists of a series of diluted hymn-tunes, or disfigured basses. For instance, in regard to the third inversion of the chord of the German sixth, he says it 'has been used with fine effect by three of the great composers. Bach employed it to give expression to the words "*sepultus est*" in the B minor Mass. Beethoven used it to bring about a welcome but unexpected return to the primary key towards the end of his second symphony, and Mendelssohn introduced it most appropriately into the hymn "Hear my prayer."' Thus to point out to students the actual use of such and such a chord by the great masters is highly beneficial in every way, and is most commendable as broadening their harmonic outlook. It is equally satisfactory to find that Dr. Gladstone gives considerable space and attention to the important subject of the harmonization of melodies, a branch of theoretical study that formerly received little or no attention in treatises on harmony. For the use of teachers a key to the Primer has been prepared. In view of an early call for a second edition of the manual, the time-signatures on pp. 95, 109 (1st ex.) and 115 (No. 59) need a little correction.

Vincenzo Bellini. A memoir by William A. C. Lloyd. [Sisley's Ltd.]

Although styled a memoir, this book upon the composer of 'La Sonnambula' and 'Norma' is rather more in the nature of a critical study of Bellini's operas than a detailed biography of the man himself. The author somewhat disarms criticism on this point when he says that he fears his monograph 'is quite unworthy of the memory of the genius it concerns.' After all, 'by their fruits ye shall know them' is true even of operatic composers, and considering Bellini's short life—only thirty-four years—his career was certainly a fruitful one. Mr. Lloyd pleasantly discourses upon the conception, plots and productions of his hero's stage-works. In this connection he quotes a letter from Bellini in which the composer records that the first performance of 'Norma'—on December 26, 1831—was a 'Fiasco! Fiasco! solenne Fiasco!'

One would like to have had further information regarding Bellini's sojourn in London during the year 1833. In this connection, Mr. Lloyd might have amplified the somewhat meagre account of that visit had he referred to the *Musical Times* of September, 1901, where special reference was made to that pleasant incident in the composer's career. It would also have been interesting if the question of Bellini's marriage, or non-marriage, had been cleared up. In the article above referred to, we quoted an extract from the *Gentleman's Magazine* which recorded the death (in 1841) of the 'widow Bellini,' who had re-married, the name of her second husband having been Billing. According to Mr. Lloyd, Bellini never married; if so, how can that be reconciled with the above obituary information? Mr. Lloyd is correct in saying that Bellini was buried in Père-la-chaise cemetery, Paris; but he omits to mention that the composer's remains were exhumed and re-interred at his native town, Catania (Sicily), in the year 1876. On p. 134 (*note*) 'W. A. Arthorp' should be 'W. F. Apthorp,' and on p. 173, 'Habernech' should be 'Haberneck.' A portrait of Bellini, who had handsome features, forms a frontispiece to the book.

Original Compositions for the Organ. By various composers.

[Novello & Co., Ltd.]

This comprehensive series of organ music is rapidly marching on to its 400th number. Not a few organists will remember the pleasure which No. 1 gave them on its publication, nearly thirty years ago, for did it not contain two charming little pieces by Dr. G. J. Bennett? And from this welcome beginning the series has grown to remarkable dimensions.

The first piece in the instalment now before us is a Scherzo Nuptiale, in E, by Mr. Bernard Johnson, a piece which justifies its title and will prove acceptable at marriage services. To this succeed typical specimens of an ancient composer in two choral preludes by Dietrich Buxtehude, reverently edited by Mr. John E. West. A Pastoral overture in G, inscribed to the members of the Huddersfield and District Organists' Association, is a well-developed composition in which open-air life is more particularly depicted in the opening *larghetto* section. Five numbers of the series are devoted to a selection from the late Dr. E. T. Chipp's excellent 'Twenty-four pieces for the organ.' They consist of a Canzonet in G, a Pastorale in A, an Andante con moto in F sharp minor, an Andante varied in A minor, and an Ave Maria. All that is needful in the way of editing has been conscientiously done by Mr. West, and whether as voluntaries in church or recital pieces these well-written compositions are well worthy the attention of organists.

A second set of three preludes composed by Mr. John E. West consists of a Con moto movement in E flat, suitable for an opening voluntary, an Allegretto pastorale in D, just the thing for a harvest festival service, and an Andante doloroso, really a funeral march, which bears the pathetic inscription 'In memoriam—E. M. W.' All three pieces furnish proof, if proof were needed, of the composer's inventive facility and knowledge of the potentialities of the organ. The melodic gift of Mr. Ernest Newton is evidenced in a Duettino in G, so-called, though a goodly part of the piece is in D, and is assigned to a solo stop. Towards the end, however, the two parts appear, and thus, like all the nice stories, the duettino ends happily in its wald flute and vox humana combination with a lieblich arpeggio-ic accompaniment.

CHORAL MUSIC.

Chorus of Empire. Empire of the Sea. For chorus and orchestra. By Charles A. E. Harriss.

Arethusa. A ballad for chorus and orchestra. By W. H. Ibberson. Words by Shelley.

[Novello & Co., Ltd.]

The two Empire choruses by Dr. Charles Harriss, performed at the recent Empire concert given at the Royal Albert Hall, deserve better fate than to be stored up for use only on such patriotic occasions. They are not likely, however, to meet with such treatment, for their elements of popularity, whether involved in their subject-matter or in their musical potentialities, are too obvious and direct in their appeal not to ensure their frequent inclusion in the programmes of choral societies. The words of both are by Wilfred Campbell. The initial direction, *Allegro pomposo*, of the 'Chorus of Empire' sufficiently indicates its character, which is consistently intensified up to the final climax. The 'Empire of the sea' chorus is a lilting, tuneful waltz worked up to a strenuous and strepitous *finale* that cannot fail to elicit enthusiastic applause.

Mr. W. H. Ibberson's setting, for chorus and orchestra, of Shelley's 'Arethusa' is a melodious and musicianly work. It is clearly written by a man who keeps the requirements and limitations of real choral music in view in giving effect to his modern aspirations. The tonal changes are frequent, but are brought about in such a manner that choralists will not be forced to devote their entire attention to execution to the detriment of expression. The work is characterized neither by 'atmosphere' nor by attempt at profundity, but is perfectly direct in its methods, and exhibits many points that testify to the composer's melodic, harmonic and rhythmic inventive power.

Dramatische Tänze. Composed by Granville Bantock. Arranged for pianoforte solo. Three volumes.

[Breitkopf & Härtel.]

A darkened theatre, a concealed orchestra, a 'classical dancer,' and the odour of Eastern incense, if not essential accessories would certainly help to attune the listener's mood and thoughts to a proper appreciation of Mr. Bantock's 'Dramatic dances.' These highly-characteristic examples of the composer's instrumental music aim at accompanying and providing a commentary upon solo dances of definite dramatic significance, in which the dancer represents an Eastern character. In one, Cleopatra is toying with a snake. In another, Sappho improvises upon her lyre, musing on her unrequited love and finding solace in the immortal fame to which she is destined; the dance can be played entirely on the harp. The third is more dramatic; a discarded favourite of a prince stabs her former master dead: she is overcome by remorse, which turns to madness—here the composer remorselessly uses the whole-tone scale—and falls dead. In the pianoforte score the progress and meaning of the dancer's evolutions are fully described, and one is therefore enabled to appreciate the aptness as well as the ingenuity of the music. In dealing with a subject of this character Mr. Bantock is thoroughly in his element, and he gives us interesting and striking examples of his individual harmonies and moods.

BOOKS RECEIVED.

Grieg and his music. By Henry T. Finck. Pp. xxvi. + 318; 7*s.* 6*d.* net. (John Lane.)

Woman in music. By George P. Upton. Pp. 221. (Stanley Paul & Co.)

A short treatise on Musical Rhythm. By Mathis Lussy. Translated and edited by Ernest Fowles. Pp. xii. + 82; 2*s.* 6*d.* net. (The Vincent Music Company, Ltd.)

The British Academy: the tercentenary of Milton's birth. Lines by George Meredith; Oration by Dr. A. W. Ward; Address by Sir Frederick Bridge. Pp. 32; 1*s.* net. (Henry Frowde).

Obituary.

The following deaths are recorded with regret.

THE REV. H. H. WOODWARD.

On May 25, in London, following upon an operation, the Rev. HERBERT HALL WOODWARD, Precentor of Worcester Cathedral, aged sixty-two. A biographical sketch of the tender and true-hearted man whose loss is naturally so deeply deplored at the cathedral he loved and served so well, together with his portrait and a facsimile of the autograph of a phrase from his widely-known and oft-sung anthem 'The radiant morn,' appeared in the *Musical Times* of November, 1905; therefore the need does not exist to repeat the details of Mr. Woodward's saintly and beautiful life. The funeral took place at Worcester Cathedral on May 29, when the revered remains were interred in the cloister garth amid every indication of the deepest sorrow.

In a sermon preached in the cathedral on the Sunday morning after the sad event, Canon Teignmouth Shore, in referring to the life-work of 'the dear and honoured Precentor,' said: 'What he did for this cathedral in constituting the choir, as it now exists, and adding to the regular order, the stately dignity, and the spiritual beauty of our worship, is known to all Worcester,' and, the preacher might have added, far beyond the walls of the stately fane on the banks of the Severn. The Dean, in the sermon preached by him at the evening service, said: 'Everyone recognized the Precentor's quiet, conscientious devotion to duty. Whatever happened, he was sure to be at his post, was always to be depended upon. This devotion to duty was not a mechanical performance of daily routine, but the outcome and expression of earnest faith and a love of Jesus Christ. He put his conscience into what he did, and had a high ideal of the sacred character of his office. . . . As a Christian he lived not only for himself, but for others, especially for the boys of the choir, in whose spiritual welfare he took such a deep interest—an interest which did not cease when they

left the choir, but was maintained always, and was often expressed by quiet acts of helpfulness, financial and personal.' Of Herbert Hall Woodward it may be truly said: 'The memory of the just is blessed.'

MR. LEARMONT DRYSDALE.

On June 18, at 22, Braid Crescent, Edinburgh, in his forty-third year, from pneumonia, LEARMONT DRYSDALE. A native of Edinburgh, he at first studied architecture, but in 1888 he began his distinguished career as a pianist and composer at the Royal Academy of Music. As a pupil there of Mr. Frederick Corder, he won the Lucas prize, in 1890, with an Overture to a comedy. While still a student at the Academy, he composed 'The spirit of the glen,' a ballad for orchestra (1889); 'Thomas the rhymer,' an orchestral prelude (1890), and 'The Kelpie,' a scena, forming part of a cantata which was afterwards produced at the Paterson concerts, Edinburgh, December 17, 1894. For his concert-overture, 'Tam O'Shanter,' he obtained a prize, thirty guineas, offered by the Glasgow Society of Musicians in 1891, and it was performed at the Crystal Palace, under Manns, on October 24 of that year. 'Herondian,' another overture, was brought to a hearing by the Stock Exchange Orchestral Society, April 24, 1894, and his mystic play, 'The plague,' was produced at the Lyceum Theatre, Edinburgh, in October, 1896. He composed the music of the opera founded on Baring-Gould's novel, 'The red spider,' performed at Dundee in 1898. To the credit of Mr. Drysdale's creative output can be added a comic opera, 'The Oracle,' a light opera, 'The girl from London,' and an opera entitled 'Flora Macdonald.'

In 1904, Mr. Drysdale was appointed principal professor of composition at the Glasgow Athenæum School of Music. The death of so gifted a composer, in the prime of life, is a matter for deep regret.

MRS. ARTHUR O'LEARY.

On June 17, at 44, Campden Hill Square, ROSETTA O'LEARY. The daughter of W. S. Vinning, of Newton Abbot, Devonshire, this gifted lady gave remarkable evidence of her musicianship by singing and playing at concerts when she was only seven years of age. While still a child, her father sent her to the Royal Academy of Music. There she doubly distinguished herself by winning, in open competition, a King's Scholarship (£50 for two years) in December, 1851, and in being re-elected in 1853. Her professors at Tenterden Street were Balsir Chatterton and John Thomas (harp), W. H. Holmes (pianoforte), and G. A. Macfarren and Dr. Steggall (composition). As a student Miss Vinning showed great facility in reading at sight and in extemporizing. She was also an excellent harpist, and was appointed a sub-professor of the instrument at the Academy, of which institution she was subsequently elected a Fellow. A skilful voice-trainer, Mrs. O'Leary formerly conducted the South Kensington Ladies' Choir, and as a composer of songs she was particularly successful, that entitled 'I am the angel' being a general favourite. In November, 1860, she married Mr. Arthur O'Leary, for whom much sympathy will be felt in the hour of his sorrow.

SIGNOR MARTUCCI.

On June 1, GIUSEPPE MARTUCCI, the well-known pianist, orchestral conductor and composer. Born at Capua, January 6, 1856, the son of a military bandmaster, he, as a child, made a sensation in Naples by his clever pianoforte playing. At the age of eleven he became a pupil at the Royal Conservatoire, Naples, of which he afterwards became, by competition, a professor. After having given successful concerts in Rome and Milan, Martucci, as a solo pianist, took a tour, in 1875, through France, Germany, and England. As conductor of the fine orchestral concerts instituted by the Prince d'Ardore at Naples, his programmes were commendably eclectic, and included the names of Parry, Stanford, and other English composers. He conducted, at Bologna, in 1888, the first performance of Wagner's 'Tristan' in Italy. In 1902 he was appointed director of the Conservatorio, Naples. In addition to being a pianoforte virtuoso of the first rank, Martucci had good claim to recognition as a composer of marked ability. The list of his compositions given in the new edition of Grove's 'Dictionary of Music and Musicians' (iii., 69), testifies to his versatility and high aims.

MR. JAMES LANGRAN.

On June 8, at his residence, 52, Penbury Road, Tottenham, after a short illness, JAMES LANGRAN, aged seventy-three. Except for the first three years of his life, Mr. Langran had lived at Tottenham, where for fifty years he faithfully discharged the duties of organist at two of its churches—Holy Trinity for eleven years, from 1859, and for nearly forty years at the Parish Church of All Hallows. As the composer of the well-known and well-written hymn-tune 'Deerhurst,' this earnest-minded musician achieved fame far beyond the confines of the London suburb in which he quietly and modestly exercised his profession. The history of that popular tune, with a facsimile of it written in the composer's own hand, together with a portrait and biography of Mr. Langran, appeared in the *Musical Times* for February, 1907. The funeral took place, amid many manifestations of regret and sympathy for Mr. Langran's family, at Tottenham Cemetery on June 12, the first part of the service being held at the Parish Church, when 'Deerhurst' was sung.

SEÑOR ALBENIZ.

At Cambo, in the Pyrenees, ISAAC ALBENIZ, the distinguished Spanish musician, aged forty-eight. As a skilful pianist—he was a pupil of Marmontel, Jadassohn, Brassin, and Liszt—he appeared in England and elsewhere with great success, and in his native country he achieved fame as the composer of a comic opera, 'The Magic Opal,' produced at the Lyric Theatre, London, January 19, 1893, and two more ambitious works for the stage, 'Enrico Clifford' (1894), and 'Pepita Jimenez' (1895), both produced at Barcelona. At Queen's Hall his 'Catalonia' suite for orchestra has been performed, and recently at Bechstein Hall, Miss Sansoni introduced his 'Iberia' suite on Spanish rhythms. Señor Albeniz had completed Part 1, 'Merlin,' of his 'King Arthur' trilogy, and Part 2, 'Lancelot,' was almost finished.

JOACHIM ANDERSEN.

The musical life of Copenhagen recently suffered a severe loss by the death of CARL JOACHIM ANDERSEN, aged sixty-two. Born at Copenhagen, April 29, 1847, he was formerly one of the finest flautists of his day, and a prominent composer for the instrument. He was one of the founders of the Berlin Philharmonic Orchestra. On his return to Copenhagen in 1894, he started the Palace Orchestra, at the concerts of which, given at popular prices and on Sunday afternoons, he conducted performances of the best orchestral music. This excellent work in the cause of music of the highest type exercised a most beneficent influence on the public taste, and through his efforts many new works were introduced, as for instance, Elgar's Variations, performed under his direction for the first time in Denmark.

THE REV. R. H. HADDEN.

On June 11, very suddenly, while talking to his friend Canon Edgar Sheppard in Pall Mall, the Rev. ROBERT HENRY HADDEN, honorary chaplain to the King and vicar of St. Mark's Church, North Audley Street, aged fifty-five. Mr. Hadden was Junior Warden of the Musicians' Company, and therefore he would, had he lived, soon have been elected to the distinguished position of Master. His tragic and premature death has caused the sincere and very deep regret of his colleagues at the loss of an estimable man and loyal friend.

On June 19, ARTHUR UPJOHN HAYTER, aged seventy-six, formerly organist of Bow Church, and afterwards of the Parish Church, Bromley-by-Bow, Essex. Mr. Hayter was a son of the late Aaron Upjohn Hayter, at one time organist of Hereford Cathedral, and subsequently organist of Trinity Church, Boston, and organist and conductor of the Handel and Haydn Society in that city. He was born at Brooklyn, U.S.A., in 1833, and on coming to England in 1853, became a pupil of Dr. E. J. Hopkins.

Mons. M. A. MASSACRIE-DURAND, proprietor of the great music-publishing firm of Messieurs A. Durand et Fils, Paris, from whose house have been issued the works of Saint-Saëns, Debussy, and other leading French composers.

On June 19, at 33, Oakley Square, N.W., Mr. CHARLES CHALLEN, J.P., in his eighty-sixth year.

It is a good thing to give thanks.

ANTHEM FOR HARVEST-TIDE.

Psalm xcii. 1—4.

Composed by Thomas Adams.

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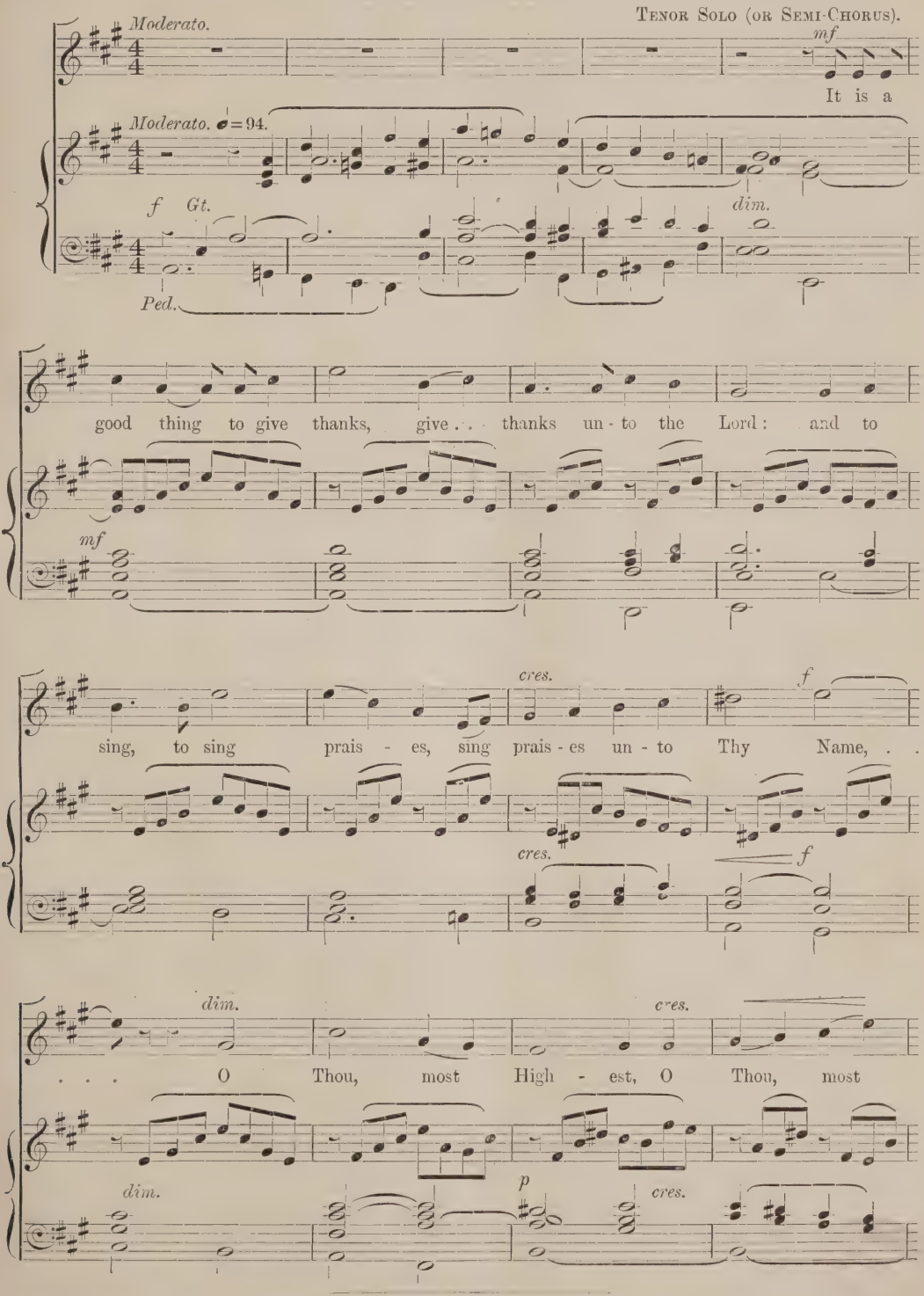

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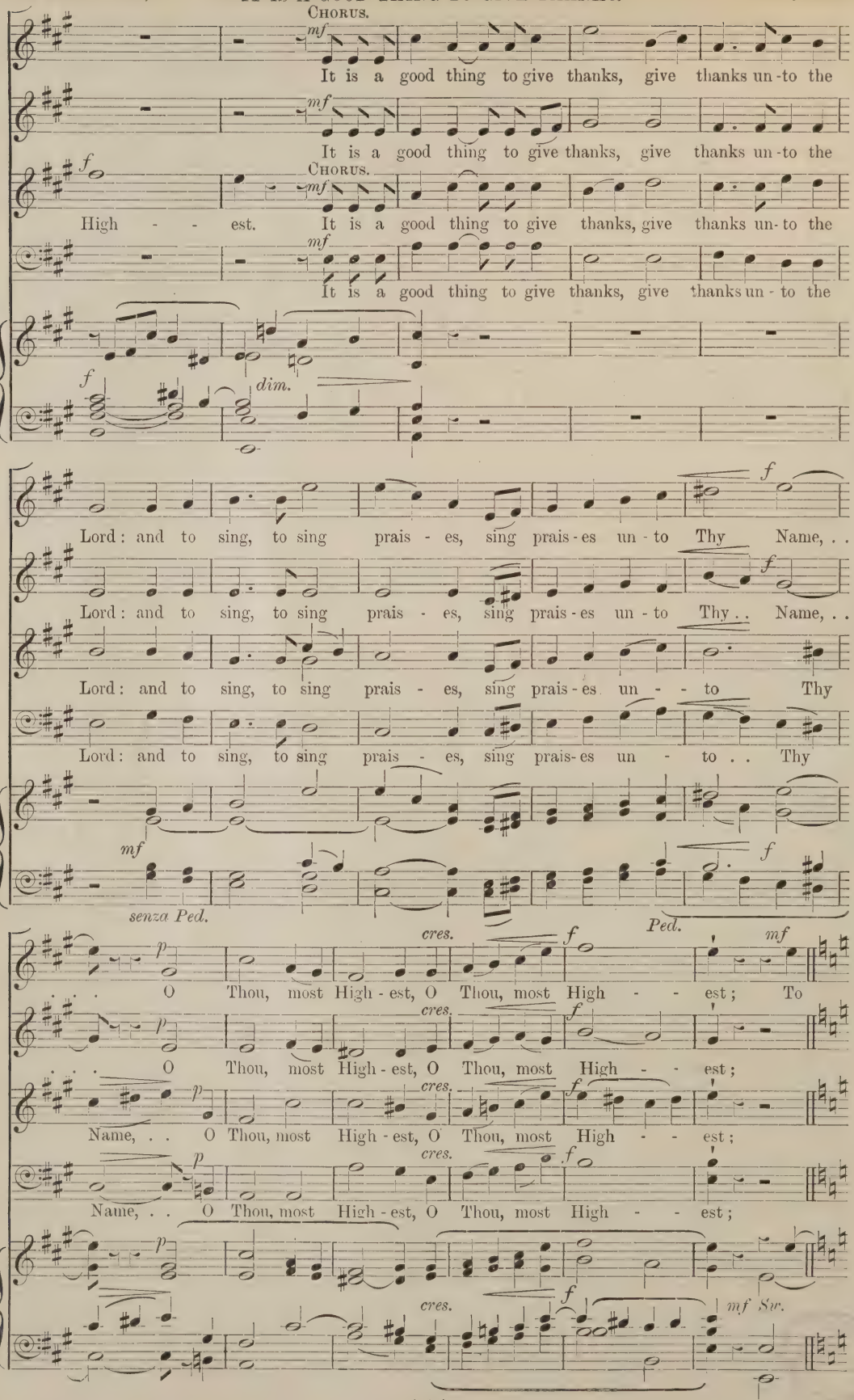
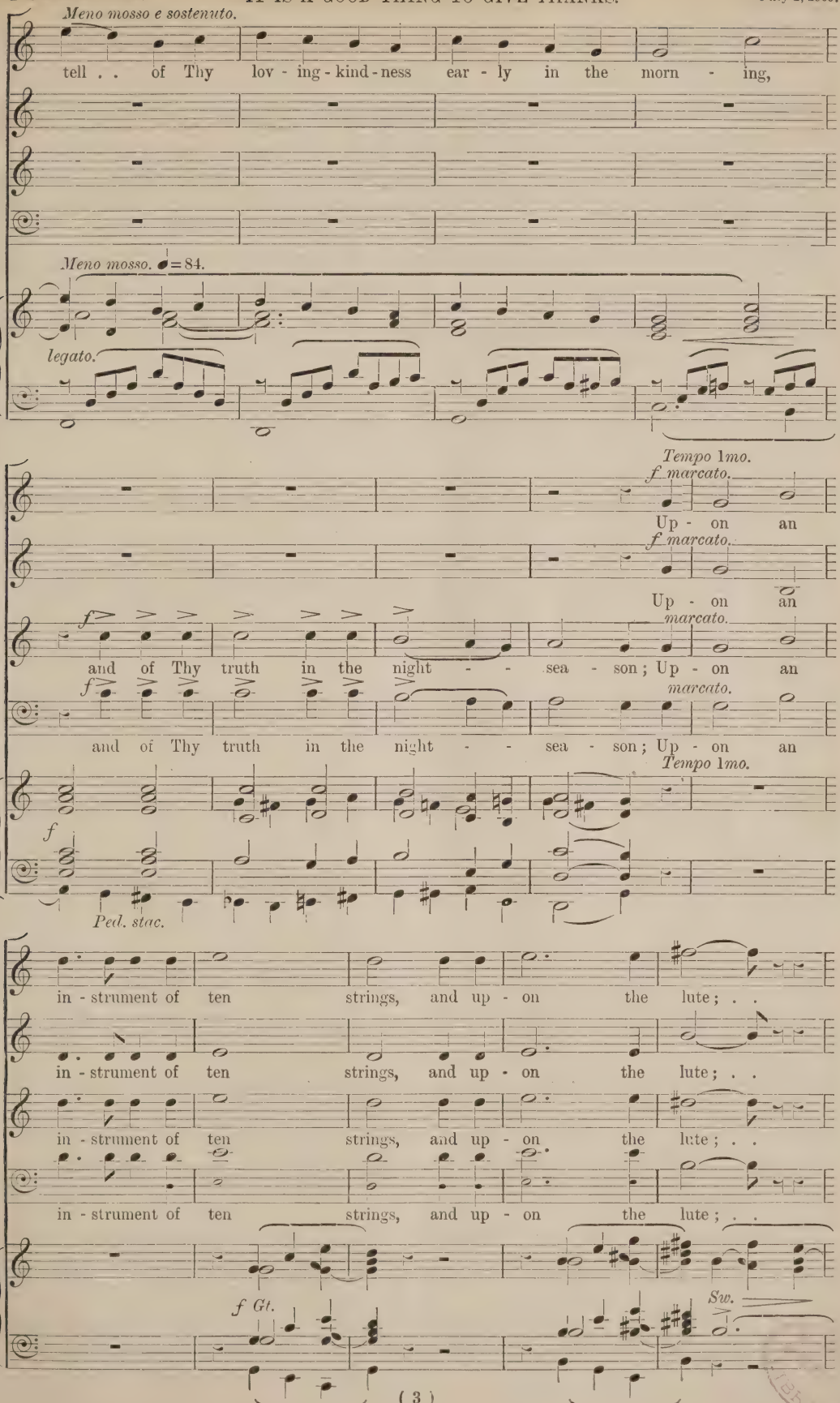
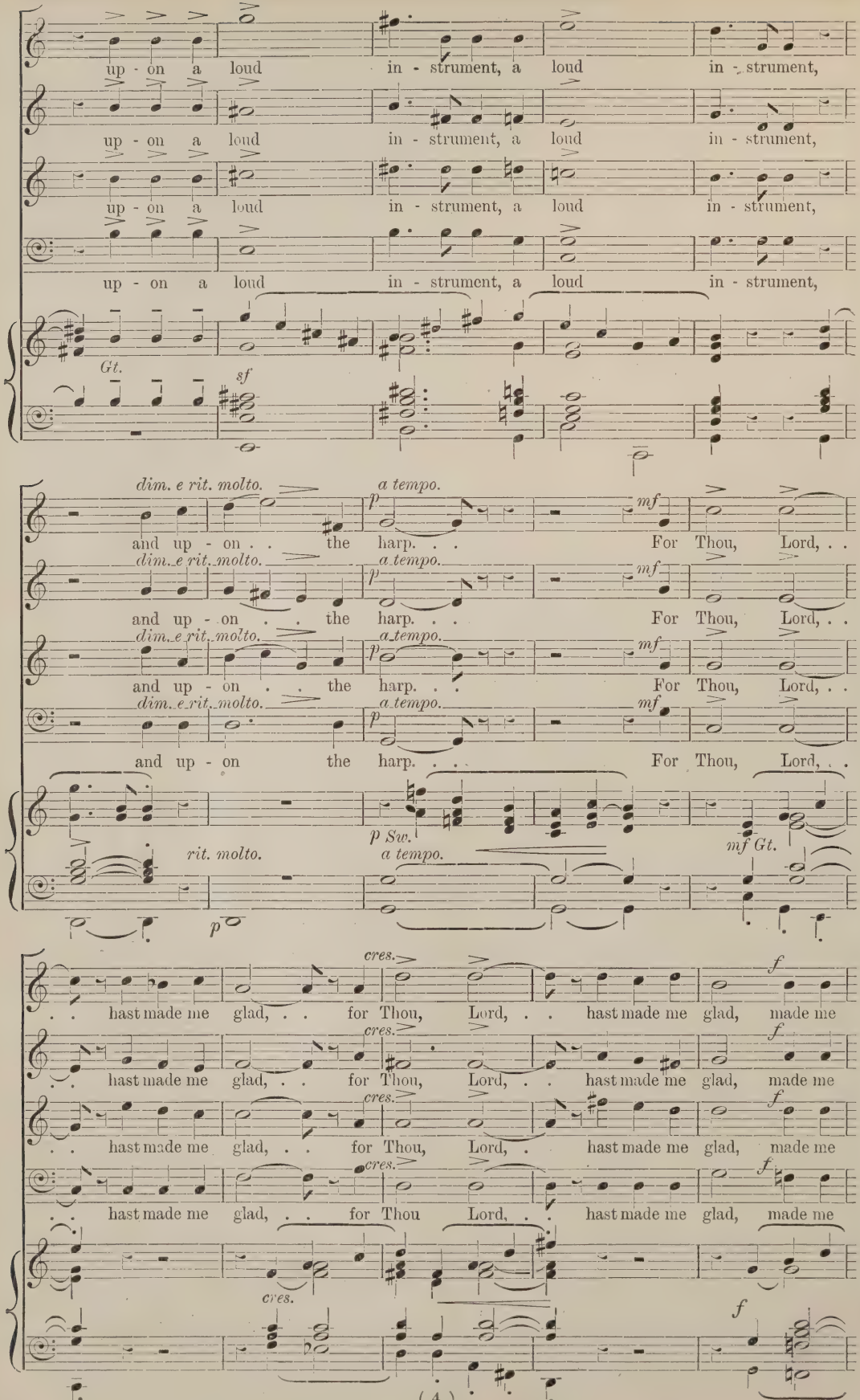
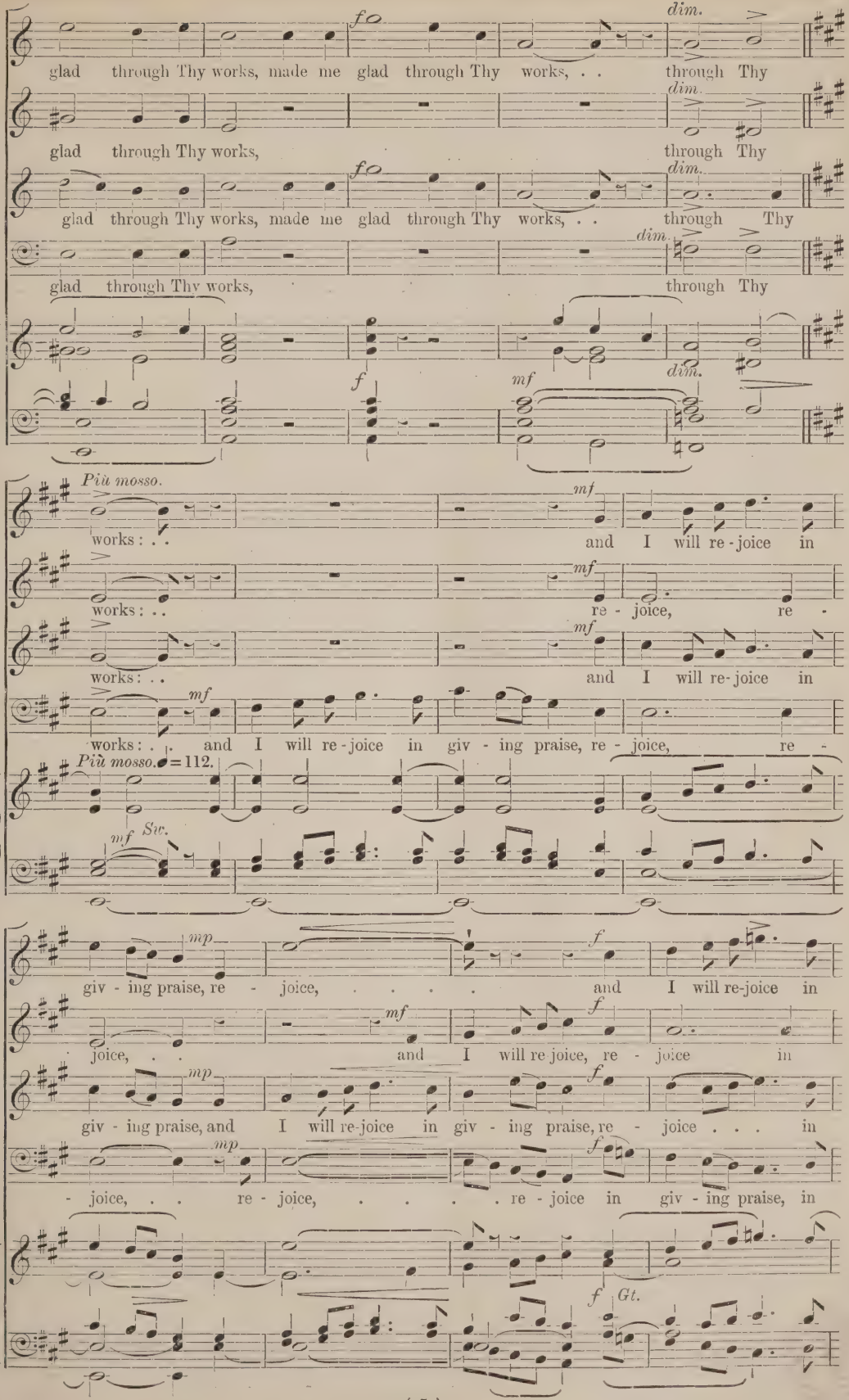
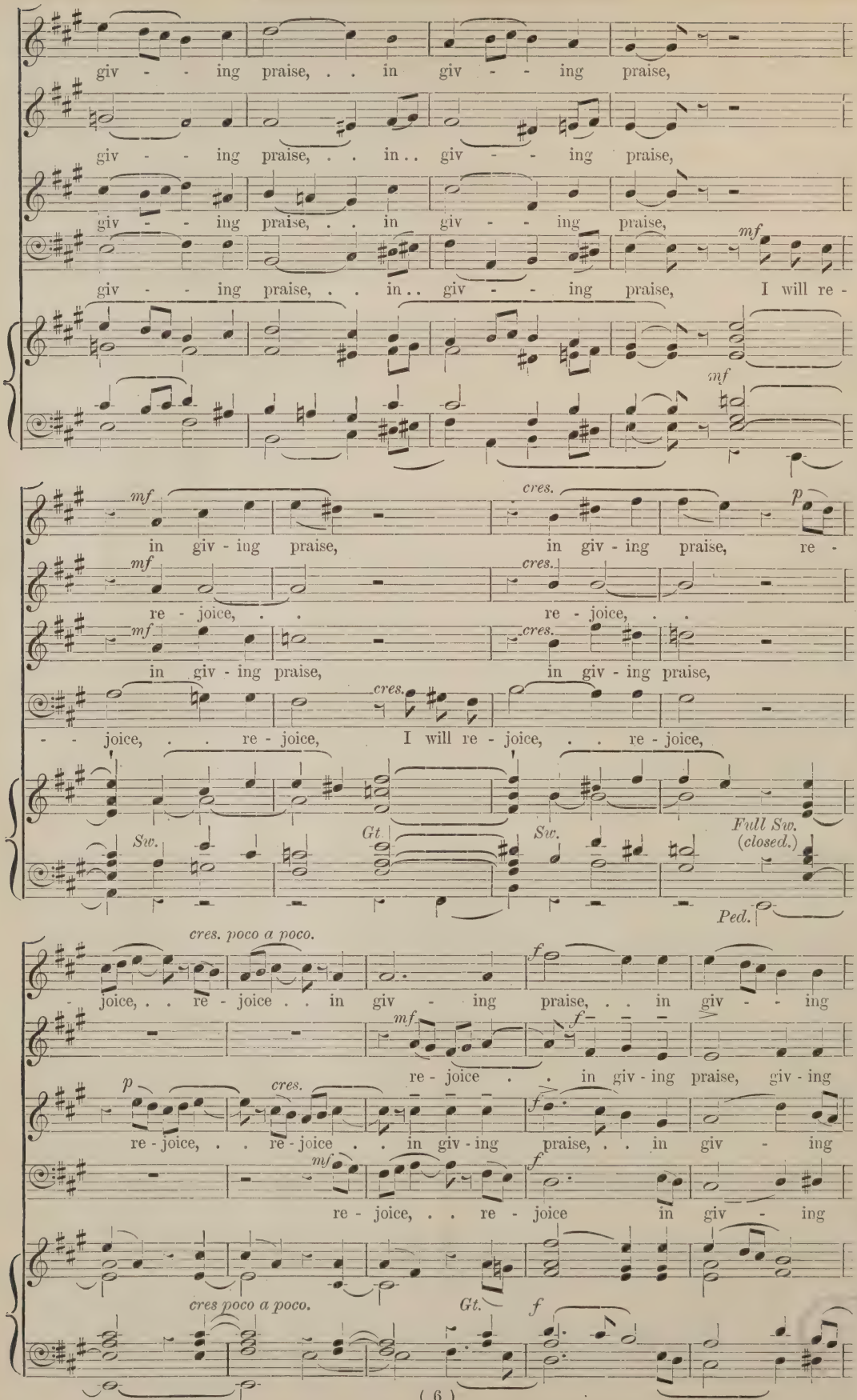
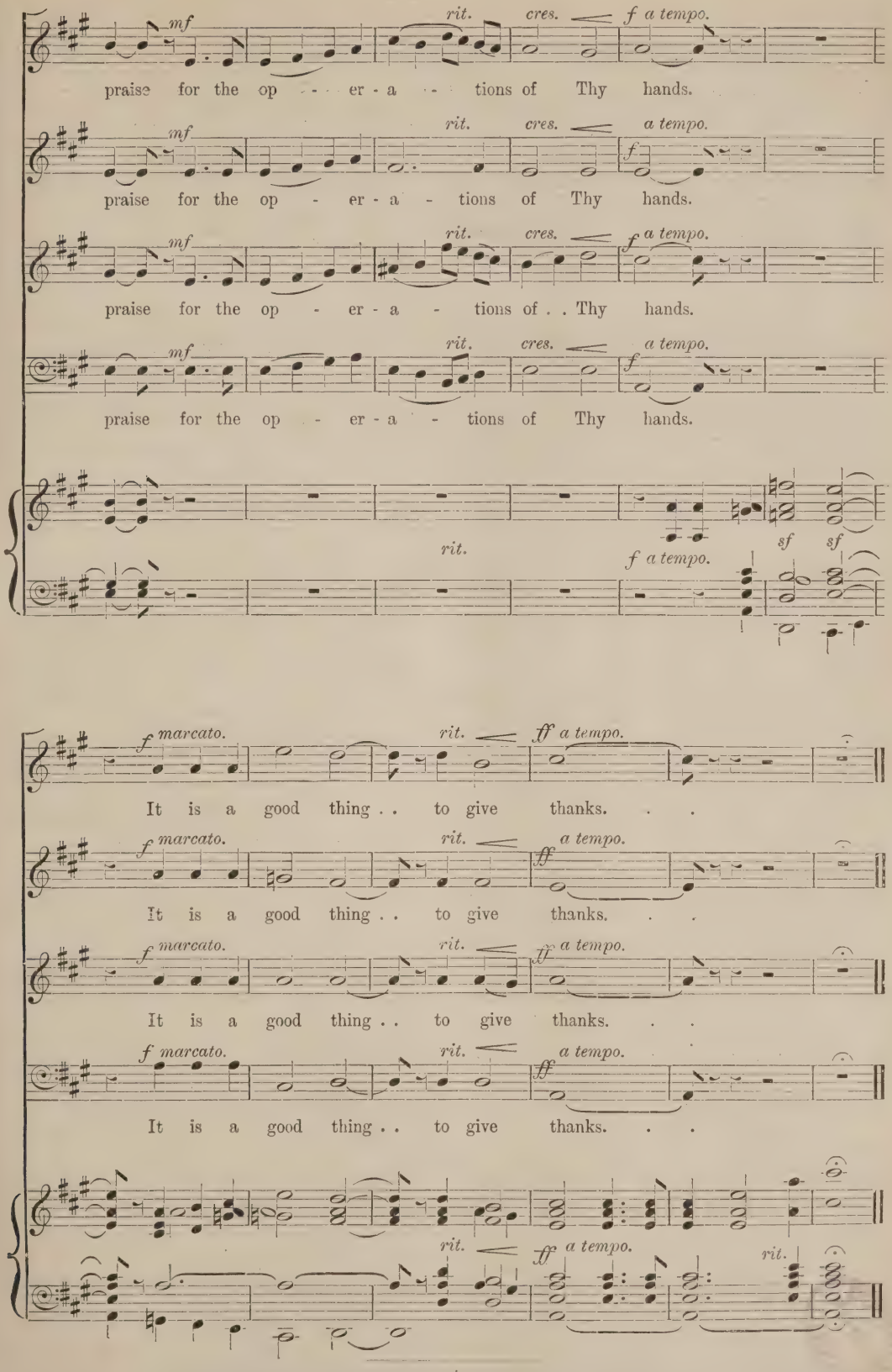

Chorus.
mf
It is a good thing to give thanks, give thanks un-to the
It is a good thing to give thanks, give thanks un-to the
f
High - - est.
Chorus.
It is a good thing to give thanks, give thanks un-to the
It is a good thing to give thanks, give thanks un-to the
f
dim.
Lord: and to sing, to sing prais - es, sing prais-es un-to Thy Name, . .
Lord: and to sing, to sing prais - es, sing prais-es un-to Thy . . Name, . .
Lord: and to sing, to sing prais - es, sing prais-es un - - to Thy
Lord: and to sing, to sing prais - es, sing prais-es un - to . . Thy
mf
senza Ped.
Ped.
p
cres.
O Thou, most High-est, O Thou, most High - - est; To
O Thou, most High-est, O Thou, most High - - est;
Name, . . O Thou, most High-est, O Thou, most High - - est;
Name, . . O Thou, most High-est, O Thou, most High - - est;
mf Sw.

Meno mosso e sostenuto.
tell . . of Thy lov - ing - kind - ness ear - ly in the morn - ing,
Meno mosso. ♩=84.
legato.
Tempo 1mo.
f marcato.
Up - on an
f marcato.
Up - on an
f
marcato.
and of Thy truth in the night - - sea - son; Up - on an
f
marcato.
and of Thy truth in the night - - sea - son; Up - on an
Tempo 1mo.
f
Ped. stac.
in - strument of ten strings, and up - on the lute; . .
in - strument of ten strings, and up - on the lute; . .
in - strument of ten strings, and up - on the lute; . .
in - strument of ten strings, and up - on the lute; . .
f Gt.
Sw.

up - on a loud in - strument, a loud in - strument,
up - on a loud in - strument, a loud in - strument,
up - on a loud in - strument, a loud in - strument,
up - on a loud in - strument, a loud in - strument,
Gt.
sf
dim. e rit. molto.
a tempo.
p
mf
and up - on . . the harp. . . For Thou, Lord, . .
and up - on . . the harp. . . For Thou, Lord, . .
and up - on . . the harp. . . For Thou, Lord, . .
and up - on the harp. . . . For Thou, Lord, . .
p Sw.
mf Gt.
rit. molto.
a tempo.
p
cres.
f
. . hast made me glad, . . for Thou, Lord, . . hast made me glad, made me
. . hast made me glad, . . for Thou, Lord, . . hast made me glad, made me
. . hast made me glad, . . for Thou, Lord, . hast made me glad, made me
. . hast made me glad, . . for Thou Lord, . . hast made me glad, made me
cres.
f


fo
dim.
glad through Thy works, made me glad through Thy works, . . through Thy
glad through Thy works, through Thy
glad through Thy works, made me glad through Thy works, . . through Thy
glad through Thy works, through Thy
f
mf
Più mosso.
works: . . and I will re-joice in
works: . . re - joice, re -
works: . . and I will re-joice in
works: . . and I will re-joice in giv - ing praise, re - joice, re -
Più mosso. ♩=112.
mf Str.
mp
giv - ing praise, re - joice, . . . and I will re-joice in
joice, . . and I will re joice, re - joice in
giv - ing praise, and I will re-joice in giv - ing praise, re - joice . . . in
- joice, . . re - joice, . . . re - joice in giv - ing praise, in
Gt.


giv - - ing praise, . . in giv - - ing praise,
giv - - ing praise, . . in . . giv - - ing praise,
giv - - ing praise, . . in giv - - ing praise,
mf
giv - - ing praise, . . in . . giv - - ing praise, I will re -
mf
mf
cres.
p
in giv - ing praise, in giv - ing praise, re -
mf
cres.
re - joice, . . re - joice, . .
mf
cres.
in giv - ing praise, in giv - ing praise,
cres.
- - joice, . . re - joice, I will re - joice, . . re - joice,
Sw.
Gt
Sw.
Full Sw. (closed.)
Ped.
cres. poco a poco.
f
- joice, . . re - joice . . in giv - ing praise, . . in giv - - ing
mf
f
re - joice . . in giv - ing praise, giv - ing
p
cres.
f
re - joice, . . re - joice . . in giv - ing praise, . . in giv - ing
mf
f
re - joice, . . re - joice in giv - ing
cres poco a poco.
Gt.
f

mf
rit.
cres.
f a tempo.
praise for the op - - - er - a - - tions of Thy hands.
praise for the op - er - a - tions of Thy hands.
praise for the op - er - a - tions of . . Thy hands.
praise for the op - er - a - tions of Thy hands.
sf sf
f marcato.
ff a tempo.
It is a good thing . . to give thanks. . .
It is a good thing . . to give thanks. . .
It is a good thing . . to give thanks. . .
It is a good thing . . to give thanks. . .

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THE HANDEL-MENDELSSOHN FESTIVAL.

'The old order changeth, yielding place to new.' These words, of enduring truth, are applicable to the great music-making held triennially at the Crystal Palace. For more than half-a-century the music on these occasions has, of course, been that of Handel; there are, however, two exceptions, the National Anthem, sung at every festival, and at the preliminary festival of 1857—when Queen Victoria and the Prince Consort were present—'the proceedings concluded with the Old Hundredth Psalm, Her Majesty and the whole audience standing while it was sung.' As the meeting of 1909 happened to coincide with the centenary of the birth of Mendelssohn, it was thought desirable to allow that master to share, and share alike, with the composer of the 'Messiah' in providing the music to be performed, hence the Handel-Mendelssohn Festival held at Sydenham last month.

From a numerical point of view, no change had been made in the gigantic force employed to give majestic effect to the music of the two masters. The choir consisted of upwards of 3,000 voices. London and the suburbs contributed about 2,700 of these capable singers, and the remainder came from the chief provincial centres of choral song—Sheffield Musical Union and Leeds Choral Union (both conducted by Dr. Coward), Bradford, Bristol (trained by Mr. George Riseley), and, for the first time, South Wales (trained by Mr. T. E. Aylward). The band numbered nearly 500 players, of whom about 270 were experienced amateur performers; but the London Symphony Orchestra (led by Mr. W. H. Reed) were specially engaged to accompany the solos and to leaven, so to speak, the instrumental force. The doyen of the soloists was Sir Charles Santley, who first appeared in 1865, and has sung at every festival since. Mr. Walter W. Hedgcock, organist and musical director of the Crystal Palace, occupied his accustomed place at the keyboard for the seventh time, and Dr. Frederic Cowen, as in 1903 and 1906, conducted.

The festival was held on the following days: Grand Rehearsal, Saturday, June 19; 'Elijah' (Mendelssohn), June 22; Selection (Handel) and Hymn of Praise (Mendelssohn), Thursday, June 24; and 'Messiah,' Saturday, June 26.

The grand rehearsal was not 'grand' in the sense of a mere parade of the forces engaged, but a time of real effort towards perfection on the part of everyone concerned. Dr. Cowen did not hesitate to stop his singers and players when occasion required it, even if to correct, as it might appear to some, a trifling shortcoming, as for instance the pronunciation of the word 'scatter,' in the National Anthem. Other instances in the region of improvement could be mentioned, so careful and conscientious was the conductor in discharging his arduous duties of preparation. In addition to solos and choruses from the programmes of the three days of the festival, the following additional solos by Handel were sung:

Air .. .. Where'er you walk (*Semele*).
Mr. WALTER HYDE.

Air .. .. Lascia Amor (*Orlando*).
Mr. ROBERT RADFORD.

Air .. .. Praise the Lord (*Esther*).
Miss AGNES NICHOLLS.

Recit. .. I rage, I melt, I burn
Air .. .. O ruddier than the cherry } (*Acis and Galatea*).
Mr. WATKIN MILLS.
Piccolo obbligato, Mr. J. WILCOCKE.

Magnificent! This is the least that can be said of the choral singing in 'Elijah.' From first to last the choir covered themselves with glory. It was difficult which to admire most—tone, phrasing, expression, or precision—as all these attributes reached the highest level of excellence. The mobility, alertness, and discipline of these thousands of artistic amateurs was as wonderful as it was commendable. Credit for such gratifying results is the equal and just due of both the conductor and the forces under his control. Dr. Cowen must have taken infinite pains to secure such splendid results, and his singers and players responded to his wishes with a readiness deserving of unqualified praise. With a long experience of Handel festivals we have no hesitation in saying that no finer choral singing has ever before been heard at the Crystal Palace. This in itself is a matter of congratulation; but such testimony carries something more with it—the supreme satisfaction that choral technique in England has very greatly improved during recent years, with the result that, we venture to say, no other country could produce a choir so intelligent, so artistically vocal, and so efficient in every way as that which sang at the Handel-Mendelssohn festival last month. Just to touch upon the details of the performance, mention must be made of the lovely tone of all sections of the choir, the tenors especially, and the contrasts between the tender tones of, for instance, 'He watching over Israel' and the thrilling building up of the semitonic portion of 'Thanks be to God,' leading to the wonderful climax of that masterly pæan of grateful choral-song.

The names of the principal vocalists are a sufficient guarantee of their share in making the performance a memorable one—Miss Agnes Nicholls, Madame Clara Butt, Mr. Ben Davies and Sir Charles Santley. Special mention must be made, however, of the veteran baritone, who once more sang the music assigned to the Prophet with his time-honoured and well-known artistic fervour and poetic insight into the music. The following artists rendered efficient aid in the concerted numbers: Miss Gladys Honey, Miss May Peters, Mr. Gwilym Richards and Mr. Julien Henry. The oratorio was preceded by the National Anthem (Costa's arrangement).

The programme of the second day's music was as follows:

PART I.

*Chorus .. .. Awake the trumpet's lofty sound (*Samson*).
*Air .. Hear me, ye winds and waves (*Julius Cæsar* and *Scipio*).
Mr. WATKIN MILLS.
Air .. .. Lord, to Thee (*Theodora*).
Madame CLARA BUTT.
Air .. .. More sweet is that name (*Semele*).
Mr. KENNERLEY RUMFORD.
Selection from 'Israel in Egypt'—
Double Chorus .. .. He spake the word.
,, ... He gave them hailstones.
,, ... He rebuked the Red Sea.
,, ... He led them through the deep.
Chorus .. .. But the waters.
Double Chorus .. .. .. And Israel saw that great work.
Chorus .. .. And believed the Lord.
Duet .. .. The Lord is a man of War.
Mr. WATKIN MILLS.
Mr. KENNERLEY RUMFORD.
Solo and Double Chorus .. .. .. Sing ye to the Lord.
Miss EDITH EVANS and CHORUS.
Air .. .. Where shall I fly? (*Hercules*).
Madame CLARA BUTT.
Air .. .. Mio caro bene (*Rodelinda*).
Miss EDITH EVANS.
Chorus .. .. Glory be to the Father (*Utrecht Jubilate*).
* First time at these Festivals.

PART II.

HYMN OF PRAISE (*Lobgesang*) .. .. .. Mendelssohn.

The same high standard of interpretative efficiency so abundantly manifested at the 'Elijah' performance, was fully maintained on the Selection Day. The strength and purity of the choral tone were richly displayed in the chain of choruses from 'Israel in Egypt,' of which the 'Hailstone' had to be repeated in response to the insistent applause of the audience. The diatonic grandeur of the *Gloria Patri*, from the 'Utrecht Jubilate,' was another triumph for the choir. In the Symphony to the 'Hymn of Praise' the orchestra played with an unanimity of purpose and close attention to light and shade that were no less remarkable than praiseworthy—indeed, so good was the performance of the Symphony that it would have done credit to many an orchestra entirely professional. And to return to the choir, perhaps no more beautiful or deeply devotional rendering of 'I waited for the Lord' has ever before been given, while the tenor lead in 'All ye that cried unto the Lord' reached the high-water mark of refined solo-singing by multiplied voices. The ladies' voices in 'Praise thou the Lord' and the full choir in 'The night is departing,' with its chorale sequel, were equally impressive. The soloists—Miss Agnes Nicholls, Miss Edith Evans, and Mr. Walter Hyde—gave a good account of themselves As on Tuesday, in 'Elijah,' Mr. Walter Hedgcock rendered valuable service at the organ, and the entire performance was one of the best, if not the best, associated with these festivals.

Finally, the appointment, or rather the re-appointment of Dr. Frederic Cowen as conductor was more than justified. He not only gave fresh proof of his skill and cool-headedness in directing and controlling a large body of executants, but

it was abundantly evident throughout—solos, choruses, and instrumental music—that he and all those associated with him had worked hard to achieve results which have made most memorable the Handel-Mendelssohn Festival of 1909.

The performance of the 'Messiah,' announced for June 26, took place too late for notice in the present issue.

THE FRENCH HORN.

At the last sessional meeting of the Musical Association, held at Broadwood's Rooms on June 15, Sir Frederick Bridge in the chair, Mr. D. J. Blaikley read an interesting and instructive paper on 'The French horn.'

The lecturer stated that the immediate object of his paper was the experimental conditions under which 'hand-stopped' or 'muted' notes are produced on the French horn, but that, at the request of the Council, he had included a slight sketch of the general development and characteristics of the instrument.

The natural horn—whether ox-horn, conch-shell, or elephant's tusk—is easily converted into an instrument of sound, and very early in history such an instrument of signalling must have been found very valuable, both in war and in the chase. The notes proper to such a natural instrument approximate closely to the harmonic series, and the more close this approximation is, the better is the tone-quality, and the greater the carrying power. The better horns would naturally be appreciated, and men's ears would become attuned to the intervals of the common chord. The advantage possessed by a long horn over a short one, in that it easily yields many more notes, would lead to supplementing the natural length of the horn by the addition of tubing, and according to the way in which this increase is treated, a difference in tone-quality is obtained, which has resulted in the 'horn' and 'trumpet' classes, the difference being accentuated by varieties in shape of bell and mouth-piece.

The earliest use of horns in concert is to be found in some of the old German hunting calls for horns, arranged in four- and five-part harmony, and the modern orchestral horn is the outcome of the Wald-horn or Cor de Chasse. It appears to have been used in the opera at first for special incidents—hunting calls, &c.—but gradually came to be established as a recognized member of the orchestra. The records of the Royal Theatre of Dresden show that there were two horns in the orchestra in 1711; in England it was introduced as early as 1720, and in the Imperial Opera at Vienna between 1712 and 1740. It then appears to have suffered a slight eclipse, possibly because it was considered blatant, for the distinction between the horn and trumpet qualities was not then so well defined as it now is. About the year 1770, Hampl, a horn-player at the Court of Dresden, found that the insertion of his hand in the bell altered the pitch by a semitone; but the real character of such an alteration has been much disputed.

Musical illustrations were ably given by Mr. Oskar Borsdorf (horn), Miss P. Nevinson (pianoforte), and Miss F. M. Blaikley (vocalist).

THE NATIONAL EISTEDDFOD OF WALES.

In choosing London—or Llundain, as it is in the vernacular—as its meeting-place in the year 1909, this ancient and characteristic institution of the Principality forsook its native heath for the busy metropolis. On the morning of June 15 the opening ceremony known as the Gorsedd, with its time-honoured picturesque formalities and symbolic rites, took place on the banks of the Serpentine, Hyde Park. Thereafter the meetings were held at the Royal Albert Hall, and covered the period June 15 to 18. As of old, the proceedings included orations, speeches, competitions, musical and otherwise, and of course, that indispensable function, the Chairing of the Bard!

As the important speech of Mr. Arthur Balfour, one of the chairmen of the meetings, is specially referred to on p. 448; and as the choral and other contests find a place in the Musical Competition Record (Supplement), it may suffice to mention the three evening concerts, given at Queen's Hall on June 16, 17 and 18. At the first of these, Elgar's 'Caractacus' was excellently sung by the Eisteddfod Choir, accompanied by a capital orchestra, under the able direction of Mr. Merlin Morgan. The soloists were Miss Edith Evans, Mr. Ivor Foster, Mr. Cynlais Gibbs and Mr. David Evans. On the following evening (June 17) was performed a new work by a Welsh composer, Mr. David Thomas. This was a setting, for tenor solo (Mr. Herbert Emlyn), double chorus and orchestra, of Dryden's 'A song for St. Cecilia's Day.' The work, though evidently well-intentioned, is not likely to enhance the reputation of Wales as a creative country. At the last concert of the Eisteddfod the music was entirely Welsh, sung by that distinguished son of the Principality, Mr. Ben Davies, and other tuneful voices from that land of song.

At the matutinal hour of nine on June 16, an important meeting was held in the West Room of the Royal Albert Hall, under the auspices of the Honourable Society of Cymmrodorion, of the Cymdeithas Alawon Gwerin Cymru (Welsh Folk-Song Society). On that interesting occasion Dr. J. Lloyd Williams, of Bangor, read a paper on 'The collection of Welsh Folk-songs.'

Dr. Lloyd Williams dispelled all doubt as to the existence and value of any uncollected Welsh folk-songs. In proof thereof he said that already over 300 such melodies had passed through the hands of the editors, most of them with Welsh words. These tunes were collected in all sorts of out-of-the-way nooks and corners in Snowdonia, and elsewhere. Moreover, the Society had long lists of persons said to possess stores of these songs. The charm of the folk-song lay in its spontaneity and naturalness, and it had been in the nature of a revelation to find what an utter inability there was among ordinary singers to sing these songs. Dr. Williams, in conclusion, made good his case as to the abundance of folk-music that was waiting to be secured in Wales—melodies that would not only enrich the store of music in a country where a love of song prevailed, but would add to the store in the world at large.

'A MASS OF LIFE.'

The status attained by Frederick Delius as a composer ensures for every new work from his pen the respectful attention of all classes of musicians, in whatever direction their sympathies may lie. In the case of a work of the character and proportions of 'A Mass of Life,' great interest was naturally excited in the first performance in England, which took place at Queen's Hall on June 7, under the direction of Mr. Thomas Beecham, the occasion being the last of his series of five 'Symphony' concerts given with the Beecham Orchestra.

The 'Mass of Life' is a setting for chorus, solo voices and orchestra of a text selected from Nietzsche's 'Also sprach Zarathustra,' by Fritz Cassierer and translated into English in a masterly manner by Mr. William Wallace. The text is cast in the form of twelve separate sections grouped in four parts. It illustrates rather than epitomises Nietzsche's philosophy, and has been selected largely with a view to the requirements of musical æsthetics. Whether so profound and intangible a subject is suited for musical treatment is, even in the light of Delius's notable setting, still open to doubt. To many, having regard to the hypochondriac tendencies of modern music, its optimism will be a strong recommendation. But musicians need not consider the question whether Delius's work throws any illumination on Nietzsche's views, any more than they now concern themselves with the relation of Wagner's music to his philosophical tenets. It is more to them that the 'Mass of Life' is a complete exposition, not of anybody's system of thought, but of the musical methods of Frederick Delius. These methods, through the medium of earlier works, are familiar. They have been compared to those of Debussy and Strauss. It is true that they partake of the impressionism of the one and the full-blooded materialism of the other, and that his genius, like theirs, finds scope in the invention of harmonies and the choice of orchestral colours with which to vivify them. But his harmonic system could not be mistaken for that of either the French or the German master. Delius does not abuse the whole-tone scale or reproduce Debussy's other mannerisms, nor does he emulate the dare-devil counterpoint of Strauss. He gains his ends not so much by *recherché* chords and dissonances as by striking progressions and resolutions. The possibilities of this harmonic method as at present developed are fully explored in the 'Mass of Life'—fully explored, because their limitations are revealed; their resources of variety were not so great as to avoid

causing a feeling of satiety before the end of the work was reached. Delius almost courts this effect by the small reliance he makes upon the inexhaustible fund of beauty at the command of melody. His attitude to melody cannot better be described than by a quotation from Mr. Wallace's able commentary: 'He attaches to the theme the same value that a painter does to a stroke of his brush loaded with colour. Every part of the harmonic tissue is essential, and the theme is merely one of many elements that cannot be isolated without weakening the structure.'

The work contains passages that were wearisome to listen to; but the most conservative of hearers could not resist or deny the attraction of the manifold effects of great beauty and originality in which the score abounds—effects that appeal both to the intellect and the sense. Many of these effects were obtained through the medium of the choral writing; but the treatment of the chorus was almost throughout of a nature that, in spite of extraordinarily skilful execution, made apparent the effort to execute and induced a feeling of acute sympathy with the singers, rather than admiration of what they were singing. Delius is in the forefront of the movement that has of late years altered the character of choral music; but even he fails to reconcile the new ideas with the capabilities of the human voice and the range of musical intelligence of the average choralist.

The choir employed on this occasion was the famous North Staffordshire District Choral Society, whose able conductor is Mr. Whewall. Their contribution to the performance was a triumph. Tone, expression and efficiency were always admirable and often verged on the miraculous. The most exacting solo work was carried out with high vocal and expressive ability by Mr. Charles W. Clark in the ungrateful baritone part, more or less identified throughout with Zarathustra. Other solo parts were carefully and sympathetically sung by Miss Gleeson-White, Miss Grainger Kerr, Mr. Webster Millar and Mr. Stanley Adams. The orchestra played with refinement under Mr. Beecham, whose direction of the performance was a striking proof of his twofold ability as a musician and conductor.

ROYAL OPERA.

Omitting repetition performances, the following is the summary of the representations since those recorded in our last issue.

On May 26, Mlle. Destinn made her first appearance as Floria in Puccini's 'La Tosca,' but not with that complete success which has attended her impersonation of other characters. A performance of Gounod's 'Faust,' on May 28, introduced Madame Kousnietzoff, from St. Petersburg, as a new and capable exponent of the music assigned to Marguerite. It was on May 29, 1890, that Bellini's 'La Sonnambula' was last heard at Covent Garden, therefore its revival exactly nineteen years afterwards, on May 29, was at least interesting in that it furnished another outlet for the brilliant vocalisation of Madame Tetrazzini. The same brilliant artist scored further success as Rosina in Rossini's 'Il Barbière,' on May 31, in which the great prima donna effectively introduced the Polonaise from 'Mignon' and the Proch variations. Verdi's 'Otello,' performed on June 2, had the combined advantage of Madame Edvina in the part of Desdemona, and the re-appearance of Signor Scotti as Iago. Signor Leo Slezak, a great tenor, both as regards voice and stature, made a distinct success as the exponent of the part of Otello. Another opera of Verdi's, 'Aïda,' given on June 5, served to display the great and rarely combined vocal and acting gifts of Madame Kirkby Lunn in the part of Amneris, while the costumes worn by Mlle. Destinn (Aïda) were as brilliant as her voice.

Puccini's ever-welcome 'La Bohème' filled the bill on June 10, when the popular opera lost little if anything of its attractiveness in the excellent interpretations of the respective parts of Mimi and Rodolfo by Madame Kousnietzoff and Signor Anselmi. Mlle. O'Brien was a vivacious Musetta, and Messrs. Sammarco, Marcoux, and Gilibert, as versatile Bohemians, were as good as ever. A repeat peformance of the work, on June 15, served to introduce Madame Preobrajenska, *prima ballerina* of the Imperial Opera, St. Petersburg. After the opera, this lady appeared in a selection of dances to the music of portions of Tchaikovsky's 'Casse Noisette' and a movement from his ballet 'Le lac des Cygnes,' in addition to a mazurka by Wieniawski. In her terpsichorean achievements she was 'supported' by M. Kyasht, the dancing of the pair being most successful in the mazurka, of which the solo violin part was admirably played by Mr. Morrison.

M. CHARPENTIER'S 'LOUISE.'

M. Gustave Charpentier's 'Louise' was performed for the first time in England on June 18. A brief outline of the story will suffice. Louise, a work-girl, is in love with Julien, an artist, who sues for her hand. The reply of her parents is a refusal. She leaves home, and casts in her lot with her lover. The mother persuades her to return and comfort her father who is ill. The latter implores her to abandon the Bohemian life she is leading. His kindly-meant exhortation meets with no response; on the contrary, the girl fires up and defies her parents. The father, wild with anger, bids her leave the house. She departs, and then comes the reaction. He calls her back, he cries 'Louise, Louise.' But it is too late. Louise and Julien sincerely love each other, so the new tie is stronger than the old. Louise prefers to live her own life rather than profit by the experience of her parents. Is she not a type of many?

The composer, who wrote his own libretto, has provided very clever and striking music. Sometimes, as with Debussy, it is quite subordinate to the action on the stage; at other moments, when the *dramatis personæ* are silent, or only uttering a few words, it assumes symphonic character. Furthermore, there are scenes in which the composer gives strong evidence of his skill and power. At the close of the first tableau of the second act, while Julien is thinking, and singing of his beloved one, the *cris de Paris*—the ragman, chair-mender, artichoke-vendor—are heard, not in coarse, realistic fashion, but they assimilate with the rest of the music—that is to say, they are not merely dragged in, in a patchy way. But perhaps the most wonderful scene of all, due to the blending of various elements, occurs in the dressmaker's room in which Louise works. The girls are singing and chattering, while outside a regular charivari of street sounds is heard; in the street Julien is also singing a serenade. Here again Charpentier never descends to actual realism. This work-girls' scene, and the previous one on the Butte Montmartre, display vividly the people, the scenes, the sounds of the great city. The first act gives a peaceful picture of Louise's humble home, while the last, in which one almost forgets that music is really being sung or played, is of intense dramatic interest. The whole work is most characteristic, and it can fail to please only those who care for a cheerful story and ear-catching melody of a conventional type.

An admirable performance was given. M. Dalmores sang and acted as Julien with fine effect, and Madame Edvina—though her voice was hardly strong enough at intense moments—deserves praise. Mlle. Bérat was good as the Mother, while M. Gilibert as the Father created a profound impression. M. Frigara conducted ably, although now and again the orchestra was too loud.

Meyerbeer's 'Les Huguenots,' sung in Italian, received a meritorious performance on June 21, thanks to the excellent cast, which included Madame Tetrazzini (the Queen), Mlle. Destinn (Valentine), M. Journet (San Bris), Signor Scotti (Nevers), and Signor Zenatello. Of these excellent artists Mlle. Destinn won well-deserved honours by her fine singing and splendid acting.

The conductors have been Messrs. Campanini, Frigara, and Panizza.

The University of Dublin Choral Society, under the direction of Mr. C. G. Marchant, gave, on June 10, an interesting performance of Sir Robert Stewart's 'A winter night's wake,' with orchestral accompaniments. As the soloists are not printed in the programme it is not possible to refer by name to those members of the Society who took the solo parts; but special mention must be made of the lady who sang the principal soprano solos and of the gentleman who sang the part of the Friar.

'THE WRECKERS.'

The production of an opera by a British composer is always an interesting event, exceptionally so when the composer is a lady. Miss Ethel Smyth is the favoured lady, whose 'Der Wald,' produced at Dresden in 1901 and at Covent Garden in 1902, attracted no little attention. Her new work, 'The wreckers' (libretto by H. B. Brewster), which was performed for the first time in England at His Majesty's Theatre on June 22, is an ambitious work, if, indeed, it is not a shade too ambitious. The composer is undoubtedly talented; moreover, her treatment of the libretto shows no little skill. As yet, however, she appears too much under the influence of Wagner and his method. But there is much that is good in the opera, and already the best portions have been heard in the concert-room, and duly praised. In listening to the work on June 22, we felt that the music was unequal, that the weaker portions—weaker in that they showed less inspiration instead of setting off the stronger sections—caused interest to be intermittent. With modifications and curtailments 'The wreckers' might be considerably improved. There were shortcomings in the performance, yet great pains had evidently been taken at rehearsal. Madame de Vere Sapio impersonated Thirza, and Miss Elizabeth Amsden, Avis, Mr. John Coates, Mark the fisherman, and Messrs. Arthur Winckworth and Lewys James, Preacher Pascoe and Lawrence respectively, and all were heart and soul in their work. Great praise is due to Mr. Thomas Beecham and his orchestra for their share in the work.

'ODE TO DISCORD.'

Mr. Charles L. Graves, in his 'Ode to Discord,' originally published in the *Spectator*, expressed in satirical language his detestation of the new 'Sturm und Drang' style of music, while from certain expressions used it is clear that he was tilting at Richard Strauss. The poem is amusing, and was doubtless prompted by some special event, some declaration by an over-zealous *laudator temporis presentis*. Nothing has recently happened specially to justify the revival of that poem; furthermore, it may be doubted whether it lends itself well to music. Sir Charles Stanford evidently thought otherwise, and has so clothed it. For instance: the poet speaks of a cloak of shivering metal, and a crash is heard; and when Beethoven's works are declared dead, the theme of the 'Eroica' funeral march naturally suggested itself. The illustrations at times are strongly realistic. For the 'Brobdingnagian snore' of the poem, one of Strauss's tuba effects was used with comical result. As Sir Charles's music is chiefly objective, the poet's satire is not materially strengthened; at the same time many passages show the technical skill of the composer.

The work was produced at the fifth New Symphony concert at Queen's Hall, on June 9. The performance, under the direction of Mr. Landon Ronald, was admirable, and both poet and composer were more than once recalled. The programme included Mr. William Wallace's symphonic poem 'Villon.' This second performance of the work more than confirmed the first good impression. There were also four songs, entitled 'Four Impressions for voice and orchestra,' by Mr. Landon Ronald, of which the music is both serious and clever; they were interpreted with artistic taste by Mrs. Henry J. Wood. Miss Irene Scharrer gave a successful performance of Schumann's Pianoforte concerto.

LONDON SYMPHONY ORCHESTRA.

At the concert given at Queen's Hall on May 27, Herr Arthur Nikisch again conducted. The feature of the programme was Tchaikovsky's 'Manfred' Symphony, the great length of which chiefly operates against frequency of performance. Other orchestral numbers were an overture 'Le Baruffe Chiozzotte,' by Signor Leone Sinigaglia, and the overture to 'Tannhäuser.' Schubert's 'Die Allmacht' and three songs by Wagner were sung with the orchestra by Fräulein Elena Gerhardt. Throughout the concert the standard of performance was of the highest excellence.

A two-fold distinction invested the special concert given by the London Symphony Orchestra, at Queen's Hall, on June 14, and made it one of the most enjoyable of the season. 'As a testimony of his admiration of the London Symphony Orchestra,'—as the programme informed us—Herr Arthur Nikisch generously gave his services as conductor. Moreover, he conducted most masterly performances of two symphonies for which he has a strong affection—Elgar's in A flat and Tchaikovsky's in E minor (No. 5). Both these works, together with Beethoven's 'Coriolan' overture, which opened the concert, were magnificently played, indeed to perfection. New beauties seemed to be revealed in Elgar's work, so alert and enthusiastic were both conductor and players in getting all they could out of the score. At the close of the Symphony, Herr Nikisch remarked in the artists' room, 'I admire the work so much that I always conduct it with my whole soul.' The Tchaikovsky Symphony was no less an artistic triumph in every sense of the word. Needless to say that the audience manifested their delighted appreciation of the evening's music with the warmest applause.

TONIC SOL-FA ASSOCIATION.

The fifty-second festival of the Tonic Sol-fa Association was held at the Crystal Palace on June 12. A juvenile choir of five thousand singers, recruited from London schools, rendered a selection of choruses, part-songs and action-songs with much spirit under the experienced guidance of Mr. S. Filmer Rook. The programme included Mendelssohn's 'Morning Prayer,' an arrangement of 'How lovely are the messengers,' from 'St. Paul,' and the same composer's song, 'A first violet,' in honour of the centenary of his birth. These were sung with laudable attention to the conductor's beat and an evident enjoyment of the beautiful melodies. The youngsters, however, were not heard to such advantage in a three-part song entitled 'The nightingale,' by Dr. A. Madeley Richardson, conducted by the composer. Claribel's popular song, 'Come back to Erin,' was much appreciated and had to be repeated, and the old song, 'Come, lasses and lads,' with appropriate actions, brought down the house. The children sang throughout with a pleasant, sweet tone and much attention to enunciation and expression. Mr. C. H. Rowcliffe gave excellent support at the organ.

This concert was followed by a performance of Elgar's 'The Banner of St. George,' and a miscellaneous selection performed by a choir of twelve hundred adult singers conducted by Mr. L. C. Venables, supported by an orchestra of about 250 players. Mr. Venables secured a very spirited reading of Elgar's dramatic work. The choir responded with alacrity to his insistent beat, and sang with great vigour in the combat scene. The solos were given by the whole of the soprano choristers with telling effect. Preceding the main work, among other items were Mendelssohn's 'Festgesang,' and Gounod's motet 'By Babylon's wave,' the choristers displaying evidence of careful training and intelligent appreciation of the choral effects aimed at in the various compositions. Altogether this was one of the most successful of the many concerts given by the Association at the Crystal Palace. Mr. H. W. Weston was the organist.

Dr. Coward adjudicated at a choral competition during the afternoon, when, of the three choirs entering, the Mile End Select Choir, conducted by Mr. G. Day Winter, took first place for their rendering of the three chosen part-songs, and also for sight-singing, thus securing the Curwen Challenge Shield for the third time in succession, and the Cup given by the Tonic Sol-fa College for reading at sight.

THE LONDON SUNDAY SCHOOL CHOIR.

The great Orchestra of the Crystal Palace was again thronged on June 16, when the London Sunday School Choir assembled for their annual festival. Since their last gathering the Choir has suffered an irreparable loss in the death of Mr. Jonathan Barnard, a veteran who, with the late Mr. Luther Hinton, founded the London Sunday School Choir in 1871, and managed thirty-six of these festivals, including that of last year. But the Council, animated by Mr. Barnard's spirit and inspired by his memory, have carried on the work with unremitting vigour, keeping well in view the main object of their existence—that of the promotion and improvement of part-singing among Sunday school teachers and scholars.

Mr. William Whiteman, the conductor, had a choir of 3,000 singers under his control, accompanied by a full orchestra. The programme was chosen with a view to the acquisition of broad choral effects rather than of delicate nuances of expression. It opened with Maunder's anthem, based upon the well-known hymn 'O worship the King,' the audience joining in several of the verses. Following this came a group of choruses and anthems of a popular character, among them being 'O great is the depth' from Mendelssohn's 'St. Paul,' for which the conductor had to decline the demand for a repetition, and an unaccompanied anthem, 'Thou wilt keep him in perfect peace' (Lee Williams), which was rendered with excellent feeling and tone-colouring. The second part (secular) of the programme comprised a four-part song, by Dr. Roland Rogers, 'The river floweth strong, my love,' sung very pleasantly and unaccompanied, and Smart's part-song, 'The shepherd's farewell,' in which the Choir displayed clear enunciation allied to thoughtful expression. Purcell's 'Come, if you dare,' brought the performance to a spirited conclusion. The Choir is not a perfectly balanced organization, the sopranos greatly predominating; but their determination to do their best for their cause and their conductor was very gratifying. Mr. Horace G. Holmes was at the organ. The orchestra contributed several numbers, conducted by Mr. Wesley Hammet.

At a choral competition held during the day the Camberwell Choral Society, conducted by Mr. W. J. Hooper, won the Founders' Shield. There were only three entries. Mr. A. L. Cowley was the adjudicator.

The juvenile choir of 4,000 voices made an earlier appearance on the Handel Orchestra on the same occasion. Under the conductorship of Mr. J. Wellard Mathews they sang a varied selection of unison and two-part songs with animation, their chief successes being found in Smart's duet 'The Lord is my Shepherd,' where the altos were very effective, and Stainer's song with actions, 'A soldier's life,' both of which had to be repeated. The programme also included a choral march 'The Army of God' (H. E. Nichol), an arrangement for two voices of the old favourite, 'All among the barley,' and Sir A. C. Mackenzie's patriotic song 'The Empire flag,' the latter declaimed with rousing effect. Mr. P. H. Kessell gave excellent support at the organ.

OXFORD HOUSE CHORAL SOCIETY.

Of the many branches of good work carried on at Oxford House, none lends itself so readily to public demonstration as music, and of this capability advantage is taken annually at the West-end of the town. This aristocratic concert of the season took place at Queen's Hall, on May 27, under the direction of Mr. Cuthbert Kelly. The Choral Society, drawn from residents in East London, is organized by the Oxford House Musical and Dramatic Association, which was formed in 1898 to provide artistic entertainments for the poor of Bethnal Green. Since that date the choral singing has gone from strength to strength, and has arrived at a standard of efficiency equal to that of any other choral body of similar dimensions in London.

The programme contained such exacting works as Bach's 'Praise the Lord, all ye heathen,' for chorus and organ, and Dvorák's *Te Deum* for soprano and bass soli, chorus and orchestra. The solid training of the choir at the hands of Mr. Kelly was fully demonstrated in the Bach chorus, and the alertness required on the part of choralists by Dvorák's *Te Deum* was well in evidence.

The work of the Oxford House Orchestra, whether in accompaniment or in the execution of its solo pieces, *e.g.*, Dvorák's 'Mein Heim' overture and Saint-Saëns's Suite (Op. 49), was deserving of the highest praise. Madame le Mar and Mr. Frederic Austin sang with their usual skill. The Excelsior Boys' Choir performed with commendable precision Morley's 'It was a lover,' and other songs under the direction of Mr. H. C. J. Churchill. Mr. W. H. Harris was the organist. The Bishop of London, in a short speech delivered in the interval, remarked that it has been customary to bring music from the West to enlighten the East. The East is now able to return the compliment and repay the debt. The Queen and Princess Christian honoured the concert and the excellent amateurs of Bethnal Green with their presence.

ITALIAN OPERA AT DRURY LANE.

The success attained by Cave. Castellano's Italian Opera Company, on their first visit to London, not only caused an extension of their season at the Coronet Theatre, but led to an additional series of performances at Drury Lane. Familiar and unfamilar operas of various periods were given, the list including Don Pasquale, Ernani, Dinorah, Elisir d'Amore, Un Ballo in Maschera and La Sonnambula. In the last-mentioned opera, Signora Galvany, a Spanish soprano with a voice of great range and penetrating power, made her first appearance on June 3. Throughout the season the principal artists, Signore Alexina, Monti-Bruner, Gonzaga, and Signori Wals, Mieli, Rossi, Ciccolini, Pompa and Ventura made the best use of their proficiency according to certain standards. Signor Wehils established his ability as a conductor.

London Concerts.

Two welcome and recent reappearances are gladly recorded—Miss Elena Gerhardt and Herr Kubelik. The former, with the invaluable pianoforte accompaniment of Herr Arthur Nikisch, has again charmed many hearers by her beautiful voice and poetic interpretations of various songs. The extra concert given at popular prices by these two great artists at Queen's Hall, on June 15, testified to the esteem in which they are held by those who can appreciate a good thing. At his Orchestral concert—Queen's Hall, June 12—Herr Kubelik had the valuable co-operation of the New Symphony Orchestra, conducted by Mr. Landon Ronald. The distinguished violinist again displayed his brilliant powers as an interpreter of Paganini's music *par excellence;* but in his beautiful phrasing of Mozart's Concerto in D (No. 4), no less than the manner in which he overcame the difficulties of Max Bruch's 'Scottish fantasia,' Herr Kubelik gave proof that his artistic hand, so to speak, has lost none of its cunning during his two years' absence from our concert rooms. The New Symphony Orchestra showed their versatility in the delicacy in which they accompanied the hero of the afternoon, and by their brilliant performance of Dvorák's 'Carnival' overture. How conductor and players revelled in the music!

CHAMBER MUSIC.

Four composers were represented at the concert given at Bechstein Hall, on June 4, by the Société des Concerts Français. Mr. Ricardo Viñes played César Franck's 'Prelude, Chorale and Fugue,' for pianoforte, and was joined by MM. Willaume, Macon and Feuillard in a Quartet in A, by Ernest Chausson. The same players were associated in a Quartet in C, by Gabriel Fauré, whose Elégie for violoncello was performed by M. Feuillard. Songs by Chausson and Duparc were contributed by Madame Hélène M. Luquiens.

The excellent series of concerts given by Miss Grace Sunderland and Mr. Frank Thistleton at Steinway Hall was brought to a close on June 11. The programme provided was one of great interest, inasmuch as it included a Concerto in E minor for two oboes, strings and pianoforte by John Hebden, a contemporary of Handel, a work that had probably not been performed since the composer's time. Other interesting features of the programme were a Sonata for strings and pianoforte by Caldara, compositions for violin and pianoforte by Felice dall'Abaco and Corelli, and a suite for strings by Handel. The concert-givers were assisted by Messrs. Halstead and Goldie (oboes), Woodhouse (violin), Wyand (viola), Ivor James (violoncello), and Hobday (doublebass). Miss Mattie Kay contributed some songs.

A new Quartet in E minor, by Mr. Frank Bridge—a work that obtained honourable mention at the International competition at Bologna in 1906—was produced, on June 16, at Bechstein Hall by the English String Quartet, of which the composer is a member. In spite of passages that seemed

somewhat to lack continuity and coherence of design, the new work was thoroughly satisfying, especially to those who appreciate modern harmonies. The playing of the English Quartet was in thorough sympathy with the style and spirit of the music. The familiar music that made up the remainder of the programme was ably interpreted.

At the concert of the Cathie Quartet at Broadwood's Rooms on June 16, the first performance was given of a new Quartet in E minor by Mr. J. B. McEwen, who is an experienced and able writer of chamber music. The new work evinced thorough musicianship and ready invention. The themes in some cases possessed a distinctly national ring and formed the material for three highly effective movements. The programme included Brahms's Quartet in C minor (Op. 51) and Smetana's Quartet 'Aus meinem Leben,' together with vocal solos executed by Miss Zélie Delsart. The quartet-playing was again distinguished by expression and technical excellence.

The association of four sisters to form a string quartet is as interesting as it is remarkable; but when the standard of their performances is as high as that attained by the four Misses Lucas, the phenomenon is quite exceptional. Trained in London, Prague and Vienna, the Lucas Quartet have so advanced their powers that they challenge comparison with many better known quartet bodies. They gave three concerts at Bechstein Hall on May 21, 24 and 26, and selected their programmes chiefly from familiar works of chamber music, playing throughout with tone and ensemble that were of the highest class. In music written for pianoforte quintet they were joined by M. Richard Epstein.

ROYAL ACADEMY OF MUSIC.

At the Chamber Concert given at Queen's Hall on June 2, several students came forward to represent the interpretative talent nurtured in Tenterden Street. Three movements of Schubert's Octet were played with Miss Elsie Owen as leader and Mr. Hans Wessely as conductor. Three juvenile boy violinists, Stanelli de Groot, John Spink and Willy Davies, played a Concerto for three violins by Vivaldi. Other instrumentalists who took part were Misses Nellie Fulcher, Norah Cordwell and Alma Goatley (pianoforte); Edith Penville (flute); and Audrey Whitaker (violoncello). Miss Olive Turner, Mr. Harry Milner and Mr. Constantine Morris were the vocalists. A pleasing trio for female voices, entitled 'May Wind,' composed by Miss Katherine Eggar, was sung by Misses Alice Baxter, Dora Gascoigne, and Mary Davies.

The following awards have been made:—The Melba prizes (2) (sopranos), Alice Baxter (Nottingham); (contraltos) Janie Blake (London). The Charles Rube prize, for pianoforte quartet playing, to Harper Seed, Evan Williams, Raymond Jeremy, and Henry William Lodge.

The South Hampstead Orchestra gave their twenty-third annual concert at Queen's Hall on June 21, under the able direction of Mrs. Julian Marshall. The programme comprised Dvorák's Symphony in F, which had not recently been heard in London, the Overtures 'Coriolan' (Beethoven) and 'Spring' (Goldmark), and the Vorspiel and Liebestod from 'Tristan und Isolde.' Special interest attached to the appearance of Herr Kreisler as the soloist in Beethoven's Violin concerto, the distinguished violinist also playing pieces by Bach, Couperin and Tartini, accompanied by Mr. Haddon Squire.

Prodigy after prodigy steps into the arena—they come, they go. Some few are destined to become great artists, but more are likely to merge into the great unknown on arriving at adolescence. The latest heaven-born genius is Irenè Enéri Gorainoff, aged eleven, a pianist. At Bechstein Hall, on May 26, this child played Handel's D minor Variations, a Scarlatti-Tausig Capriccio in E minor, two of the 'forty-eight' Preludes and Fugues of Bach, and works by Schubert and Chopin. If she had played out of sight of the audience, few would have imagined they were listening to a juvenile performer. It is in the maturity of her style and the few traces of extreme youth revealed by her playing that little Miss Gorainoff gives the best promise of developing into an artist as well as a virtuoso. That she will fully earn the latter title is almost a matter of certainty, so advanced are her present technical powers. Promising talent as a composer was also displayed as further evidence of her musicianship.

The Folk-song Quartet gave a concert at Æolian Hall on May 24, including in their programme Brahms's 'Zigeuner Lieder' (Op. 103) and a number of folk-songs of various countries, arranged in many cases by Mr. Percy Godfrey. Dr. Walford Davies's ingenious cumulative quartet 'A kid, a kid,' and his second set of Nursery rhymes were also sung. The individual capacity and perfect understanding of the Folk-song Quartet again lent great value to their efforts in this form of singing—a form whose true capabilities are much neglected. The instrumental part of the programme was supplied by Miss Marian Collier as pianist and Mr. Hans Wessely as violinist.

Although a historical scheme was offered as an explanation of the choice of music made by Mr. Frederick Dawson for his recital at St. James's Hall on June 10, there was little in the nature of the programme that called for special explanation. Compositions of various styles and periods, including such familiar numbers as Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in C minor (Op. 111), Schumann's 'Carnaval' and Etudes by Chopin were performed. Less familiar was a harpsichord work by Daquin (1694-1772). The playing of Mr. Dawson again showed the brilliance and versatility that place him in the front rank of English pianists.

At the vocal recital given by Mr. Julien Henry at Bechstein Hall on June 9, a new cycle of five songs by Mr. S. Coleridge-Taylor supplied the chief interest. They brought into strong light the composer's gift of melodic invention and the artistic distinction with which he is able to clothe his work. Their effect was enhanced by the excellence of Mr. Julien Henry's interpretations. His temperamental style and skilful vocal methods gave character to his singing throughout the recital. Mr. Henry was assisted by Miss Edith Evans (soprano), Mr. Charles Barré (violinist) and Mr. F. W. Holloway (accompanist).

Mr. Theodore Byard gave his third subscription concert at Bechstein Hall on June 10. His own contributions to the programme consisted mainly of French songs, old and new, of which the compositions of M. Ropartz, a member of the modern school, were the most interesting. Mr. Byard again made full use of his vocal gifts and expressive powers, to the great satisfaction of the audience. He was assisted by the admirable Sevcik Quartet, who were heard in a melodious and straightforward Quartet in E minor by Mr. John Powell.

On June 2 the combined forces of the Novello Choir and the Ealing Philharmonic Society, augmented by members of the Croydon Choral Society, gave a concert at the Royal Horticultural Hall, Westminster. The first complete performance in London of Mr. S. Coleridge-Taylor's 'Bon-bon' Suite was given under the composer's direction. The volume of tone produced by the combined choirs, who numbered about 200 voices, was full and refined, and by virtue of close acquaintance with the work and attention to details of expression, they gave a perfectly adequate reading that took full account of and gave full effect to the many changes of mood and style that occur in the Suite. The baritone solo part was sung with convincing fervour by Mr. Julien Henry. Under the direction of

Dr. McNaught the choir also performed Elgar's 'The banner of St. George,' in which their capabilities for dramatic expression and climax were displayed; the small soprano solo part was entrusted to Miss Clara Butterworth. The vividness of the orchestration of both works was realised in the playing of the Ealing Philharmonic Society's body of instrumentalists, strengthened by professional support. The orchestra were also heard separately in Edward German's 'Richard III.' overture, and the overture to 'Figaro,' under their own conductor, Mr. E. Victor Williams. Both soloists contributed short songs; those of Mr. Henry were Edward German's 'Rolling down to Rio,' and Coleridge-Taylor's 'Elëanore,' and those of Miss Butterworth included Sir Edward Elgar's 'Pleading,' and Ernest Newton's 'Love's echo.' The enjoyment of the audience was evident throughout the concert.

At the City of London College, on June 3, the choir, conducted by Mr. W. G. Rothery, gave a careful rendering of Sterndale Bennett's cantata 'The May Queen,' followed by a miscellaneous selection which included Bishop's glee 'The chough and crow' and 'The song of the Vikings' (Faning). The soloists were Miss Emily Shepherd, Miss Dorothy Hayward, Mr. Henry Plevy and Mr. George Stubbs. Miss Gertrude Smith and Mr. Russell Bonner accompanied at the pianoforte. A small but efficient band, led by Miss Maude Swepstone, contributed to the success of the evening's music.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the summer term took place on May-day in the Assembly Room of the Town Hall, when Dr. Brodsky and his colleagues gave a capital chamber concert—Tchaikovsky's String quartet in D (Op. 11), Beethoven's in A minor (Op. 132), and other works.

On May 20, in the Town Hall, and under the auspices of the Musical Club, an excellent concert, chiefly orchestral, was given under Dr. Allen's direction. The concert appropriately opened with Mendelssohn's *Notturno* and *Scherzo* from 'A Midsummer Night's Dream,' followed by Mr. Donald Tovey's Pianoforte concerto in A (Op. 15), the composer brilliantly playing the solo part. Mozart's G minor Symphony was also well rendered. The only choral number was Dr. Walker's new work, 'Ode to a nightingale,' sung by a small chorus selected from the Bach Choir, with Mr. Campbell McInnes as baritone soloist. This is not by any means an easy work, and more rehearsal was evidently necessary; however, for a first performance, it went fairly well, and at the conclusion of the 'Ode' Dr. Walker was called upon to bow his acknowledgments. The most important of the 'Eights-week' concerts began with Balliol, on May 23, with the Hans Wessely Quartet and Mr. Draper (clarinet). The two items were two clarinet quintets—Mozart in A, and Brahms in B minor. On May 25, Exeter gave a very pleasant concert, consisting mainly of songs and part-songs. Amongst the former I may mention 'Amarilli,' by Caccini (1546-1614), beautifully sung by Signorina Trentini, and amongst the latter an excellent rendering by the choir of Stanford's 'Diaphenia.' The next evening Keble gave the best concert of the 'Eights.' Here a full orchestra, happy under the baton of Mr. H. G. Ley—the indefatigable organ-scholar, and newly appointed organist of Christ Church—played Schubert's B minor Symphony, Beethoven's 'Leonora' Overture No. 3, and Mendelssohn's Violin concerto with Signor Simonetti as the soloist. The part-songs—chiefly by Mendelssohn—contributed by the Vocal Society, were tastefully rendered. On May 28, Queen's gave the last concert of the 'Eights.' Here, as at Exeter, there was unfortunately no orchestra. The chief choral pieces were Mendelssohn's 'Sons of Art,' and Garrett's 'Hope' vocal waltzes. Among the songs we may specially mention Brahms's 'Acht Zigeunerlieder' (Op. 103), which were given in charming style by Mr. Campbell McInnes.

On the following day, May 29, in the Assembly Room of the Town Hall, Miss N. Chaplin and her artistic company gave afternoon and evening performances of ancient music and dances. The programme included such delightfully rare specimens for the harpischord as 'Pavan and Galiardo' (The Earle of Salisbury), by Byrde; 'The Queen's command' from the 'Parthenia,' and 'Le Coucou,' by Claude Daquin, also a lovely Violoncello sonata by Henry Eccles. Amongst the songs that were in the programme mention must be made of 'Time stands still,' by John Dowland, and 'Cuckoo, our joyful rover,' by an unknown composer. Following this feast of good things came a number of old-world dances—'Dargason,' 'Bourée,' 'Lilt,' 'Tarantelle' and 'Trenchmore'—all given with infinite grace and charm.

On June 17, before an appreciative audience in the Sheldonian Theatre, the Professor of Music, Sir Walter Parratt, gave his terminal lecture, the subject being 'Three centuries of song,' from about 1603 to the present time. Sir Walter discoursed pleasantly upon the chief characteristics of a number of English composers of various dates, among whom were John Dowland, Henry Lawes (Milton's friend), Henry Purcell, Sterndale Bennett, Sullivan, and Parry, laying especial stress upon the good influence exercised by Sterndale Bennett upon song writing in this country, after he returned from his studies in Germany. A number of songs illustrating the lecture were excellently sung by Miss Gladys Honey, the accompaniments on the pianoforte being played by Dr. Allen, the oldest song being 'Say, love, if ever thou didst find,' by John Dowland, and the most modern 'When the sun was going down,' by Sir Hubert Parry, which, by the bye, was performed from the proof-sheets.

Foreign Notes.

AIX-LA-CHAPELLE.

The Lower Rhine Festival, under the conductorship of Professor Schwickerath, took place on May 30 and June 1. Among the works performed were Haydn's 'Seasons' and Bach's motet 'Fürchte dich nicht.' The most important modern compositions were Max Schillings's opera 'Moloch' (conducted by the composer), the 'Symphonia domestica,' and other works by Richard Strauss, who, besides conducting his own music, directed the performance of Liszt's symphonic poem 'Tasso,' 'Lamento e Trionfo.' The vocalists were Fräulein Engell, Messrs. Heinemann and Ludwig Hess. Franz von Vecsey, the solo violinist, played Beethoven's Violin concerto.

BERLIN.

Goldmark's opera 'The Winter's tale' was given, on May 17, for the first time in Berlin, at the Royal Opera House, but without much success. For the opening of the summer season at Kroll's New Opera Theatre (under the direction of Hermann Gura), Wagner's 'Flying Dutchman' had been chosen, and a most successful performance was secured, Anton van Rooy taking the title-part and Ernst Kraus the part of Erik. ——Under the auspices of the Berliner Tonkünstlerverein, a chamber-music concert, consisting of works by Professor Henri Marteau, was given at the Königliche Hochschule für Musik, when a new quintet for clarinet and strings was played for the first time in Berlin by the composer and Messrs. Birkigt, von Laar, Piening, and Schubert, the last-named playing the clarinet part.

BONN.

The ninth Beethoven-Haus chamber-music festival took place on May 16-20. It was mainly a Beethoven festival, as two days were devoted solely to works by the great master. Particular interest attached to the first performance of two movements (*adagio* and *allegro*) of an unpublished quintet for oboe, three horns and bassoon, probably written by Beethoven during his youthful period at Bonn. In addition to compositions by Beethoven, works by Schubert, Schumann, Mendelssohn and Brahms were heard. The artists taking part in the performances were the Halir, Rosé Klingler, and Petri quartets; the pianist, M. Eduard Risler, who gave a superb rendering of Beethoven's great Hammerklavier Sonata (Op. 106), and Professor Klengel (violoncello). The singers were Herr Ludwig Hess and Madame Noordewier-Reddingius.

DARMSTADT.

On June 7, 8, 9, an interesting and successful Chamber Music Festival was held under the patronage of the Grand Duke of Hesse. On the first day, various classical works were performed. The second evening concert was devoted to compositions by Saint-Saëns, while the third day brought forward a Rhapsody for pianoforte, violin and violoncello, by Paul Juon, a String quintet by Hans Herrmann, Max Reger's Sonata for clarinet and pianoforte, and Passacaglia and Fugue for two pianofortes, also Pianoforte pieces and songs by the English composer Cyril Scott. The composers played the pianoforte parts of their respective works.

DORTMUND.

The ninth Westphalian musical festival, which was held on May 23 and 24, took the form of an imposing homage to Beethoven. The master's two greatest works, the Missa solemnis and the ninth Symphony, were among the works performed, under the conductorship of Professor Janssen. Among the solo performers was Mr. Frederick Lamond, the Scots pianist, who played the G major Concerto.

DRESDEN.

At the Royal Opera House a new comic opera, entitled 'Else Klapperzehen,' by Herrmann W. von Waltershausen, has been produced. Mainly due to the excellent performance by the leading artists of the institution, it achieved a friendly *succes d'éstime*. The last concert of the Tonkünstlerverein was devoted to lesser-known works by Haydn, and proved to be specially interesting by reason of the first performance, by Herr Rudolf Bärtig, of the first of the two newly discovered Violin concertos by the master. The second movement (*adagio*) is particularly beautiful.——On May 6, Mozart's opera, 'Così fan tutte,' was performed at the Royal Opera, in a new version. Instead of the original weak text by da Ponte, Calderon's comedy, 'Dame Kobold,' had been adapted as a new libretto by Herr Carl Scheidemantel, the well-known baritone of the Opera. This experiment has not, however, been altogether happy, owing to the adapter's lack of reverence for Mozart's intentions. For example, the secco recitatives were replaced by spoken dialogue, the order of several numbers was altered, a quartet was turned into a duet, and so on. Notwithstanding these alterations the opera was very well received, owing to the inherent beauty of the music itself and the fine performance given under the direction of Hofrath von Schuch.

FRANKFORT.

The German Male Choir competition for the Emperor's prize took place on May 19-22, in the presence of the Emperor and his family, and inaugurated the newly-finished Festhalle, which accommodates 18,000 people. Thirty-four choirs from different parts of Germany competed. The works chosen for competition were 'Rheinsage,' by A. von Othegraven—for the study of which six weeks were allowed—'Jung Volker,' by Julius Röntgen—termed the 'Stundenchor,' as one hour was allowed for its study at the competition itself—and a piece chosen by the competing choir. The Emperor's prize was awarded to the Kölner Männergesangverein.

MAYENCE.

At the musical festival organized by the Kaiserin-Friedrich Stiftung, on May 17 and 18, Handel's oratorio 'Samson' was performed on the first day. Berlioz's seldom performed dramatic Symphony 'Romeo and Juliet' was given on the following day, and the festival concluded with a fine performance of Bach's 'Magnificat.'

MIDDLEBURGH.

In connection with the seventy-fifth anniversary of the foundation of the choir 'Tot Oefening en Uitspanning,' two festival concerts were held on May 26 and 27. Verdi's Requiem and Mendelssohn's 114th Psalm for eight-part choir were among the works performed.

MILAN.

At the last concert given by the society 'Le Decem,' a new composition by Theodore Dubois was played for the first time. It is a double string quintet, a most unusual combination which is said to have proved very successful.

NAPLES.

In the San Carlo Theatre the recently finished oratorio 'The Institution of the Holy Communion,' by Dr. P. Hartmann an der Lahn Hochbrunn, was performed for the first time, and with so much success that the work was repeated four times within a very short period.

NEW YORK.

On May 5 was given the first performance in America of the oratorio 'The seven words' (Die sieben Worte), by Dr. P. Hartmann an der Lahn Hochbrunn. The work, which was enthusiastically received, was sung by a choir from Chicago, consisting exclusively of boys and men; the effect produced by the particular timbre of the soprano voices of the boys was well in keeping with the religious atmosphere of the composition.

PARIS.

Mozart's opera 'The Magic flute' has been very successfully revived at the Opéra Comique after a rest of ten years.——The Imperial Russian Opera and Ballet Company have been giving most interesting representations of their national répertoire at the Châtelet Theatre. Among the operas performed were Rimsky-Korsakoff's 'Ivan the Terrible,' and Moussorgsky's 'Boris Godounoff.' There was also given the ballet 'Le Festin,' with music by Glinka, Rimsky-Korsakoff, Tchaikovsky, and Glazounoff. Several interesting new works have also been heard at the concerts, such as Busoni's Pianoforte concerto (with chorus), and Mahler's first Symphony.——At the interesting chamber music concerts given by the Lejeune Quartet, Max Reger's Trio for strings, and Hugo Wolf's Quartet were successfully introduced to the Parisian public.——At her last song recital, Madame Jeanne Raunay sang for the first time some new songs by Paderewski and Gabriel Fauré, accompanied by the composers.

ROME.

The last two Symphony concerts given by the Academia Caecilia were conducted by Herr Willem Mengelberg, from Amsterdam, who secured very impressive performances of Brahms's C minor and Beethoven's ninth symphonies, in addition to the 'Good Friday' music from 'Parsifal,' and other works by Wagner.

STUTTGART.

The forty-fifth musical festival (Tonkünslerfest) organized by the Allgemeiner Deutscher Musikverein, took place on June 2–6. Two of the concerts were devoted to chamber music and one to orchestral music; three operas were also performed. The most important new works were a Quintet for pianoforte and strings, by Hans Pfitzner, a Sonata eroica by Waldemar von Baussern, Paul Scheinpflug's overture to a Shakespeare comedy, Ernst Boehe's Symphonic epilogue to a tragedy, and a Symphony in B minor by Fritz Volbach. The operas performed were Vogl's 'Maja,' Pierre Maurice's 'Misé Brun,' and 'Prinzessin Bambolla,' by Walter Braunfels.

The Sydney Symphony Orchestra has just issued the prospectus of its second season, which indicates that there is an increasing appreciation of orchestral music in that great Colonial city During last season five concerts were given, under the conductorship of Mr. W. Arundel Orchard, and in order to inaugurate the work successfully, the instrumentalists gave their services gratuitously. This season four concerts are announced, the first of which was to take place on June 24, under the same conductor, and the remaining concerts are to be conducted by Mr. G. W. Marshall-Hall, Herr Gustave Slapoffski and Mr. Joseph Bradley. The programmes will include Beethoven's Symphonies (No. 4 in B flat and No. 5 in C minor), Schubert's 'Unfinished' and Elgar's Symphony, to be given here for the first time. Other works to be given for the first time are Strauss's 'Till Eulenspiegel,' Humperdinck's 'Moorish Rhapsodie,' and Landon Ronald's 'Lament of Shah Jehan.' The Society is fortunate in possessing an honorary secretary (Mr. W. J. Curtis) who is full of enthusiasm and energy, and it is hoped that the season will meet with the success it deserves.

According to the *Bath Chronicle*, the past season at the old-established Pump Room concerts at Bath has been noteworthy from more than one point of view. Mr. Heymann, the able conductor of the Orchestra, has added two new symphonies, Brahms in C and Kalinnikoff in G minor, to the extensive répertoire of the Pump Room Orchestra; Mr. Edward German has conducted a concert entirely devoted to his compositions; and many singers and players of distinction have appeared. When Mr. Heymann was appointed musical director seventeen years ago, the Corporation only spent about £13 or £14 on vocalists during the entire season; the present expenditure in that direction is £300. The orchestra in those days cost £900 a year; the present annual charge is £2,160. Moreover, the artistic standard of the concerts has been continually raised during Mr. Heymann's tenure of office, and he hopes to place the concerts on a still higher level. Next season he proposes once more to play the whole of Beethoven's and Tchaikovsky's symphonies in chronological order; also the four symphonies of Brahms, the last two of which will be heard in Bath for the first time.

'The York Pageant Music' (York: Banks & Son) is a volume containing the complete music to be sung at the York Pageant to be held from July 26 to 31. The words have been chiefly written by Mr. James Rhoades and, with one exception, Purcell's 'In these delightful pleasant groves,' the music is from the pen of Mr. T. Tertius Noble, Master of the Music and Organist of York Minster. Of the sixteen numbers contained in the book, seven are narrative choruses; the other vocal pieces are respectively entitled 'Ballad of St. Hilda,' 'Lyke-Wake dirge,' 'Song of defiance,' and 'Triumph song of York.' The instrumental numbers are a Roman dance, a Morris dance, a Children's dance, and a March, all of which will doubtless prove effective in musically illustrating what promises to be one of the most effective pageants of the year.

Intending visitors to Munich during the month of August and the first week in September may be glad to have their attention drawn to an interesting series of symphony performances to be given under the direction of Herr Ferdinand Löwe. On the days when there will be no representations of the Wagner or Mozart operas there will be played all the Symphonies (except the ninth) of Beethoven; the four Symphonies of Brahms; and the third, fourth, seventh and eighth Symphonies of Bruckner. These symphonic performances will be further enriched by performances of other orchestral works by Brahms.

A complimentary orchestral concert to Mr. S. Coleridge-Taylor was given on May 22 at the Public Hall, Croydon, by the String Players' Club (Croydon), of which organization he is the much-esteemed conductor. This excellent body of string performers was augmented by a full complement of players, selected mainly from the New Symphony Orchestra, on wind and percussion instruments. The programme comprised works by Smetana, Dvorák, Glinka, Sibelius, and Coleridge-Taylor. The last-named was represented by a brilliant excerpt from the incidental music to 'Faust,' and by his 'Variations on an African Theme.' The soloists were Miss Meggie (pianoforte) and Mr. Julian Thomas (vocalist).

Miss Lilian Goldsack gave a concert at St. Luke's Hall, Wandsworth Common, on May 25, when she was assisted by Miss Gladys Goldsack, Miss Clara Robson, Mr. Charles Saunders, and Mr. E. A. Stroud, vocalists, and Master Greville Cooke, pianist. The St. Luke's Ladies' Choir displayed signs of careful training in Smart's 'Queen of the night' and an Empire song, 'Red, white, and blue,' by the concert-giver, and the amateur orchestra gave a capable rendering of a movement from Schubert's 'Unfinished' Symphony, the overture to 'William Tell,' and Elgar's March in G.

Mr. Hermann Klein has arrived in England from New York, and we understand that he intends permanently to reside in London and resume his professional engagements as a teacher of singing.

The governing body of the Battersea Polytechnic have appointed Dr. A. Madeley Richardson head of the music department, in succession to the late Mr. J. P. Attwater.

King's College Chapel, Cambridge, was again the scene of an impressive musical celebration on June 15, when Elgar's 'Dream of Gerontius' was performed under the direction of Dr. A. H. Mann. Throughout the entire performance it was evident that the organist of King's had thrown his whole-hearted interest, enthusiasm, and care into the preparation of the work, and the result was a very devotional and sympathetic rendering of Elgar's music. The London Symphony Orchestra played the accompaniments beautifully, and the solos were no less beautifully sung by Miss Phyllis Lett, Mr. Webster Millar, and Mr. Francis Harford.

A Brahms festival is announced to take place at Munich from September 10 to 14. The choral works to be performed include the Requiem, Song of Destiny (Schicksalslied), Triumphlied, Rhapsodie, Fest und Gedenksprüche, Gesang der Parzen, &c., while the instrumental portion of the programmes will consist of the four Symphonies, the Haydn Variations, the Violin concerto, and some chamber music—truly a feast of good things for those whose holiday leads them to the Bavarian capital.

Miss Nellie Chaplin gave her interesting and unique performance of ancient dances and music at the Theatre in the Royal Albert Hall on June 22. The programme included a Pavane of the 16th Century, an Allemande by Robert Johnson, and some old English dances, all of which were performed in a refined and artistic manner. Miss Chaplin played, as usual, some interesting and quaint solos on the harpsichord.

The festival performances at Bayreuth this year will be given from July 22 to August 20. There will be five representations of 'Lohengrin' (July 22, and August 1, 5, 12 and 19), two of the 'Ring' (July 25 and 28, August 14 and 17), and seven of 'Parsifal' (July 23 and 31, August 4, 7, 8, 11 and 20). The conductors will be Dr. Hans Richter, Dr. Karl Muck, Herr Michael Balling and Herr Siegfried Wagner.

The old-established music business of Messrs. Dale, Forty & Co., of Cheltenham, Birmingham, Cardiff, and other towns, has been turned into a private limited liability company, with a capital of £100,000. The board of directors will consist of the present partners in the firm—Mr. H. J. Dale, Mr. F. Forty, Mr. A. Arthur Dale, and Mr. G. C. Forty—who will hold all the shares.

The performances of Italian Opera at Terry's Theatre by a company of young people under sixteen years of age, entitled the City of Rome Children's Opera Company, was certainly a novel experiment, and may be recorded as distinctly successful, the juvenile artists entering into their respective parts with spirit and ability, both vocally and histrionically. The series was commenced on June 22, with 'Lucia di Lammermoor.'

Dr. Charles Harriss, who attended the Haydn Celebration at Vienna as the officially appointed delegate from the Dominion of Canada, sailed for Cape Town on June 19 in order to take part in the Municipal Musical Festival, at which he will conduct his Choric Idyl 'Pan' During his stay in Cape Town, Dr. Harriss will be the guest of the city.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AMBLESIDE. — The Ambleside Festival Choir gave a concert in the Assembly Rooms on June 1, when the chief features of the programme were Mendelssohn's 'Athalie' and Bridge's cantata 'The frogs and the ox,' the latter sung by the juvenile choir. The music throughout was most carefully rendered, under the direction of Mr. W. Rawling, the solos in 'Athalie' being taken by Mrs. Elles, Miss Todd, Miss Dawes and Mrs. Yates. The children in 'The frogs and the ox' delighted the audience. The orchestra also acquitted themselves satisfactorily. Mrs. Kemble assisted at the pianoforte and Mr. W. Holmes at the harmonium.

DURBAN (Natal, S.A.).—The Musical Association opened its 1909 season on April 24 with an orchestral concert. The first part of the programme consisted of selections from the compositions of Mendelssohn, and included the 'Hebrides' overture, and the Violin concerto, with Mr. L. Mancini as soloist. The chief numbers in the second part were Tchaikovsky's fifth Symphony (first movement), Moszkowski's 'Krakowiak,' and Rubinstein's 'Hochzeitzug.' Mr. J. Frank Proudman, Musical Director to the Corporation and Borough Organist, conducted.

FAREHAM (Hants).—An interesting programme of English folk-songs and morris dances (in costume) was given by the Fareham Folk-Music Society, on June 10, in the grounds of Blackbrook House, by kind permission of Lady Parker, under the direction of Mr. E. Stanley-Jones.

FLECKNEY.—The Fleckney and District Choral Society gave a performance of Mendelssohn's 'St. Paul' in the National Schools on May 22. Considering the recent formation of the Society, the singing of the choir was spirited and distinctly promising, and reflected much credit on their training by the conductor, Mr. R. Iliffe. The orchestra, led by Mr. A. J. Freeland, also rendered capable service.

THEYDON BOIS.—The Choral Society gave a performance of Bridge's 'The Inchcape Rock' and Macfarren's 'May-day' on May 26, under the conductorship of Mr. Stacey B. King. In these works the choir sang with spirit, and were well supported by a string orchestra, led by Mr. W. H. Broxup. The solo vocalists were Madame Windsor Locke, who sang with much charm, and Mr. Frederick Addison. Mr. Herbert Welton and Mr. King were the accompanists.

WINDSOR (Ontario).—The Windsor and Walkerville Choral Society gave an excellent performance of Mendelssohn's oratorio 'Elijah' on May 6. The choir of 150 voices displayed remarkable dramatic power, notably in the 'Baal' choruses, and had the assistance of a very efficient professional orchestra, led by Professor W. Yunck. The principal solo vocalists, Miss Alice Calder Leonard, Mrs. Charles A. Parker, Mr. Clyde A. Nichols, and Mr. Charles M. Clohecy, were also excellent. Much credit is due to the conductor, Mr. H. Whorlow Bull, for the success which attended the performance.

Answers to Correspondents.

F.—(1) The Mozart Rondo for pianoforte, violin, and violoncello, mentioned in our last issue (p. 389), is probably from the Trio in D (Köchel, *Anhang*, 52a), and the same composer's Sonatina for pianoforte, two violins, and bass (referred to on p. 403) is Köchel 336. The latter can be obtained from Messrs. Novello. Notice the similarity of the opening phrase with that of 'God save the King.' (2) There is no Minuet in the autograph score of Handel's 'Messiah.' The statement that he did compose a Minuet as a third movement of the overture was made thirty-eight years ago, when the late Mr. T. E. Jones, organist of Canterbury Cathedral, claimed to have a copy of the music. He said that Christopher Smith, Handel's amanuensis, gave a transcript of the Minuet to his friend, Richard Langdon, organist of Exeter Cathedral; that his (Jones's) master, Highmore Skeats, was an articled pupil of Langdon's, and that Jones (in or about the year 1821) made his copy from Langdon's book. So the story goes; but in the absence of conclusive evidence, little reliance can be placed upon this traditional evidence. Rockstro states that a MS. of the Minuet, said to be autograph, was for many years in the possession of the Rev. William Gostling, minor canon of Canterbury, and son of the Rev. John Gostling, sub-dean of St. Paul's, the celebrated bass singer.

S. W.—The authoress of the novel 'Charles Auchester' was Miss Elizabeth Sara Sheppard, the daughter of a clergyman. She was born at Blackheath, and died, unmarried, at Brixton, March 13, 1862, aged thirty-two years. A friend of Miss Sheppard's records that she studied Hebrew and Greek; and she was a Latin scholar. She taught Latin, together with the theory and practice of music, and she used to extemporize for hours together on the organ. She wrote 'Charles Auchester' at the age of sixteen. It was published in 1853 and dedicated to Disraeli, who, in return for the compliment, went so far as to say: 'No greater book will ever be written upon music, and it will one day be recognized as the imaginative classic of that divine art'! The characters include Seraphael (Mendelssohn), Charles Auchester (Joachim), Starwood Burney (Sterndale Bennett), and Clara Bennette (Jenny Lind). The statement sometimes made that Lady Eastlake was the authoress of the novel is erroneous.

SYLVIA.—(1) For operettas or cantatas of a similar difficulty to 'Round the fair world' (Roeckel), which could be performed by a choir of school-girls, numbering from thirty to forty, try Roeckel, 'The hours'; Jacoby, 'Cinderella'; Somervell, 'Princess Zara'; Hathaway, 'Jack Horner's ride,' and Rathbone, 'Vogelweid.' (2) For some attractive pianoforte pieces of about the same difficulty as Rachmaninoff's Prelude in C sharp minor, and Raff's 'La Fileuse,' see Arensky, Prelude in F minor (Op. 42, No. 1), Romance in A flat (Op. 42, No. 2), and Etude in F (Op. 42, No. 3); Coleridge-Taylor, Four characteristic waltzes; Cowen, 'Trois Morceaux'; Elgar, 'Serenade Mauresque' and 'Mazurka'; Hofmann, 'From golden days' (Op. 34); Mendelssohn, 'Perpetuum mobile' (Op. 119); Rubinstein, 'Souvenir de Dresden,' and Six Morceaux (Op. 118); Esipoff, Six pieces, (Op. 8), and Strelezki, Eight pieces (Op. 8).

P. J. C.—The following are some names and addresses of 'bandmasters of really high-class Paris bands': M. Pointel, Agence Symphonique et Artistique, 9, Rue Faubourg-Montmartre; M. Alex. Fiocre, Directeur de Le Pétroue, 9, Rue de la Pépinière; MM. Bordelay, Office Central des Concerts, 51, Rue Faubourg Saint-Martin; M. Jean Buffières, Directeur de l'Union Artistique, 10, Rue Cadet; M. Felix de Kémel et Cie., 2, Rue Albouy.

J. L. S.—For humorous or sentimental part-songs, suitable for a small village choral society 'of limited capacity,' we suggest the following: Hamilton Clarke, 'To the audience'; Romer, 'Where are you going to, my pretty maid?'; 'Early one morning,' arranged by Dunhill; Trühn, 'The three chafers'; Abt, 'Thuringian volkslied'; Werner, 'The two roses'; 'Allan Water,' 'Annie Laurie,' both arranged by Elliot Button.

S. S.—We regret that we cannot say if there is any other organ in existence similar to that in St. James's Church, Bermondsey, with a keyboard at the side of the instrument whereby a *second performer*—not the player at the keyboards—can play the pedal part with his hands. We should indeed be sorry if, in any proposed renovation of the instrument, so interesting a relic of the past should suffer destruction.

DEVA.—The choristers of St. Paul's Cathedral will take their holidays this year between July 19 and August 22; at Westminster Abbey, about August 16 to September 18. The weekly service lists of the above churches are not published in any newspaper, only the music sung on Sundays, but the complete lists are always exhibited in the buildings throughout the week.

OBOE.—Yes, most assuredly you can obtain a diploma for proficiency in playing the oboe by passing the examination for the Licentiateship of the Royal Academy of Music, or that of the Associateship of the Royal College of Music; moreover, you need not necessarily be a student at either institution in order to enter for those respective examinations.

ALPHA.—For cantatas similar to Cowen's 'Rose maiden,' try the same composer's 'St. John's eve,' Sterndale Bennett's 'May queen,' Gade's 'Erl king's daughter,' and Van Bree's 'St. Cecilia's day.' See also Messrs. Novello's classified list of 100 popular cantatas, which may be obtained gratis and post-free, upon application.

BEETHOVEN.—In all probability your difficulty is the result of extreme nervousness. Practice and determination should, in course of time, work wonders in obtaining that facility in your playing which at present you lack and lament. Are you under a good teacher? So much depends upon the help you would or ought to get in that direction.

ALTO.—The following are some 'anthems with good solos, suitable for a male alto': Elvey, 'Unto Thee have I cried'; Walmisley, 'Hear, O Thou Shepherd'; Longhurst, 'O come, and behold the works of the Lord'; Chadwick, 'Saviour, again to Thy dear name'; Mendelssohn, 'Lord, how long?'; and Greene, 'Acquaint thyself with God.'

PURE GEM.—We regret that it is quite beyond our province and capability to value violins. The best advice we can give you is to send your instrument to Messrs. W. E. Hill & Sons, 140, New Bond Street, W., who, in return for a fee, will give you trustworthy advice as to its pecuniary worth.

H. P.—The London Academy of Music, Princes Street, Oxford Street, has two rooms that are available for organ practice. One contains a Bevington instrument, and in the other is a Casson Positive organ, but with two consoles, one of which is suitable for practice as on an ordinary organ.

W. M.—We have not the pleasure of knowing a voice-trainer—not even a voice-strainer—in London who adopts the 'clicking' method. Such an one would naturally be a clicker, a term usually applied to one who cuts up leather for the uppers and soles of boots and shoes.

HADLOW.—The following duets for the organ are suggested: Merkel, Sonata (Op. 30); Löffler, Fantasia, Prayer, Fugue; Renner, Postludium; Volkmar, Festintrade; Wolfrum, Choral and Fugue; Mendelssohn, Happy and blest are they (St. Paul), arranged by Stone.

ARCO.—(1) Yes, Dvorák's 'New World' Symphony is published in a pianoforte arrangement, price, complete, 8*s.* net., the *Largo* only, 2*s.* net. (2) The *Andante* movement to which you refer is in Haydn's 'L'Imperiale' Symphony (in D).

PEDAL.—Have you tried Franklin Taylor's collection of pianoforte studies? They are issued in two forms: 'Progressive Studies' (53 books), and 'Selected Studies' (2 sets of 4 books each). The price is one shilling each book.

CHORD.—Any good teacher would finger the accompaniment to a song for you; the fee would probably depend upon the length of the song and the status of the lady or gentleman who did the work.

N. K. W.—The pianist you name certainly appeared in London during the month of May, 1908; but we are unable to say if that was his last appearance in this country.

H. H.—The Angelus piece, for violoncello, bass, and pianoforte, by Molbe, mentioned on p. 403 of our last issue, can be obtained from Messrs. Novello.

COB-PRESTON.—We are afraid your song-books are not of any intrinsic value. Are the title-pages among those that are missing?

V. S.—See 'Songs from Shakespeare: the earliest known settings,' edited by Sir Frederick Bridge (Novello).

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FRIDAY, JULY 23,

(FIRST POST).

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Anthem for Harvest: 'It is a good thing to give thanks.' By Thomas Adams ... 457

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7. Smiles about thy lips are straying—Bitteres zu sagen denkst du.
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This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with* REVIEW, *Price* 1½*d.*

The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 12.

THE NATIONAL EISTEDDFOD.

ROYAL ALBERT HALL, LONDON. JUNE 15 TO 18.

IT was a bold enterprise to hold the great Welsh National Eisteddfod away from a population out of whose instincts and yearnings it has developed. In Wales the "National" draws the working-classes literally by tens of thousands. They seem to revel in its rough-and-tumble, its equality and familiarity, its astonishing variety, its occasional thrills of emotion, and they cheerfully give up a day's pay and incur expense in order to indulge their gregarious passion. But in London there is practically no such class sufficiently interested, and the event has to look to the support of the "respectable" classes. This being so, the London committee may be congratulated on doing so well as to cover their great expenses. The audiences were never so large as "National" audiences usually are, but they sometimes numbered about 5,000 persons.

The Royal Albert Hall is not an ideal venue for musical display, but at least it is as good as the average Eisteddfod pavilion. Only the choral performances were fully effective. The musical tests selected for this occasion were probably the most searching that have ever been required at an Eisteddfod. In the chief choral class most of the choirs that appeared demonstrated their inability to sing adequately the Bach chorus set down. One choir, the winner (Carnarvon), certainly lived up to its necessities. It was evident that most of the Welsh choirs needed a closer study of choral technique. This necessity was again obvious in the male-voice class. Here the supreme test was Elgar's setting of Bret Harte's "The Reveille," in which the expression is intense, thrilling, and deeply moving, and the tonal difficulties exceptionally great. As will be seen from the criticism given below, it was gratifying that one or two choirs came so near to a realization of its import. Perhaps the most perfect choral-singing heard throughout the week was that of the Southport Choir in the second choral, and that of the Gitana Birkenhead Choir, Mrs. Bourne's Barrow Choir, and Mrs. Mary Layton's London Choir in the female-voice class.

The solo-singing produced some remarkable results. There were a great number of competitors. These were brought down by careful preliminary hearings to two or three in each class. In choosing the best for the final trial, the judges had to face the fact that the singers who impressed them most were not necessarily the best fitted to sing in the vast area of the Albert Hall. Yet it would not have done to have allowed this consideration to govern the choice. Hence, no doubt, some of the chosen disappointed the audience. But, on the other hand, some gave them great pleasure because they sang so finely and displayed such excellent voices.

The adjudicators were Sir Charles Stanford, Dr. W. G. McNaught, Mr. Emlyn Evans, Mr. Dan Price and Mr. Harry Evans. All the judges heard all the choral classes except that for madrigals. They worked with singular unanimity. The position of each choir was settled by marks during, or immediately after, the performance of each test. As Sir Charles Stanford remarked, when five musicians agree, their unanimity is wonderful, especially when they are all Celts!

In all classes the maximum for each piece was 100.

CHIEF CHORAL COMPETITION (160 to 200 voices).

Tests: (*a*) "Rest, soldier, rest" (J. H. Roberts); (*b*) "Come, ye daughters" (St. Matthew Passion Music) (Bach); and (*c*) "The Tempest" (Cornelius).

First prize, £150. Second prize, £50.

Seven choirs entered; six sang, in the following order:—

	(*a*)	(*b*)	(*c*)	Ttl.
Pembroke Dock Choral Society (Mr. T. G. Hancock)	75	67	71	213
Rhymney United Choir (Mr. John Price)	80	50	70	200
Rhymney Gwent Choral Society (Mr. Daniel Owen)	88	52	80	220
Carnarvon Choral Society (Mr. John Williams) ..	93	95	85	273
Cardiff Harmonic Society (Mr. Roderick Williams)	76	85	75	236
Llanelly Choral Society (Mr. John Thomas).. ..	80	85	78	243

PEMBROKE. — (*a*) Sopranos lacked sweet resonance. Basses good, but not much sonority. A fair balance. Not always quite in tune or on the centre of the pitch. Considerable unity and compactness. Well disciplined. Attack excellent. A pretty treatment of the rhythm. Some wrong notes. Lost nearly a whole tone. (*b*) A gay pace! Attack straggled. The ejaculation of second chorus trivial — should have more mood. Accent greatly exaggerated. On the whole not in the right style for Bach. More rhythmic than interpretative. (*c*) Good features in the rhythmic attack. Rests prolonged unduly. Not vivid or expressive, and there were no big, imposing climaxes. The last page inadequately treated.

RHYMNEY UNITED.—(*a*) Nice blend. Some curved attack of initial notes. Much sympathetic expression, but too many "points" made; better if the piece had flowed more naturally. Not correct, bar 27, and again bar 53. Often small errors made. A good climax near the end. (*b*) Vocalisation loose. Execution laboured and casual. Many notes incorrect, and the tonal attack often indefinite. On the whole casual. The trebles sang high notes rather harshly. The *diminuendo* at the end uncalled for. The style and execution did not interpret Bach. (*c*) Too slow. The two-four time bars wrongly related to the three-four, and again to the two-two section. Very unsteady on p. 11. A good conception of the last page, and a stirring climax achieved. But it was not musical.

RHYMNEY GWENT.—(*a*) Very good tone. Blendful grace in the treatment, and agreeable warmth. A creepy tonal attack sometimes. Intonation therefore not always pure. Attack excellent, and the rhythm delicately treated. Climax good. Bars 27 and 53, B natural for B flat. Bar 29 not properly related tonally to previous section. (*b*) No conviction in the style. Doubtful execution, and not well in tune. No part happy. The

texture loose. Not appreciative of Bach. High notes indicated rather than actually sung. Climax attempted last page, but the end bars were not good. Many wrong notes. (*c*) Began with due vehemence. *Tempi* properly related. Tonality, p. 7, very doubtful. There was vigour, stir, excitement and some breadth. Key lost on pp. 8 and 9. On the whole good as interpretation but not as correct execution.

Carnarvon.—(*a*) A good balance. Conspicuous unity. Sweet blend and unified vowels. Not always dead in tune. Tendency to sharpen. A dainty rhythm. Expressive *legato* style. Small gradations tastefully treated. *Staccato* exaggerated. Ends of phrases too crisp. Ended a little sharp. (*b*) Somewhat fast, but not jaunty. A serious mood realized. The ejaculation of second chorus full and not an intrusive and abrupt *sforzando*. The texture of the counterpoint revealed. A leisurely, deliberate, measured-out style. No fuss or hurry in the runs. High A trebles screamy. Altos seemed weakest part. Evidences of musicianly taste constant. The end bars properly treated, full and almost triumphant. (*c*) Seemed pale. Lacked conspicuous vehemence and vitality. More dainty than tempestuous. Very correct, the parts and modulations could be clearly traced. Some fine chordal effects. P. 10 was not satisfactory. Climax, p. 7, missed. On the whole musicianly and fairly interpretative.

Cardiff.—(*a*) Tone pleasant. Refined, but not well in tune. A murky blend because few chords were exactly right. Trebles chiefly responsible for the flattening, the other parts seemed to be resisting, hence the poor chording. Bar 21, B natural for B flat. Other small errors. Some good rhythmic feeling. Expression not much inspired, not much conviction in the style. Pace too fast. Lost a whole tone. (*b*) A good pace, but the style of delivery too ponderous. Rhythm ill-defined. Became laborious. Intonation nearly first-rate. Some slight failures near the end. Creditably correct. Caught some devotional feeling, p. 12. The glow here was effective. (*c*) Not fast and furious enough. *Tempi* correctly related. Some insecure moments, p. 11. In imminent danger here. On the whole fair, but not picturesque enough.

Llanelly.—(*a*) Sopranos too much tone for the balance. One fine voice stood out. Not well in tune. A gentle, tender stroke of the rhythm. Bar 29 not properly related tonally to bar 28. B natural, bar 21. Some charm in the controlled restraint. Not much colour in the expression. (*b*) A fair pace. A musical tone and fair general unity. Some rhythmic life, and the contrapuntal texture clear. A musical tone and fair unity. Not in tune, p. 14. Dragged on p. 15 and became dull. A serious mood invoked. Last page sung with apparent exhaustion. (*c*) A vehement start in the right mood. *Tempi* well related. A dull, ominous colour, pp. 6 and 7. Fine grip of attack on p. 8. Agitated execution on p. 9. At p. 11 trouble was experienced. The last page missed the feeling of climax.

Second Choral Competition (75 to 100 voices).

Tests: (*a*) "O snatch me swift" (unaccompanied) (Dr. Callcott); and (*b*) "The Lord is my Shepherd" (Harry Evans).

First prize, £50. Second prize, £10.

Twelve choirs entered; eleven sang, in the following order:—

	(*a*)	(*b*)	Ttl.
Nantlle Vale United Choir (Mr. T. T. Powell)	70	80	150
Willesden District Choir (Mr. J. S. Waddell)	85	90	175
Fishguard Bay Choral Union (Mr. Evan Anthony) ..	60	70	130
Portsmouth Excelsior Temperance Choral Society (Mr. Charles Weedon)	75	65	140
Coleford Philharmonic Society (Mr. J. H. Evans) ..	85	65	150
Skewen Music Lovers (Mr. William Davies)	60	65	125
Pentre and Treorchy United Choral Society (Mr. James Davies)	86	60	146
The Southport Choir (Mr. William Tattersall)	95	96	191
Grangetown United Choral Society (Mr. James Williams)	55	70	125
Briton Ferry Choral Society (Mr. Evan Morris) ..	88	70	158
Cefn Mawr Choral Society (Mr. G. W. Hughes) ..	78	82	160

Nantlle Vale.—(*a*) Fair tone and balance. Bass scarcely strong enough for division. The second bass should be stronger. Sopranos rather often squeezed the tone, especially on *aa* and *ai* vowels. The *ff* tone more strenuous than rich. The changes of force too violently contrasted. *Pianos* made *pianissimos*, &c. Some vitality in the rhythm. The *Largo* at the end not sufficiently broadened out. Lost a semitone. (*b*) Some finish in the style, and agreeable fluency. Sopranos too much in evidence relatively to the general balance. Tenor weak. Attack showed good training. The *Stringendo* not effective. There was fair warmth in the expression. On the whole good, but not specially striking.

Willesden.—(*a*) Fine tone. Not deeply resonant. Conspicuous unity of attack and vowel colour. The contrasts sanely related. Crescendos well regulated—not too steep. Intonation not impeccable. Lost pitch a little. The *Allegro Moderato* would bear more spring or resiliency. Tenors sang with fine quality throughout. The fugal passage, "I bow submissive," was beautifully sung. The *ff* climax was finely worked up, and the final *Largo* was perfectly treated. Lost a semitone. (*b*) A warm, satisfactory blend. Attack highly finished. Intonation not exact. Had the skill to pick up the pitch. An imposing *crescendo*, pp. 15-16 (staff edition), led up to something. The final climax was well proportioned.

Fishguard Bay.–(*a*) Opening too weak. Attack languid. The vowel in "snatch" made very broad. Soon began to lose pitch. Even the "ocean rage" was mild. Occasional snatches of effective singing. But, on the whole, there was lack of cohesion and vitality. The "roar" on the last page was not resonant. The notes were simply sung. Generally too pale. Lost a whole tone. (*b*) Vowel quality not well defined. Did not blend. Some creeping tonal attack, especially of initial notes of phrases. Lost pitch badly at the unaccompanied passage, "My cup runneth over." Restored by the decision and skill of accompanist, and disaster cleverly averted. The *Allegretto* had some stir, the attack becoming confident. Lost pitch again, but not so badly as before.

Portsmouth Excelsior.—(*a*) Pleasant tone, sometimes very good. Balance seemed deficient in trebles and altos. Tenors a thin quality. Opening movement not impressive. Words very well enunciated. The *Larghetto* well treated. The *Allegro* displayed effective life. The tone of the choir improved greatly towards the end. The final *Largo* was very expressive. (*b*) A hesitant start. Attack sluggish and tone not striking. The *Grazioso* was deficient in rhythmic interest, stiff rather than graceful. The *Stringendo* did not lead to the suggested climax. In the *Maestoso* the tone was thin and the attack was weak.

Coleford.—(*a*) Started very effectively. Clean tone and unified attack. Enunciation excellent. Fell off slightly in intonation at the first repeat. Slurs well defined. Dynamic contrasts sensibly proportioned. *Larghetto* a rich climax. The end of first *Allegro* (bars 64 to 67), "Till my days shall end," very beautifully sung. Mood there as well as the mere notes. The depressing feature was the loss of pitch. The process clouded some passages. The entries in the fugal passage were excellent. The second bass was rather weak as a fundamental bass to the harmony, the flat pitch increasing the want of balance of tone. Lost nearly a tone. (*b*) Soon began to lose pitch. Probably the consciousness impaired confidence. Entries flagged. Some fine points occasionally. The climax on p. 15 (staff copy) redeemed some faults. There was some uncertainty in the execution at the *Stringendo* (p. 17). On the whole an unequal performance by a fine choir.

Skewen.—(*a*) Military style of rhythm. Marked accents. Too *staccato* and chippy for the piece. Tone fair, but sopranos sometimes displayed a penetrating, hard quality. Not dead in tune with one another even in full major chords. A well-drilled choir on the rhythmic side. Needed much more *sostenuto* style and finer tuning. The last *Largo* was excellently done. A welcome surprise! (*b*) Opened in promising style. Then the intonation gave way hopelessly. The attack was good as rhythm, but it had a rather unpleasant "bite" as music. There were evidences of careful study. The climaxes were well wrought up and there was nearly always rhythmic interest. With a more beautiful tone and perfect intonation the choir would do well.

Pentre and Treorchy.—(*a*) A fine blend. Trebles a sweet and well-unified quality. Mood and purpose in the style. Soon began to lose pitch a little. Attack unequal. Got somewhat loose, bars 21 to 31. *Larghetto* a splendid effect. *Allegro andante*. Attack here excellent. Compact

and clean. The slurred runs on the last page were finely vocalised, and the final *Largo* made its proper effect, reverent and devotional. (*b*) Evidently well studied as expression. In fact, it was too fervent and dramatic for such a piece. Unfortunately the intonation was sadly out. This marred fatally many well-designed points. Chords became hazy, and the tone not musical.

SOUTHPORT.—(*a*) Absolute unity of rhythmic attack and vowel colour. Hence a gorgeous blend. The execution was deliberate and yet rhythmic—a finely-balanced spring in the accent. Accurate judgment and insight into the possibilities of the piece were continually displayed. The altos a beautiful tone. All the dynamic contrasts were well related. No exaggerations in order to make special showy effects. A momentary unsteadiness at bars 71 to 74. A well-nigh perfect performance as tone, rhythm, and expression of the finest sort. (*b*) Soothing and sleek opening. A delicate beautiful blend. Slightly off the pitch on p. 10 (Staff copy). Basses splendid. The grace of rhythm realised at the *Grazioso*. A splendid climax of pure musical tone on p. 17. The final *Maestoso* had all the called-for breadth.

GRANGETOWN.—(*a*) The tone quality not a good blend. Constitution of the choir evidently mixed. Needs straining off. So many struck notes below the pitch and curved to the neighbourhood of the necessary pitch. Hence much bad chording. The vocalization of the runs was rarely very clean, and there were many small mistakes made. Pitch fell a whole tone about half-way through the glee. There was occasional animation in the singing, but more musicianship and vocal training called for. (*b*) Began poorly and then rapidly improved. Better as tone and intonation. The *Allegretto* was nicely sung, the rhythm being well treated. A very creditable performance by a not very well-equipped choir.

BRITON FERRY.—(*a*) Attractive tone. Clean and blendful. Attack neat and dainty as rhythm. Never a deep resonance. Admirably drilled choir. Such finish in the technique. Not a great resource for climax. Many proofs of fine insight. The end of the *Allegro* (bars 60 to 67) was most impressive. The tenor entry (bar 79) was especially good. All this section was finely sung. The slurs on the last page were well defined, and the *Largo* created its due effect. Altogether a good exhibition of choral technique. (*b*) Began very promisingly. Then the intonation failed and the execution became distressed. The tone did not make much effect as resonance even in the climaxes. Some good rhythmic effects, and the expression designed was correct. The failure of the intonation probably oppressed the singers.

CEFN MAWR.—(*a*) The execution of "snatch" was too realistic. Accents generally were too much pointed. Trebles a rather thin, squeezed tone. Good choral technique by way of attack and finish. The design to invite strong emphasis led to more than usually responsive individuals standing out. The "ocean rage" was too literally rough. The last *ff* climax was well designed. Caught some breadth and fine resonance. Lost pitch a little. (*b*) Began most promisingly. Obviously a well-trained choir, chiefly excelling in technique rather than in tone quality. The *Grazioso* did not realize grace and smooth flow. Tone occasionally boisterous. Sopranos particularly gave way badly in some dissonant passages. Notwithstanding faults it was clear that the conductor knows the business of choir training.

FEMALE CHOIRS (40 to 60 Voices).

Tests: (*a*) "Sound sleep" (R. Vaughan Williams); (*b*) "The Spanish gipsy girl" (Lassen); and (*c*) "The skylark" (J. C. McLean). (Only the first two were sung.)

First prize, £25. Second prize, £10.

Eleven entered; eight sang, in the following order:—

	(*a*)	(*b*)	Ttl.
Pontypridd Ladies' Choir (Mr. Wm. Morgan)	70	75	145
Mrs. Mary Layton's Ladies' Choir (Mrs. Mary Layton)	95	80	175
Moelwyn Ladies' Choir (Mr. Tudor Owen)	68	85	153
Troedyrhiw Ladies' Choir (Miss Kate Jones)	65	87	152
Barrow St. James' Ladies' Choir (Mrs. Mary Bourne)	96	95	191
Llanbradach Ladies' Choir (Mrs. T. Moses)	75	88	163
Gitana Ladies' Choir, Birkenhead (Madame Maggie Evans)	98	98	196
Bangor Ladies' Choir (Mr. Thos. Thomas)	85	88	173

PONTYPRIDD.—Too slow. Pulled out too much. Tone good, if not first-rate. Intonation gave way in bars 22 to 26, and again in bars 52 to 56. The episode (bars 76 to 80), "Church bells ringing," not a good reading, not dreamy and tender enough. The slow pace tended to kill the rhythm. *Piano* too soft, *mf* too loud. Gradations of force exaggerated. A *sf* on "rest" (bar 113) and on "shriven" (bar 115) was not a good effect. Occasional snatches of good blend and tasteful expression. (*b*) Tone fair. Some taint of vibrato. Vivid colouring in the expression. Bar 28, made *molto rit.* instead of *poco rit.* Bars 33 to 37, attack confused. The important long slur (bars 45 to 48) not clearly vocalized. Alto tone hardly sufficient resonance to make a good vocal bass. As a rule the attack was good and the expression effective.

MRS. LAYTON'S CHOIR.—(*a*) Beautiful tone and striking unity. Always well in tune. Balance good and blend sweet. Vowels defined and enunciation clear. Charming treatment of *più lento* (p. 8, bars 74 to 80). Climax to high A flat (bar 97) well wrought up, but not wholly musical. The unaccompanied passage (bars 101 to 108) very expressive and perfectly in tune. The last page was treated with subtlety. (*b*) Not warm and picturesque enough. A higher and more vivid colouring demanded. Good music, and vocalization always first-rate. The long slur excellent. On the whole, only a fair interpretation.

MOELWYN.—(*a*) Small choir. Why a chord before starting accompaniment? Good pace. Tone at opening good, but fell a good deal in *fortes*. Alto tone lacked fulness. Tonal attack defective, curved, not quite on the pitch. *Poco più mosso* (bar 31) taken *molto*. Ends of phrases clipped too crisply. Pace much increased, bars 94 to 98, "Till her grave bands be riven." *Crescendo* treated as though it involved *accelerando*. Some delicate effects. The end was effectively managed. (*b*) Brisk. Tone much better than in (*a*). The first *Lento* too slow. D sharp for D, first alto, bar 41. Some attractive rhythm and good attack. On the whole an effective and well-thought-out performance.

TROEDYRHIW.—(*a*) Began very sweetly and blendfully. Then intonation wavered. *Poco* made *molto*, commencing bar 31. Quite spoiled the due effect. Not much by way of moving expression. Some pure, limpid singing. On the whole the performance left a mixed impression, it was so unequal in merit. (*b*) Brisk and attractive rhythm. Tone nearly always good and blendful. Words were clearly enunciated, and the attack showed skilful training. D sharp for D natural, bar 41. The long slur near the end was not very well done.

BARROW.—(*a*) A particularly beautiful tone. The altos a splendid vocal bass to the harmony. Vowels fully defined; consonants not interfering although distinct. A slight failure of intonation, bars 53 to 56. Altos not quite on the pitch, bars 67 to 69. The "Church bells ringing" episode (bars 76 to 80) most charmingly treated. The luscious alto tone a great effect at the unaccompanied passage, bars 102 to 108. On the whole a fine example of high-grade training. (*b*) *Tempi* well chosen. Attack wonderfully well unified. A sort of controlled wildness. There was a sob, an impatient gesture, and it was always music. The great slurred run was a *virtuoso* feat of vocalisation.

LLANBRADACH.—(*a*) Sweet tone in the opening *piano*. Later, pressed too hard on the *forte*: beyond the blending point. Some good rhythmic effects. The *più mosso*, bar 31, was not *cantabile* enough. Tone fell off here rather conspicuously. The mood missed, and the attack loose, bars 74 to 80. Too fast, and *tenuto* marks not properly observed. The *tempo primo*, sections 82 to 90, very effective. Later, the tone in the climax not well produced. The end was fairly good. (*b*) Good tone and excellent attack. Bar 28, *molto* for *poco*. D sharp for D natural, bar 41. Some very effective expression, mood and poetry. Bars 30 to 37 skilfully treated. The great slur well vocalised. There was some exaggeration of the small nuances.

GITANA, BIRKENHEAD.—(*a*) An extremely beautiful blend and complete unity of attack. Highly refined execution. Always so satisfying as tone, rhythmic treatment, and interpretation. To single out one passage,

the charming treatment of "Far-off chimes," bars 74 to 80, may be mentioned. But there were numerous similarly fine points. The intonation was practically perfect throughout. A performance to remember. (*b*) Again fascinating. Bubbling with vitality and glowing with emotion, yet always fine as music. The D natural, bar 15, quite right! Difficult, even for an adjudicator, to find any fault. One had simply to listen and enjoy.

Bangor.—(*a*) A small choir. At once began to exhibit good taste. Tone fair. The intonation gave way somewhat. The *più mosso* (bar 31 onwards) was well treated. The rhythm shaky (bars 61 to 66). The "Church bells" passage was good as conception if not beautiful as tone. The climax to the *ff* (bar 97) was skilfully worked up. On the whole, an impressive performance by a choir not very well equipped, but very well led. (*b*) Attack excellent. Some really brilliant bits. Not much as tone, but displaying vitality and good training. D sharp (bar 15)! The difficulty of the great slur was effectively surmounted. Very creditable.

Competition for Male-Voice Choirs (75 to 100 Voices).

Tests: (*a*) "Fair Semele's high-born son" (Mendelssohn); (*b*) "O peaceful night" (Edward German); and (*c*) "The Reveille" (Elgar). (*b*) and (*c*) unaccompanied.

First prize, £75. Second prize, £25.

Nine choirs entered; eight sang, in the following order:—

	(*a*)	(*b*)	(*c*)	Ttl.
Llanelly Male-Voice Society (Mr. Dan S. Evans)..	65	70	60	195
Mid-Rhondda Orpheus Glee Society (Mr. Emrys Richards)	67	75	80	222
Maesteg Male-Voice Party (Mr. W. T. Williams)..	70	72	50	192
Bargoed-Teify Male-Voice Party (Mr. Thomas Luke)	85	76	65	226
Swansea and District Male-Voice Society (Mr. Llew. R. Bowen)	80	86	90	256
Dowlais Male-Voice Choir (Mr. W. J. Watkins) ..	90	94	95	279
Ebenezer Mission Male-Voice Party (Mr. T. Turner Thomas)	80	70	70	220
Newcastle Glee and Madrigal Society (Mr. I. R. Liddell)	85	80	80	245

Llanelly.—(*a*) Too quick. Took away much of the due effect of the chorus. Good attack (at first) and the tone musical. Pale as to contrasts. Weak climaxes. Not enough variety. In the last movement the attack became ragged. (*b*) Again too fast. No definite mood caught. Tone agreeable. Good drill exhibited. Intonation shaky. The *Allegro* was taken at a sane pace. On the whole, only a fair impression created. Lost a whole tone. (*c*) The right spirit, but execution very uncertain. The high tension of the piece not fully realized. Many of the composer's directions not followed. *Allargando* (bar 21), *espress.* (bars 32-33), the second bass "come" (bar 59), *nobilmente* (bar 73), all without mood. The splendid climax at *nobilmente* (bar 99) also practically ignored. On the whole the execution was weighted by the difficulties of the piece.

Mid-Rhondda.—(*a*) Spirited. Somewhat too fast. But there was some warmth that interested. Second tenors sang E natural for E flat (bar 15) and again when the passage recurs. Intonation unsafe. "Hear us" poor and not correct. The tone generally good. No conspicuous merit in the execution. Too fast at the end. Accompaniment by a band would be almost impossible. A performance, but not an interpretation. (*b*) Good conception. Some delicacy. Occasional wrong notes—not very important ones. Smooth vocalisation and interpretation. Good attack and some poetry. Nothing striking. Lost a semitone. (*c*) Some nervous energy displayed: better if much more. Good body of tone. Good staccato, which should not have been applied to "Let me of my heart take counsel" (bars 26-27). Vivid at "What if conquest" (bars 47-49). Fine mood caught at "What if, 'mid the cannon's thunder." Exciting climax at the *feroce ed accel.* (bars 69-72). At bar 98 first tenors went up a tone instead of a semitone, the other parts also sharpening. Third bar from the end second basses sang B natural for B flat. On the whole an interpretation but with some imperfections.

Maesteg.—(*a*) Started well and then tone became hard and unblendful. Second tenors E natural for E flat, bar 15. Error repeated later. The Antistrophe I. taken soli. Very well sung except for *vibrato* in the tenor. *Allegro vivace.* Some stir and bustle. Too fervent because the quality of tone of the choir did not improve in loud passages. A fair conception of the piece. (*b*) Rough tone. Did not blend. Rhythm effective and climaxes worked up effectively. Inner parts not safe as to tonal attack. Not much poetry in the expression. On the whole, middling. (*c*) Too much like talking. It seemed impossible to follow the notes and chords of some passages, the execution was so vague. The tone was sadly squeezed out and the rhythmic attack wavered. A brave effort, but apparently they were overcome by the technical difficulties.

Bargoed-Teify.—(*a*) Rich tone. Grip in the attack. Somewhat too fast. E natural for E flat, bar 15. Bass a fine tone and execution firm. Occasionally a lack of breadth and *sostenuto* noticeable. The effects were governed by good judgment. Some dignity revealed. (*b*) Fair pace. Musical blend. Then doubtful intonation ensued. Unity of vowels a good point. *Allegro* taken *Presto*, and the tone shimmered away. The rhythm too weighty for the piece. The intonation near the end unsatisfactory. Lost a semitone. (*c*) An ominous mood at the start. Very promising. Intensity in the expression. Began to lose pitch alarmingly. Very soon down a whole tone. At bar 60 all voices began a fourth instead of a third above bar 59. Much guesswork going on. Evident trouble. The moods seldom realized.

Swansea.—(*a*) Fine resonant tone. Too pointed as accent. Piece needs *sostenuto*. Effective as exhibition of drill. Soli quartet good, tenor excellent. E natural for E flat, bar 15. Much vigour in the attack, and the tone always well controlled. Pace too fast and not dignified. This was an error of interpretation. The accompanist not considered. (*b*) Very good tone. Pace well chosen. Small *sforzandos* and other expression marks exaggerated—sometimes seriously. Well in tune. Good discipline. A refined performance. (*c*) At once impressive. Moody and with rhythmic life. Fine broadening at the *allargandos*. "Even greater ills," bars 48 and 49, deeply expressive. "You must do the sum," bar 56, excellent treatment. Many other similar thoughtful points. The dynamic changes generally proportioned with judgment and the attack firm and confident. A fine exhibition of choral training which, if it did not reveal all the potentialities of the piece, went a good way towards doing so.

Dowlais.—(*a*) The right *tempo* for the first movement. Broad, deliberate, dignified. The E flat, bar 15, doubtful. Conspicuous unity and finish in the attack. The soli quartet had a good *sostenuto*. Excellent climax at the full chorus entry. The *Vivace* movement too fast, but very well done. (*b*) Excellent chording. Sweet and resonant. Rhythmic treatment very skilful. Delicate *pianissimo*, with rhythm still in evidence. *Crescendos* well proportioned, not too steep. An interpretation that had poetry in it. (*c*) Some mastery exhibited at once. Tone very fine. Inner parts well served by good musicians. No doubtful notes. The excitement and throb of the piece finely revealed. "Let me of my heart take counsel," as an aside, was startlingly expressive. "Even greater ills" was thrilling. The first tenor entry, bar 69, "When my brothers fall," was almost poignant. The fine point, bar 106, for second bass, *molto cres.* on the word was brought out as by no other choir so far. There was an absence of exaggeration of small points. The piece unmistakably told its exciting and deeply-moving story. It is possible to imagine finer tone, but not much finer expression.

Ebenezer.—(*a*) Bright tone. Attack praiseworthy. Intonation sometimes wavered. A good idea of the proper pace. Considerable finish in the execution. Balance satisfactory. *Allegro vivace*, fairly well measured and broad. More dignity than excitement, which was right. Tenors seemed fatigued near the end, and became rather rough. The climax was not imposing. General effect good. Musicianship displayed. (*b*) Unfortunately too slow, and became rather dreary. The restraint on excessive *pp* led to intonation suffering rather badly. The intention to be expressive was commendable, but no special distinction was achieved. Lost a whole tone. (*c*) Began very promisingly. Attack excellent and a mood caught. Then intonation began to

fail. Tenor tone very good. "You must do the sum" was much over-emphasised. At bar 60 a semitone up was stolen! Helped the pitch for performers but queered it for adjudicators. Choir not sufficiently well-equipped in all parts for this piece. All the same, there was some insight displayed. The end went very wrong. It was not music.

Newcastle-on-Tyne.—(*a*) The right pace and style. Dignified and broad. The E flat, bar 15 and elsewhere, always correct. Tenors seemed to fail a little from want of vitality and robustness. A splendid *sostenuto* at the chorus after the quartet (taken full). The *Vivace* was somewhat too fast. On the whole, the performance was a fine one, exhibiting good judgment and capacity. (*b*) Smooth and flowing. Never intrusively over-pointed. The phrase-ends delicate, and the whole performance had an atmosphere of refinement. The *Allegro* was taken very fast, practically *presto*. Not very impressive as a poetical interpretation. Lost pitch a little. (*c*) An ominous, agitated mood caught at once. Emotion in the tone where called for. The choir obviously well equipped as musicians, but not able to command the resonance displayed by at least two choirs heard. Bass especially deficient (relatively). The pitch began to fall. Down a semitone at bar 42. Blend began to cloud. Fine expression of the subtle kind continual. Not so impressive in big climaxes. Thrilling at "Thus they answered" (bar 79), and a splendid, warm expansiveness at "My chosen people come" (bars 99 to 101). The last page had some fascination. The voices were hardly equal to the merciless demands of the piece. The second basses apparently inconvenienced by the flat pitch.

Soprano Solo.

Tests: (*a*) "Lo, the Heaven-descended Prophet," in B flat (Graun); and (*b*) two Welsh melodies, "The nightingale," in A minor, and "Wherever hearts are true," in A.
Prize, £3. Forty-nine entries.
Tied { Miss Lanceley, Australia.
Madame Edith Gunter-Williams, Abertillery.

In the soprano class a remarkable boy appeared. It was difficult to relate his performance, fine as it was, to that of the mature lady singers in this class. But he was allowed to exhibit his singular powers to the great audience, and he earned just applause. His name is Trevor Watkins, of Ystrad, Rhonnda.

Mezzo-Soprano Solo.

Tests: (*a*) "Mainacht," Op. 43, No. 2, in F sharp (Brahms); and (*b*) two Welsh melodies, "At early dawn," in F, and "Cuckoo, dear," in D minor.
Prize, £3. Thirty-nine entries.
1st. Miss Elizabeth Hall, Burryport.

Contralto Solo.

Tests: (*a*) "Slumber song" (Christmas Oratorio), in original key (Bach); (*b*) Two Welsh melodies, "The black monk," in G minor; and "Lullaby," in D.
Prize, £3. Sixty entries.
1st. Mrs. Spry (Cardiff).

Tenor Solo.

Tests: (*a*) "Che Gelida Manina" (La Bohème), in original key (Puccini); and (*b*) two Welsh melodies, "David of the White Rock," in F minor, and "Farewell, Mary," in A minor.
Prize, £3. Thirty-five entries.
1st. Mr. Tom Bonnell, Pentre, Rhondda.

Baritone Solo.

Tests: (*a*) "Captain of the gods immortal" (Jason), in original key (Mackenzie); and (*b*) two Welsh melodies, "Loudly proclaim," in E minor, and "Black Sir Harry," in B flat.
Prize, £3. Thirty-six entries.
1st. Mr. P. Edwards, Rhos, Ruabon.

Bass Solo.

Tests: (*a*) "Arise, ye subterranean winds," in C (Purcell); and (*b*) two Welsh melodies, "The trumpet sounding loudly," in B minor, and "The marsh of Rhuddlan," in E minor.
Prize, £3. Twenty-eight entries.
1st. Mr. D. Aeron Parry (New Tredegar).

Duet, Soprano and Contralto.

Tests: (*a*) "Love hath not departed"; and (*b*) "Envoys of love," Op. 61, Nos. 3 and 4 (Brahms).
Prize, £4. Nine entries.
1st. Miss Madge Baker (Croydon) and Miss Eva Phillips Jones (Bournemouth).

Quartet (S.A.T.B.).

Tests: (*a*) Nos. 1 and 2 of "Four gipsy songs," Op. 112 (Brahms) and (*b*) "A summer song" (Schumann).
Prize, £5. Five entries.
1st. Miss Maud Bradbury and party.

Instrumental Competitions (restricted to Welsh competitors).

Full orchestra, forty to sixty performers (eight professionals allowed), "A Welsh rhapsody," (Edward German).
First prize, £50. Second prize, £10.
One entry—Arthur Angle's Orchestra, Cardiff.

Sir Charles Stanford declared the performance of this orchestra to be surprisingly good.

String quartet—Op. 18, No. 1 in F (Beethoven). Prize, £6. One entry.
Miss Morgan's party.

Pianoforte trio (pianoforte, violin and violoncello)—Op. 49, in D minor (Mendelssohn). One entry.
Miss Silverholme's party.

Violin solo—"Air Varié," Op. 22, No. 2 (Vieuxtemps). Prize, £3. Thirteen entries.
1st. Miss Tilly, Ton Pentre, Rhondda.

Madrigal Competition (30 to 40 voices).

Test: "The Lady Oriana" (Wilbye).
Prize, £15.
Four choirs entered, and three sang in the following order:—
Leicester Choral Combination (Mr. Fred Stork).
Pontypridd and District Glee Society.
1st. Liverpool Glee and Madrigal Society.

The concerts given are noticed on p. 465, and Mr. Balfour's speech on music, on p. 448, of *The Musical Times*.

BUXTON.

May 20, 21, 22.

If pleasant surroundings and fresh air are elements that make for the popularity of a competition festival centre, then Buxton is indeed fortunate. It is satisfactory to record that these and other advantages were fully appreciated by the musical organizations in the large area appealed to in connection with this year's festival. The scheme is a wide one, as it includes solo-singing and playing (both junior and adult) school choirs, and adult choirs of all kinds. Some sections are confined to the district, but most of the competitions are open, and it is a tribute to the management that many first-rate organizations are attracted. It was calculated that nearly 2,000 individuals took part in the three days' proceedings.

The first day was for the children. There were not many entries in the school classes. Some had to be withdrawn on account of illness. The schools were divided into six sets—namely: Children in standards IV. and under—(*a*) boys; (*b*) girls; (*c*) mixed; and the same subdivisions for children in standards V. and upwards. This classification was perhaps too minute in view of the fact that the district is not thickly populated. The entries and results were as follows:

Standard IV. and under. Girls.—Tests: "The quiet mind" (Smart) and "My own country" (Forrester).

St. Anne's Roman Catholic School, Buxton (Miss Clare McKevitt), came out first with 142 marks; the Girls' Council School, Buxton (Miss A. Harrison), second with 137 marks; and Endowed School, Fairfield (Miss S. H. Walton), third with 133 marks.

Boys.—Tests: "The sailor's song" (Haydn) and "Dear England."

Macclesfield Industrial School (Mr. H. S. Rees) were well first with 153 marks; and Endowed School, Fairfield (Mr. H. S. Lowe), second.

Mixed.—Tests: "Dear England," and "Westward Ho!" (Barri).

The Bamford Council School children (Mr. G. C. Oldham) gave a fine rendering of both the test-pieces, and they were placed first with 153 marks; the Endowed School from Fairfield (Miss Horrox) was placed second; and the Church School, Hope (Mr. D. W. Chadwick), third.

Standard V. and over.—The only girls' choir was from the Council School, Buxton (Miss Gould), and the only boys' from Macclesfield Industrial School (Mr. H. S. Rees). In "Whispering wind" (Labbett) there was the

mark of industry and carefulness, some beautiful blending, and just sufficient tone-colour. The boys sang especially well, and were awarded nearly full marks.

Mixed.—Tests: "When daisies pied" and "Playtime's golden hours" (Ketèlbey).

The Church School, Hope (Mr. D. W. Chadwick), was given premier position; Fairfield Endowed School made a good impression; and the Bamford Council School Choir was also commended.

A speciality was made of action-songs. They were admirably prepared and greatly interested the large audience. St. Anne's Roman Catholic School, Buxton (Miss Clare McKevitt), sent two sets of competitors. The girls gave "Caller herrin'," and the boys "We lads in blue." Dressed in Scots fisher costume, the girls sang well, acted charmingly, and danced daintily. The lads were real sailor boys in their white and blue, and their hornpipe at the close brought hearty applause. A dozen tiny, little children from Fairfield Endowed School presented "The swallows' return." They looked pretty in their white dresses, the "swallows" being picked out with black sleeves and caps. The best work of the afternoon was done by the girls from Buxton Council School, who, in "The maids of Seville," were excellent. Out of 80 marks they secured 75; the girls from St. Anne's came second with 73; and the boys from St. Anne's, third with 72.

In another class any selected chorus from "The luck of Edenhall" (S. H. Nicholson) was the test. It was evident that the work had been admirably prepared. The Bamford C. S. (Mr. G. C. Oldham) gained the first place. The singing of Church School, Hope (Mr. Chadwick), was almost as good.

Sight- and writing by ear-tests were taken only by the Girls' Council School. The ear-tests showed good results and the sight-singing was fair. Maggie Elliott (Chesterfield) was first in the girls' solo class, and Brian Smith (Buxton) first in the boys' solo class. A concert was given by prize-winners, and the combined choirs sang "The luck of Edenhall," under the baton of Mr. Harry Evans.

On the second day local choirs and soloists competed. In the Church and Chapel choir sections, Buxton Parish Church (Mr. W. N. Busby) and St. John the Baptist Church (Mr. Carl Ashover) did admirably in their respective sections. Bradwell (Mr. G. Norman) was first in the male-voice choir section. In the chief choral class the tests were "The river floweth" (Rogers), and any chorus from the "Bon-Bon Choral Suite" (S. Coleridge-Taylor):

	Part-song.	Selection.	Total.
1st. Tideswell Choral Society (Carl Ashover)	65	136	201
Buxton Philharmonic Society (Mr. G. H. Lockett)	62	135	197
Bradwell Choral Society (Mr. G. Norman)	71	125	196
Bamford Choral Society (Mr. W. T. Wingfield)	56	103	159

Beside the above there were numerous competitions for quartet, solo, trio, &c.

The Duchess of Norfolk (President of the Association of Competition Festivals) happened to be present in the audience, and she very kindly consented to hand the shield to Mr. Ashover.

At the evening concert the chief event was an excellent performance of the "Bon-Bon Suite," under the baton of the winning conductor.

On the third day the competitions were open. Twenty-three sopranos sang "My heart ever faithful" (Bach); twenty contraltos, "De Profundis" (Capel); twenty-six tenors, "Onaway, awake, beloved" (Coleridge-Taylor); and twenty-seven basses, "Sir Nigel's song" (Monk Gould). The results were as follows:

Soprano—1, Miss E. F. Gledhill (Golcar); 2, Miss M. A. Ward (Barnsley).
Contralto—1, Miss Olive Law (Leigh); 2, Miss A. Hampson (Atherton).
Tenor—1, Mr. E. E. Neale (Eastwood); 2, Mr. Gaukroger (Manchester).
Bass—1, Mr. S. A. Moore (Bury); 2, Mr. A. P. Eccles (Halifax).

Miss Nettie Thompson (Waterloo) gained the pianoforte prize.

The Chief Choral Class brought forward six choirs.

Tests: (*a*) "The fair of Almachara" (S. Coleridge-Taylor); and (*b*) "The soul's longing" (F. James).

Entries:
Nottingham Philharmonic Society (Mr. W. Turner).
Buxton Philharmonic Society (Mr. G. H. Lockett).
Sale and District Musical Society (Mr. Alfred Higson).
William Woolley Choral Society, Nottingham (Mr. W. Woolley).
Stockport Philharmonic Society (Mr. G. H. Broome).
Matlock Primitive Methodist Choir (Mr. L. G. Wildgoose).

Mr. Woolley's choir came first, the Sale choir second, and the Buxton Philharmonic third. The singing was of a high standard.

The judges throughout were Dr. McNaught and Mr. Harry Evans, and on the last day they were joined by Mr. Dan Price and Mr. H. Lyell-Tayler. The committee of the festival is a strong one, and the hon. secretary is Mr. F. Gummer. The time-table was admirably arranged and clearly shown to all concerned. The handsome programme-book contained the words of the test-pieces, but not the words of the two cantatas sung. It was therefore difficult for the audience to follow the concert-performance of the two works.

SOUTHPORT.

May 27, 28, 29.

Although there are four other important and flourishing competitive festivals that have obtained an apparently permanent footing in the North and West of Lancashire, the Southport Festival, now in its fourth year, continues to improve its position. An increase in the entry list and high excellence attained in many of the winning performances marked this year's gathering. The adjudicators were Dr. McNaught, Mr. S. Coleridge-Taylor, Mr. Paul Le Vallon, Dr. T. Keighley, Mr. Carl Gressler and Mr. H. Dawber. On the children's day the results were as follows:—

Pianoforte Solo (junior).—Charles Woolley, Runcorn.
Pianoforte Solo (senior).—Lizzie Ellison, Southport.
Violin Solo (junior).—{Hubert Geary, Warrington. / A. L. Edwards, Liverpool.
Violin Solo (senior).—Doris Houghton, Preston.
Boys' Vocal Solo.—{John T. Perry, Hazelgrove. / C. E. Entwistle, Wilmslow.
Girls' Vocal Solo.—Florence Skinner, Manchester.

Elementary School Choirs (Local).

Tests: "Violets" (Cowen); "Song of the lark" (Hiles).
Birkdale C.S. (Mr. A. E. Parr).
1st. Talbot Street, Southport (Mr. W. T. Barnett).
St. Paul's, Southport (Mr. R. G. W. Davis).
All Saints', Wennington Road, Southport (Miss M. Ward).

Elementary School and other Junior Choirs (Open Competition).

Tests: "The echoing green (Stanford); "To primroses" (Hiles).
1st. Oakfield Road Choir, Liverpool (Mr. R. T. Edwards).
Birkdale C.S. (Mr. A. E. Parr).
Ancoats Girls' Institute (Miss S. Ashworth).
St. Matthew's C.E., Blackburn (Mr. G. Battersby).
Morecambe National (Mr. J. T. Proctor).
2nd. Talbot Street, Southport (Mr. W. T. Barnett).
Morecambe Central (Mr. W. Stoddard).

Two-part Sight-Test for Junior Choirs.

Two entries. Prize divided between—
Talbot Street, Southport (Mr. W. T. Barnett).
Oakfield Road Choir, Liverpool (Mr. R. T. Edwards).

Local Children's Choirs (Bands of Hope).

Test: "Hark, jolly shepherds" (Newton).
1st. Churchtown Congregational (Mr. T. Brookfield).
Church Street, Southport (Mr. R. Radcliffe).

Action-Song.

Lorne House School (A), Warrington (Miss Lloyd Williams).
2nd. Talbot Street, Southport (Miss F. Coppock).
Lorne House School (B), Warrington (Miss Lloyd Williams).
3rd. St. Wilfred's, Preston (Miss Lyon).
1st. Talbot Girls, Preston (Miss A. Turner).
Bank Street S.S., Bury (Miss Burrows).

On the second day two small choral classes were decided:—

Girls' Friendly Societies.

Tests: "Greeting" (Mendelssohn); "Happy Love" (Corder).
1st. Ancoats Girls' Institute Choir (A) (Miss S. Ashworth).
2nd. Salford Girls' Institute Choir (Miss S. Ashworth).
Ancoats Girls' Institute Choir (B) (Miss S. Ashworth).

Church Choirs, Boys and Men (Open).

Test: "Hail, gladdening light" (Martin).
1st. Holy Trinity, Walton Breck, Liverpool (Mr. W. Scott).
St. Paul's Church, Southport (Mr. H. W. Wood).

The violoncello competition was won by Burley Copley, of Stockport. The rest of the day was entirely devoted to the eight adult solo-singing classes. At the evening session the prize-winners entered again into competition with each other for the "Visiter" Challenge Cup, singing the test-pieces in which they had been successful earlier in the day. The tests and winners were as follows:

Soprano.—"April Morn" (Batten), Miss Maud A. Ward (Barnsley).
Dramatic Soprano.—"Ocean, thou mighty monster" (Weber), Miss Maud A. Ward.
Mezzo-Soprano.—Micaela's Song from "Carmen" (Bizet), Miss Elinor Power (Southport).
Contralto.—"In the battle fame pursuing" (Handel), Miss Olive Law (Leigh).
Dramatic Tenor.—"Celeste Aida" (Verdi), Mr. Arthur Greenwood (Keighley).
Tenor.—"Be thou faithful unto death" (Mendelssohn), Mr. Leslie Burnett (Liscard).
Dramatic Baritone.—Prologue to "Pagliacci" (Leoncavallo), Mr. Walter Mason (Bingley).
Bass.—"She alone charmeth my sadness" (Gounod), Mr. Sam Shepherd (Rochdale).

After a competition that provided an admirable entertainment for the audience, the "Visiter" cup was awarded to Mr. Walter Mason.

With the exception of two quartet competitions, won by Brighouse Excelsior (mixed-voice) and Padiham Apollo (male-voice), and the competition for string orchestras, the competitions held on the third day were choral:—

Male-Voice Choir (Open)—Alto lead.

Tests: "Breathe soft" (Calkin); and "Ecouragement to a lover" (C. Lee Williams).
St. Helens Glee Club (Dr. S. B. Siddall).
Workington Orpheus (Mr. Jos. Scott).
Hunslet Musical Union (Mr. R. Pickard).
2nd. Todmorden Male-Voice Choir (Mr. H. Lees).
3rd. Wyke Glee Union (Mr. Tom Sykes).
1st. Colne Orpheus Glee Union (Mr. T. Wilkinson).

Male-Voice Choirs (Open)—Tenor lead.

Tests: "When shadows flee away" (Scharwenka); "Marching along" (Bantock); "King of Worlds" (Dard-Janin).
Leigh Male-voice Choir (Mr. J. Wilkinson).
Nelson Arion Glee Union (Mr. Lawson Berry).
Denton Male-Voice Choir (Mr. J. Hardy).
Southport Vocal Union (Mr. J. C. Clarke).
Ulster Male Choir, Belfast (Mr. S. Holmes).
1st. Manchester Orpheus (Mr. W. S. Nesbitt).
2nd. Habergham Glee Union (Mr. E. Hitchon).

Mixed Church or Chapel Choirs (Local).

Test: "The soul's longing" (James).
1st. Churchtown Congregational, Southport (Mr. T. Brookfield).
Hoole Wesleyan Choir (Mr. A. Holt).

Sight-Reading, Mixed-Voice Choirs.

1st. Southport Choir (Mr. W. Tattersall)
Colne Valley Vocal Union (Dr. T. E. Pearson).

String Orchestras.

Test: Gavotte, from Violin Sonata in E (Bach).
1st. Nelson Congregational Orchestra (Mr. C. Townsley).
2nd. Huddersfield String Orchestra (Mr. A. W. Kaye).

Female-Voice Choirs (Open).

Tests: "An Andalusian Bolero" (Dessauer), and "Love's Requiem" (Davidson).
1st. Ancoats Girls' Institute Choir (Miss S. Ashworth).
2nd. Birkdale Ladies' Choir (Miss Edith Griffiths).

Mixed-Voice Choirs (Open Class).

Tests: "How sweet the moonlight sleeps" (Faning); "Oh, wild west wind" (Elgar); Madrigal, "Lightly she tripped" (Mundy); "Allen-a-Dale" (McEwen).
St. Helens Prize Choir (Mr. H. Berry).
3rd. Salford Vocal Society (Mr. Fred W. Blacow).
2nd. Colne Valley Vocal Union (Dr. T. E. Pearson).
Blackley Co-operative Choral Society (Mr. Frank Sherriff).
1st. Southport Choir (Mr. W. Tattersall).

The attendance of the public was generally very satisfactory. Mr. Jackson is the honorary secretary of the festival. His energy is almost volcanic.

NORTH-EAST OF SCOTLAND CHORAL AND ORCHESTRAL FESTIVAL.

Aberdeen, June 4, 5, 6.

The Aberdeen folk never before had such a feast of choral music presented to them on three consecutive days as they enjoyed on this auspicious occasion. The plan of the festival, which was the first of its kind held in North-East Scotland, was unusually comprehensive. It included competitions for schools and adult choral societies, a performance of "Elijah" on a large scale by the combined choral societies, and a church choir festival which focussed the resources of no fewer than twenty-eight choirs. Never before in Aberdeen has there been such unity for a common musical end. Although many others were concerned in the scheme, and gave it loyal service, it will be generally admitted that the nexus that bound all these resources together was Professor Terry, who holds the History Chair in the Aberdeen University. And it was all such an unmistakable success. If in some quarters there was querulousness, this was outbalanced by sympathy and support received from unexpected quarters. The Earl of Aberdeen gave his whole time to the festival, interesting himself in the smaller details, and invigorating all around him by his encouraging and sympathetic speeches.

The original idea was to hold simply a competition festival, but the development into a combined choir festival was a happy afterthought. It enabled the Aberdeen festival to arrive at once at a consummation desired, but rarely reached, by many older festivals.

In the competition schedule fourteen classes were announced, four for schools, three for church choirs, one for male-voice choir, another for female-voice choir, three for choral societies, one for string orchestra, and one for sight-singing (adult choral). In two classes there were no entries, and in the twelve classes represented there were twenty-five entries.

The schools did not come in very largely, but there is every reason to believe that now that the working of the scheme and its motives are better understood than they were, this section will be better supported. The schools that came generally showed excellent training. In fact it would have been an advantage educationally if less efficient school choirs had been present in order to gain a lesson. There were no money prizes. The rewards consisted chiefly of challenge shields and cups, which were very liberally given by various donors. The following is a full list of entries and results:

Juvenile Choir.

Tests: "The swallow's flight" (B. Haynes); and "O lovely peace" (Handel).
1st. Keith Grammar School (Mr. Alex. Emslie, M.A.).
Mr. Watts' Juvenile Choir.
Choir Boys, St. Columba's, Elgin (Mr. F. Boothroyd).

Larger Schools.

Tests: "A bird song" (Roland Rogers); and "The Lord is my Shepherd" (Smart).
1st. Central School (Mr. Charles Soutar).
Robert Gordon's College (Mr. Alex. Hendry).

Smaller Schools.

Tests: "Clouds o'er the summer sky" (G. von Holst); and "Come, ever-smiling liberty" (Handel).
1st. Westfield School (Mr. G. Crookshanks).
Mortlack Higher Grade (Mr. Fred. Whiteley).

All schools had, in addition to the above tests, to sing at sight. Only unison tests were submitted. These were first sol-faed and then sung to *laa* from either notation. All chose the tonic sol-fa.

The singing was generally well trained. The tone was not conspicuously sweet, and sometimes the rhythm lacked grace of accent. But it was evident that there was good natural capacity on the part of the children and teaching skill on the part of the trainers.

Church Choirs (Open).

Tests: "Holiest, breathe an evening blessing" (Martin) and "Who is like unto Thee?" (Sullivan). One entry. Queen's Cross U. F. (Mr. Warren T. Clemens) gained 136 out of 160 marks.

Church Choirs (Voluntary, and Organist or Choirmaster not a musician by profession. Open).

Tests: "O gladsome Light" (Sullivan) and "I am Alpha and Omega" (solo *Tutti*) (Stainer).
1st. Ferryhill U. F. (Mr. C. M. Stephen).
Castle Hill U. F. (Mrs. Douglas).

Female Voices (not exceeding 30 voices. Open).

Tests: Trios, "The shepherd" (Walford Davies) and "Distant bells" (Mackenzie).
1st. Dufftown Ladies' Choir (Mr. F. Whiteley).
Miss Christies' Ladies' Choir (Miss Elisabeth Christie).

Male Voices (T.T.B.B.) (not exceeding 30 voices. Open).

Tests: "The hunter's farewell" (Mendelssohn) and "O peaceful night" (male-voice edition) (German). One entry. Aberdeen Male-voice Choir (Mr. A. Collingwood). A high-grade choir. Obtained 143 out of 160 marks.

Mixed Choirs (16 to 32 voices. Open).

Tests: "A song of autumn" (P. C. Buck) and "As torrents in summer" (Elgar).
1st. Fraserburgh Choral Society (Mr. Warren T. Clemens).
Aberdeen Part-song Choir (Mr. A. W. Miller).

Mixed Choirs (16 to 40 voices. Open to towns whose population did not exceed 5,000).

Tests: "When flow'ry meadows" (Palestrina) and "Eldorado" (Pinsuti). Dufftown Festival Choir (Mr. F. Whiteley). Only one of two entries sang.

In the sight-singing class the Aberdeen Part-song Choir came out a good way ahead of three other competitors.

Mixed Choirs (from forty to seventy voices. Open).

Tests: "Sweet love, for me" (Stanford); "Weary wind of the West" (Elgar); and "All creatures now" (No. 5, Oriana Series) (Benet).

1st. Peterhead (Mr. Warren T. Clemens).
Dufftown (Mr. F. Whiteley).

Dr. McNaught adjudicated throughout the competitions. The public attended very satisfactorily. The competitions were held partly in the commodious Music Hall and partly in the beautiful Mitchell Hall of the Marischal College.

On Saturday, June 5, a festival performance of Mendelssohn's oratorio "Elijah" was given under Dr. Henry Coward. The soloists were Miss Eva Rich (soprano), Miss Elsie Bradley (contralto), Mr. Henry Brearley (tenor), Mr. Herbert Brown (baritone), and Mr. Arthur Collingwood, F.R.C.O., was at the organ. The chorus of 450 voices represented the following choral societies in the North-East of Scotland: Aberdeen Choral Union, Aberdeen Musical Institute, Aberdeen Male-voice Choir, Dufftown Choral Union, Elgin Choral Society, Fraserburgh Choral Society, and Peterhead Choral Union. The orchestra of seventy performers was formed almost exclusively from players within the area embraced by the Festival organization (leader, Herr Pokorny). Dr. Coward gave the combined choirs and band only one rehearsal, but as this occupied about four hours he was able, with his special skill, to weld the mass into an admirable whole. The choruses went remarkably well, and the band also played creditably. There was an overwhelming audience, and many hundreds were turned away. During the interval Dr. McNaught delivered a general criticism on the singing he had heard during the competitions, and the Earl of Aberdeen spoke of the great value of the Festival to the district.

On Sunday afternoon, June 6, a church choir festival service was very successfully held in the Music Hall. As already stated, twenty-eight church choirs took part. The soloists were Mr. Edgar Gauld and Mr. Andrew C. Kidd; organist, Mr. J. M. Nisbet; leader of the orchestra, Herr Pokorny; and conductor, Professor Terry.

The Lord Provost, magistrates, and council of the City of Aberdeen attended.

On the night of June 4 and including the early morning of June 5, the local branch of the Incorporated Society of Musicians entertained Dr. Coward and Dr. McNaught at a banquet. Mr. Arthur Collingwood was in the chair. The Earl of Aberdeen was among the guests.

LYTHAM.

June 9, 10, 11, 12.

This pleasant seaside event again passed off with complete success, and again emphasised the want of adequate accommodation provided by the town for such a gathering. The greater part of the popularity of the festival is undoubtedly due to the considerate way in which it is managed by the officials in the interests of competitors. The chief awards were as follows:

Girls' solo.—Agnes Tonge, South Shore.
Contralto.—Daisy Carr, Blackpool. } Local.
Tenor.—T. F. Jones, Blackpool.

Elementary School Choirs.

One entry.—Wrea Green (Mr. T. H. Myles).

Action Songs.

1st. Lytham Congregational (Misses Lowe and Consterdine).
Lytham Parish, A (Miss Corner).

Children's Choirs.

Tests: "Winds are blowing" and "Canadian boat-song."
St. John's (Mr. H. Hoyle).
Lytham Parish Church School (Mr. H. Hoyle).
1st. Wrea Green (Mr. T. H. Myles).

Church Choirs.

1st. Holy Trinity, South Shore (Mr. C. W. Fisher).
Lytham Parish (Mr. S. H. Broughton).

Soprano (27 entries).—1, Maud A. Ward, Barnsley; 2, Edith Gledhill, Golcar.

Contralto (10 entries).—1, Annie Armistead, Lancaster; 2, Daisy Carr, Blackpool.

Tenor (19 entries).—1, Fred Mosedale, Burnley; 2, James Jackson, Nelson.

Baritone (15 entries).—1, Sam Shepherd, Rochdale; 2, J. Cooper, Morecambe.

Violin solo.—J. E. Crowther, Huddersfield.

Church and chapel choirs.—1, United Methodists, Blackpool (Mr. J. S. Warburton); 2, Lytham Congregational (Mr. W. Fielden).

The children's competition, which occupied the whole of the third day, proved a great attraction to both competitors and audience. The action-songs again showed the touch of genius which places Lancashire ahead of all other districts in this particular department. The results were the following:

School sight-test.—1, Talbot Street Wesleyan, Southport (Mr. W. T. Barnett).

Action Songs (Children under 9).

1st. Revoe C.S., Blackpool (Miss Garner).
2nd. Lytham Parish Church (Miss Corner).

Action Songs (Children 9 to 12).

2nd. Talbot Street Wesleyan, Southport (Miss F. Coppock).
1st. Revoe C.S., Blackpool (Miss Garner).
3rd. Talbot Girls', Preston (Miss A. Turner).
St. Wilfrid's, Preston (Miss Lyon).
St. Peter's R.C., Lytham.

Children's Choirs.

Tests: "Sweet bells of eve" (Haynes); "I know a bank" (Horn); and Thuringian folk-song (3-part, unaccompanied).

1st. Talbot Street Wesleyan, Southport (Mr. W. T. Barnett).
Claremont C.S., Blackpool (Mr. J. E. Cunliffe).
Revoe C.S., Blackpool (Mr. J. R. Rigby).
2nd. St. Mary's Wesleyan, Preston (Mr. H. Howarth).

The evening's proceedings terminated with a performance of a new "Garland of songs," Set IV., arranged by Dr. McNaught, by the Revoe and Claremont Council Schools, Blackpool, under Mr. J. R. Rigby.

On the fourth day, quartet competitions were won by Morecambe (mixed-voice), and L. & Y. Railway (male-voice). The chief choral results were:

Female-voice Choirs.

Tests: "The miller's daughter" (Brahms) and "The snow" (Elgar).
1st. North Shore (Mr. Clifford Higgin).
Fleetwood Glee and Madrigal (Mr. E. B. Meadows).
3rd. Revoe, Blackpool (Mr. J. R. Rigby).
Nottingham Glee and Madrigal (Mr. C. E. Riley).
Lytham and Ansdell (Mr. Tom Smith).
2nd. Runcorn and Widnes (Mr. Harry Berrey).

Small Male-voice Choirs.

Tests: "Vineta" (Abt) and "The long day closes" (Sullivan).
The "Clef," Bury (Mr. J. R. Adamson).
Sale Apollo (Mr. Charles Risegari).
Co-operative Wholesale Society (Mr. Lewis Evans).
Heysham (Mr. Stephen Morphet).
Ashton-under-Lyne Excelsior (Mr. J. Hardy).
South Shore (Mr. J. T. Schofield).
Victoria, Manchester (Mr. Albert E. Tabor).
3rd. The Linnets, St. Helens (Dr. S. B. Siddall).
Lower Darwen Arion (Mr. J. Almond).
2nd. Preston Lyric (Mr. Joseph Smith).
Fleetwood Glee and Madrigal (Mr. E. B. Meadows).
Nottingham Glee and Madrigal (Mr. C. E. Riley).
1st. Runcorn and Widnes (Mr. Harry Berrey).
Accrington and Church Co-operative (Mr. E. Whittaker).
Barnoldswick Glee Union (Mr. Frederick Lord).
Blackpool Male-voice (Mr. H. Whittaker).

Larger Male-voice Choirs.

Tests: "O thou whose beams" (Goss); "To Celia" (Lee Williams); and "The Reveille" (Elgar).
1st. Habergham (Mr. E. Hitchon).
2nd. Orion Glee Union, Nelson (Mr. L. Berry).
Ashton-under-Lyne (Mr. J. Hardy).
Barnoldswick (Mr. F. Lord).

Mixed-voice Choirs.

Tests: "As Vesta was" (Weelkes); "Evening has lost her throne" (Bantock); "Evening scene" (Elgar).
2nd. Salford Vocal Society (Mr. F. W. Blacow).
Accrington and Church Co-operative (Mr. E. Whittaker).
Runcorn and Widnes Co-operative (Mr. Harry Berrey).
3rd. Nottingham Glee and Madrigal (Mr. C. E. Riley).
Fleetwood Glee and Madrigal (Mr. E. B. Meadows).
1st. Padiham Vocal Union (Mr. E. Hitchon).

The adjudicators were Dr. McNaught, Mr. Harry Evans, and Mr. W. McNaught.

The audiences were always good, the event having become a popular social function in this residential district. The chairman is Mr. J. B. Crook, and the hon. secretary, Mr. Allon Wilson.

Reports of the Alberta (Canada) and Louisville (U.S.A.) are held over till our next issue.

Reports of the Competitions held at Swaledale, Eskdale, Dublin (Feis Ceoil), Dover, Manchester, and Shrewsbury will be found in The School Music Review *edition of* The Record.

While the earth remaineth

COMPOSED BY

HERBERT W. WAREING.

917. Abide with me ... Ivor Atkins 3d.
424. Abide with me ... R. Dunstan 3d.
884. A crown of grace for man Brahms 4d.
805. Adeste Fideles ... H. Hofmann 4d.
478. A few more years shall roll H. Blair 3d.
592. Alleluia! now is Christ T. Adams 3d.
729. Alleluia! the Lord liveth C. Harris 3d.
927. All go unto one place Wesley 3d.
247. All nations whom B. Luard-Selby 4d.
113. All they that trust ... Dr. Hiller 8d.
30. All Thy works ... E. H. Thorne 3d.
475. All Thy works ... J. Barnby 4d.
503. All Thy works ... G. H. Ely 4d.
719. All ye who seek ... H. M. Higgs 3d.
9. All ye who weep ... ... Gounod 3d.
937. Almighty God, give us Wesley 3d.
261. And all the people saw J. Stainer 6d.
699. And God shall wipe Greenish 3d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d
658. And Jesus entered H. W. Davies 4d.
732 And suddenly there came H. J. Wood 3d.
675. And the Lord said T. W. Stephenson 3d.
357. And the wall of the city Oliver King 3d.
778. And there shall be signs Naylor 4d.
402. And when the day C. W. Smith 3d.
611. Angels from the realms Cowen 3d.
751. Angels from the realms E. V. Hall 3d.
861. Angel Spirits P. Tchaikovsky 2d.
642. Angel voices, ever singing E. V. Hall 3d.
597. A prayer for peace ... Crotch 3d.
923. Arise, shine ... G. F. Cobb 4d.
228. Art thou weary ... C. H. Lloyd 6d.
948. As Christ was raised Wareing 3d.
311. As I live, saith the Lord E. T. Chipp 3d.
533. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
801. A solemn prayer ... A. H. Brewer 2d.
935. A song of joy John E. West 3d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
147. Ascribe unto the Lord Travers 6d.
109. Ascribe unto the Lord S. S. Wesley 4d.
399. At the Lamb's High E. V. Hall 3d.
456. At the Sepulchre H. W. Wareing 4d.
660. Awake, awake John E. West 3d.
700. Awake, awake, put on Greenish 4d.
56. Awake, awake, put on J. Stainer 6d.
759. Awake, awake, put on Stephenson 4d.
149. Awake, awake, put on M. Wise 4d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
744. Be glad and rejoice M. B. Foster 3d.
578. Be glad and rejoice ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
938. Bethlehem ... ... Ch. Gounod 1½d.
567. Be Thou exalted ... C. Bayley 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598. Behold, God is great E. W. Naylor 4d.
636. Behold, God is my F. C. Woods 4d.
865. Behold, God is my John E. West 3d.
349. Behold, how good (Male) Caldicott 3d.
349.* Ditto (S.A.T.B.) Caldicott 3d.
419. Ditto Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
296. Ditto E. V. Hall 3d.
348. Ditto J. Maude Crament 4d.
810. Behold, I come quickly Ivor Atkins 2d.
713. Behold, I have given you C. Harris 3d.
554. Behold, I send ... J. V. Roberts 4d.
587. Behold My servant J. F. Bridge 3d.
65. Behold now, praise J. B. Calkin 3d.
631. Behold now, praise F. Iliffe 4d.
912. Behold now, praise John E. West 3d.
315. Behold, O God ... F. W. Hird 4d.
524. Behold, the days come Woodward 4d.
652. Behold the Name ... Percy Pitt 4d.
501. Behold, two blind men J. Stainer 3d.
143. Be merciful ... ... H. Purcell 6d.
257. Be merciful E. A. Sydenham 3d.
597. Be peace on earth ... Crotch 3d.
583. Be ye all of one mind A. E. Godfrey 3d.
471. Be ye therefore ... A. S. Baker 3d.
693. Blessed are the dead B. L. Selby 2d.
667. Blessed are the pure A. D. Arnott 3d.
390. Blessed are they A. W. Batson 3d.
616. Blessed are they ... H. Blair 3d.
77. Blessed are they ... W. H. Monk 3d.
182. Blessed are they ... Arthur Page 3d.
15. Blessed be the God S. S. Wesley 4d.
756. Blessed be the Lord God J. Barnby 3d.
895. Blessed be the Lord O. Gibbons 2d.
876. Blessed be the Lord E. V. Hall 3d.
183. Blessed be the Lord Dr. Heap 6d.
770. Blessed be the Lord Markham Lee 3d.
531. Blessed be the Lord C. L. Williams 4d.
724. Blessed be Thou E. C. Bairstow 4d.
838. Ditto ... ... J. Kent 4d.
400. Blessed City A. C. Fisher 4d.
284. Blessed is He F. E. Gladstone 2d.
262. Blessed is He ... C. H. Lloyd 8d.
292. Blessed is He A. C. Mackenzie 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
64. Blessed is the man ... Sir John Goss 4d.
769. Blessed is the man H. W. Wareing 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
943. Blessed Lord S. S. Wesley 2d.
5. Blessing, glory, wisdom B. Tours 4d.
950. Ditto ... A. H. Brewer 3d.
378. Bless the Lord ... M. Kingston 4d.
796. Bless the Lord, O my soul Hailing 3d.
855. Bless the Lord thy God Roberts 3d.
450. Bless thou the Lord C. Bayley 4d.
374. Bless thou the Lord Oliver King 3d.
632. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
118. Bow Thine ear ... W. Bird 3d.
939. Bread of Heaven ... E. German 3d.
774. Break forth into joy H. E. Button 3d.
415. Ditto S. Coleridge-Taylor 3d.
798. Ditto ... H. A. Matthews 3d.
92. Ditto ... ... R. Prentice 6d.
491. Ditto ... ... B. Steane 3d.
323. Brightest and best ... E. V. Hall 4d.
340. Bring unto the Lord Gladstone 3d.
98. Brother, thou art gone Sir J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
511. Ditto ... H. Clarke 4d.
853. Ditto ... H. M. Higgs 3d.
644. Ditto S. Coleridge-Taylor 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
952. Ditto ... J. V. Roberts 3d.
680. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
497. Christ both died E. W. Naylor 3d.
454. Christ is risen G. B. J. Aitken 3d.
368. Christ is risen ... J. M. Crament 3d.
666. Christ is risen ... C. W. Jordan 4d.
533. Christ is risen ... J. V. Roberts 3d.
814. Christ is risen E. A. Sydenham 3d.
307. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again „ 4d.
370. Christ the Lord is risen to-day „ 3d.
488. Christians, awake ... J. Barnby 3d.
648. Christians, awake ... H. M. Higgs 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
52. Come, and let us return Sir J. Goss 3d.
95. Come, and let us return W. Jackson 3d.
805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost Sir G. Elvey 4d.
201. Come, Holy Ghost ... J. L. Hatton 4d.
829. Come, Holy Ghost ... Palestrina 2d.
717. Come, Holy Ghost C. L. Williams 2d.
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... Gounod 2d.
946. Ditto ... ... H. Leslie 3d.
256. Come unto Me H. R. Couldrey 3d.
635. Come unto Me ... G. J. Elvey 3d.
103. Come unto Me (Bach) J. Stainer 3d.
922. Come with high and holy ... Blair 3d.
748. Come, ye children and J. Booth 3d.
924. Ditto ... ... H. J. King 3d.
334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain „ 3d.
951. Come, ye sin-defiled J. Stainer 2d.
931. Come, ye thankful ... B. Steane 3d.
914. Comes at times Woodward 3d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the ... B. L. Selby 2d.
556. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of anger (Requiem) ... Mozart 6d.
682. Day of wrath ... J. Stainer 2d.
252. Death and life Walter Parratt 3d.
849. Deliver us, O Lord Gibbons 3d.
90. Distracted with care ... Haydn 4d.
887. Do not I fill heaven H. Blair 3d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Dr. Clarke 2d.
362. Eternal source ... F. Brandeis 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
764. Except the Lord build ... Edwards 3d.
771. Ditto ... Eaton Faning 4d.
628. Ditto H. Gadsby 4d.
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hall 3d.
329. Far from their home Woodward 3d.
672. Far from the world H. W. Parker 4d.
364. Father, hear the prayer F. Brandeis 2d.
763 Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Dr. Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies ... E. V. Hall 3d.
671 Father of mercies John E. West 3d.
28. Fear not, O land ... Sir John Goss 6d.
916 Fear not, O land ... W. Jordan 3d.
872. Fear thou not, for I am J. Booth 1½d.
446. Flee from evil Rev. W. J. Clarke 3d.
553. For a small moment ... J. Stainer 2d.
254. For ever blessed Mendelssohn 2d.
728. Forsake me not ... J. Goss 4d.
198. For the mountains ... L. Samson 3d.
901. For this mortal ... S. S. Wesley 3d.
273. From the deep I called Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Dr. Armes 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King Thy W. G. Alcock 6d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
933. Glorious and powerful God Gibbons 3d.
2. Glory be to God ... S. S. Wesley 2d.
779. Glory to God in the E. M. Lee 3d.
341. God be merciful ... A. H. Mann 4d.
49. God be merciful ... S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
105. God came from Teman Dr. Steggall 4d.
128. God is gone up ... Dr. Croft 4d.
892. God is gone up ... O. Gibbons 3d.
864. God is gone up Walter B. Gilbert 2d.
605. God is my salvation C. F. Bowes 3d.
131. God is our hope ... Dr. Greene 6d.
332. God is our refuge ... A. Foote 4d.
101. God is our refuge ... Dr. H. Hiles 6d.
75. God said, Behold Sir G. Macfarren 4d.
473. God so loved the world J. V. Roberts 3d.
342. God, that made est earth A. C. Fisher 2d.
344. God, who at sundry times J. H. Mee 4d.
715. God's peace is peace eternal Grieg 3d.
550. Grant, we beseech Thee M. Elvey 2d.
388. Grant, we beseech Thee Roberts 3d.
517. Great and marvellous J. F. Bridge 4d.
187. Ditto ... Dr. Monk 3d.
848. Ditto ... T. Tomkins 3d.

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WHILE THE EARTH REMAINETH

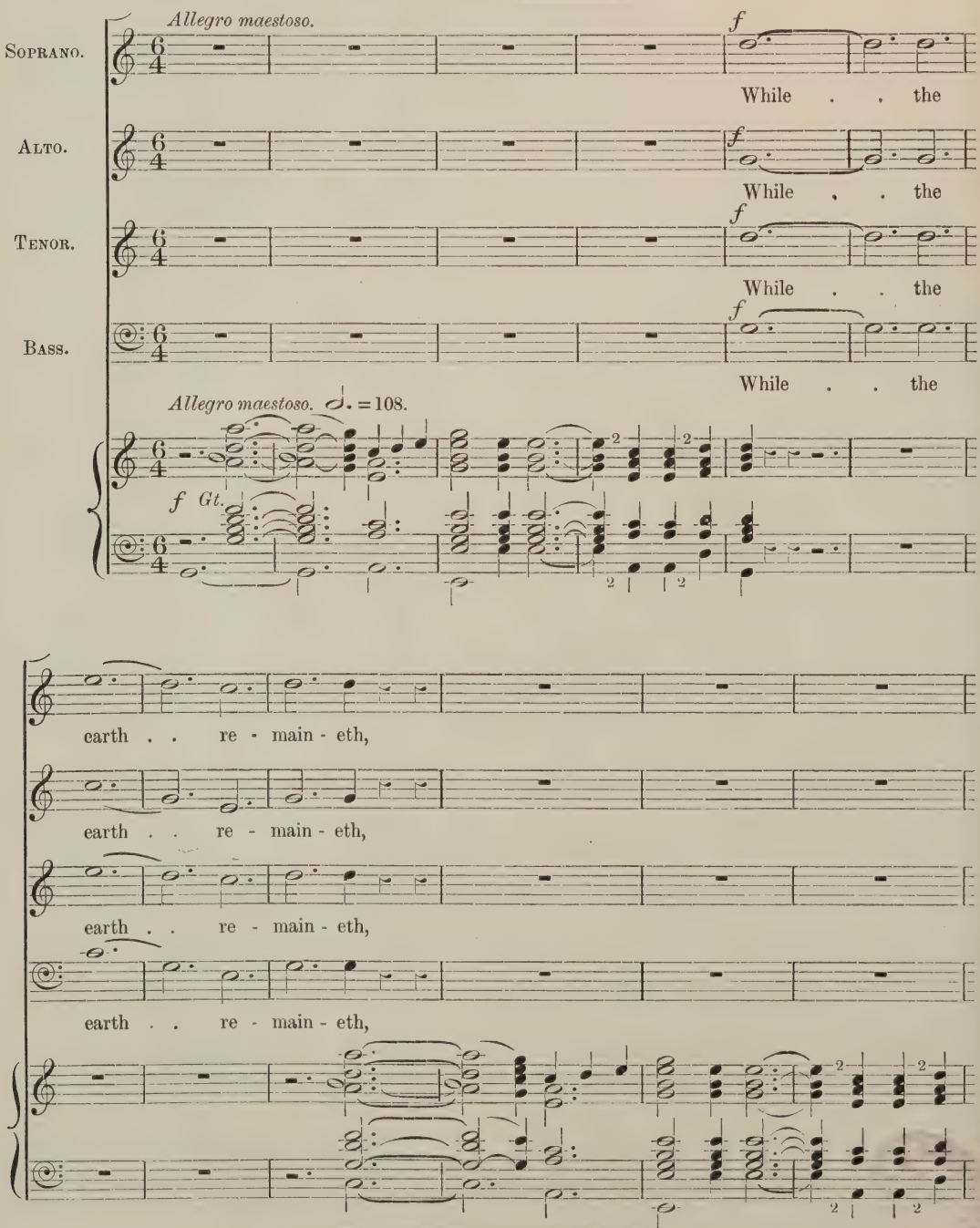
HARVEST ANTHEM

Genesis viii. 22.
Isaiah lv. 8, 10—13;
lxxv. 6.

COMPOSED BY

HERBERT W. WAREING.

Mus. Doc., Cantab.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

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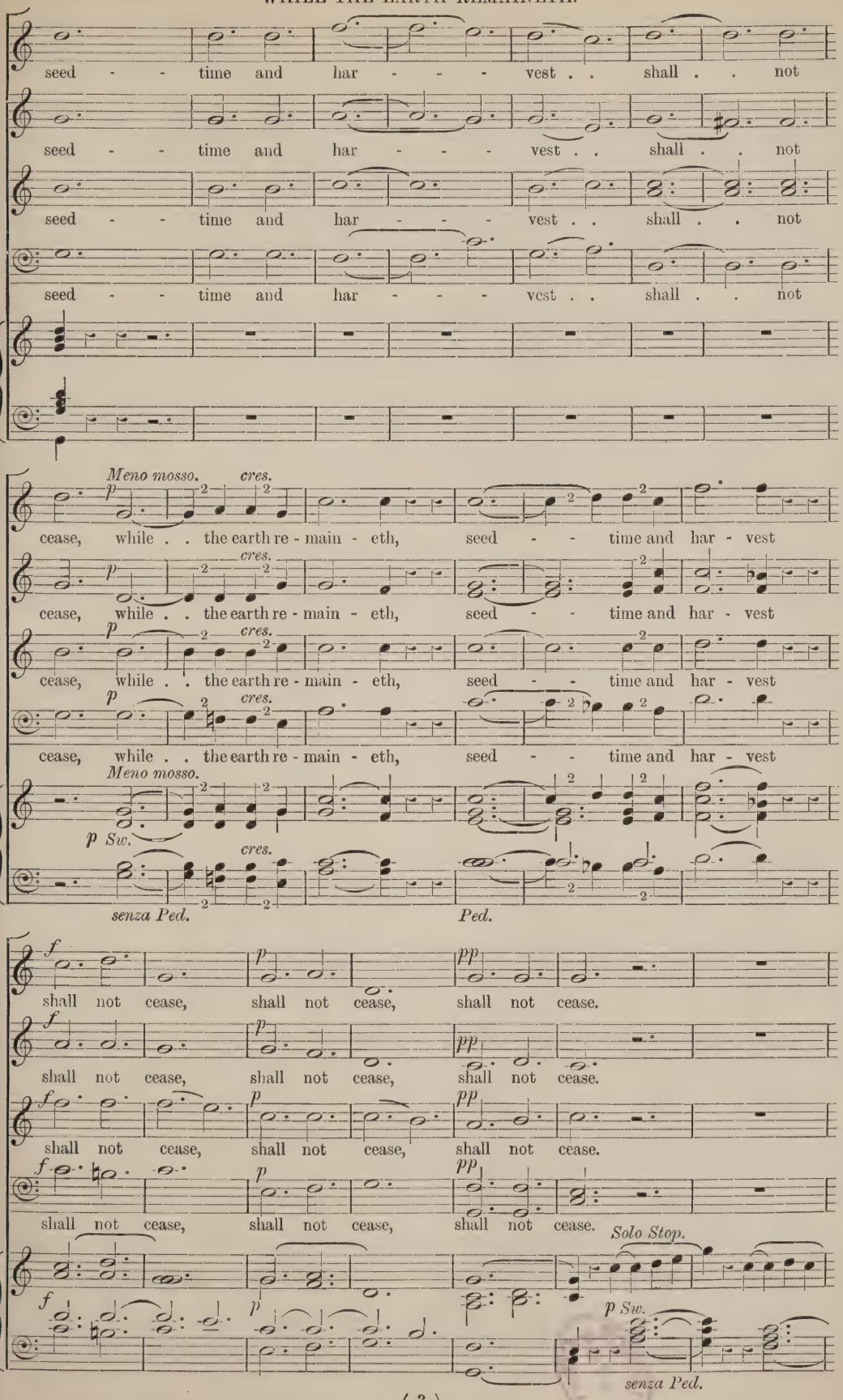
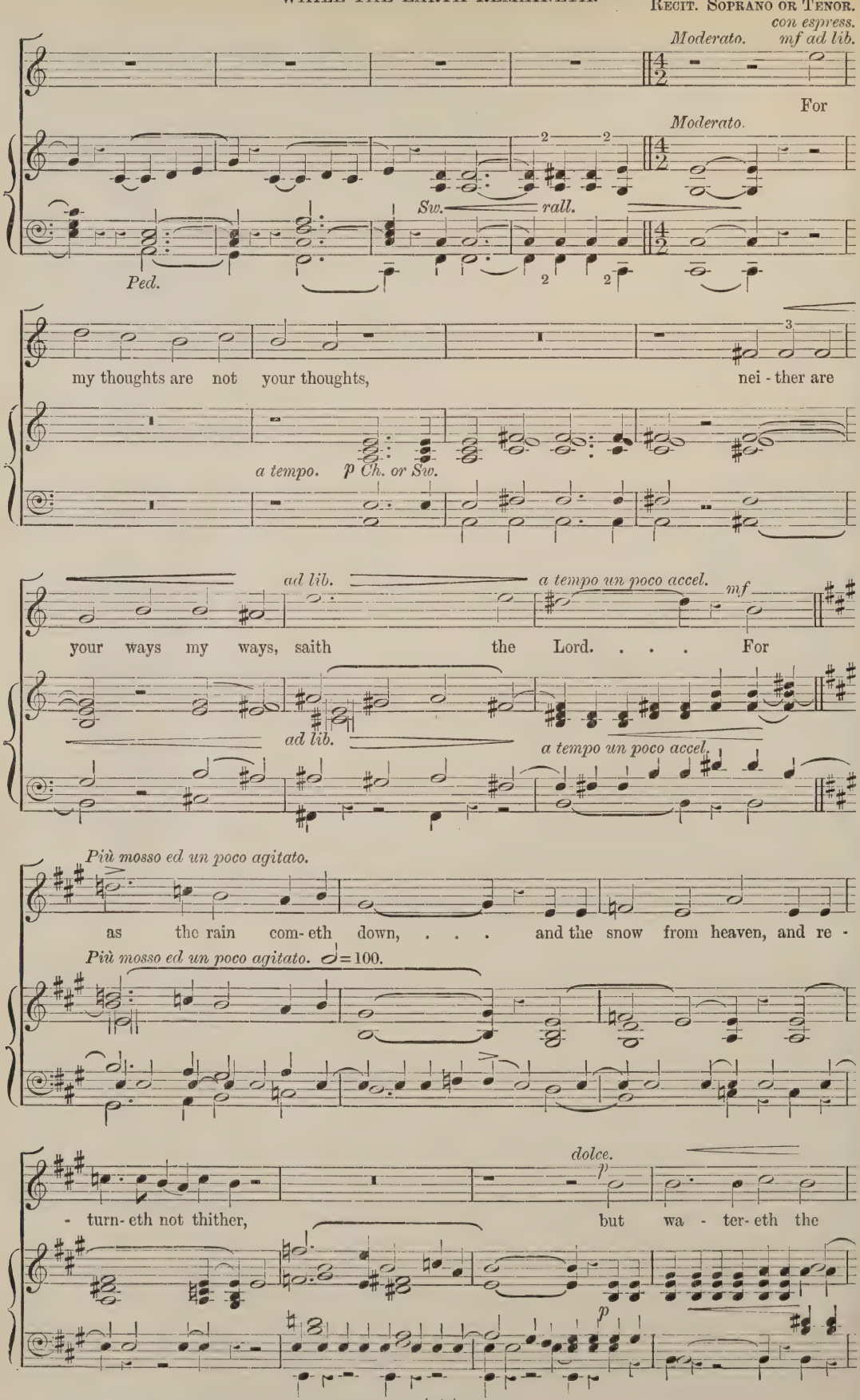
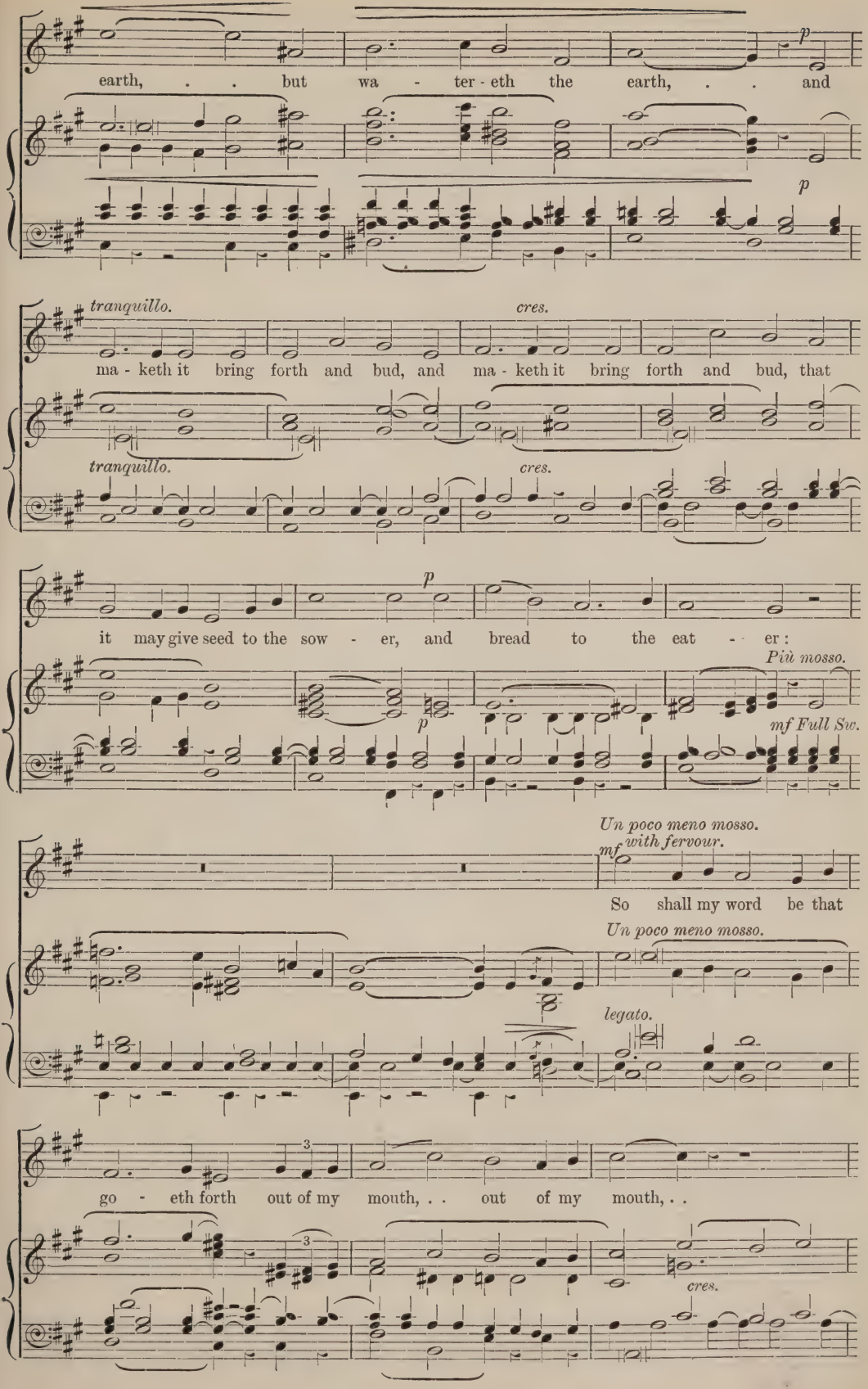
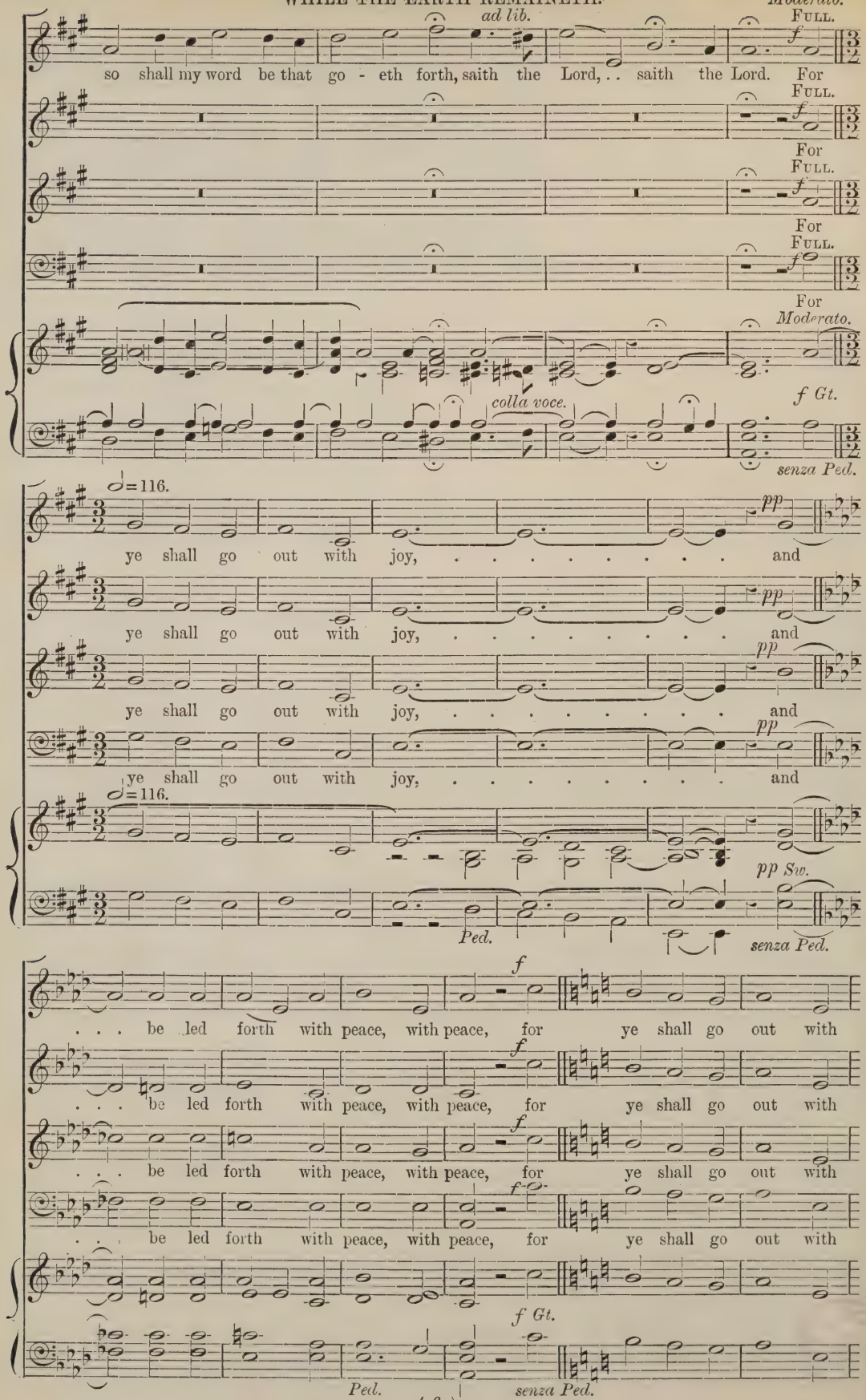
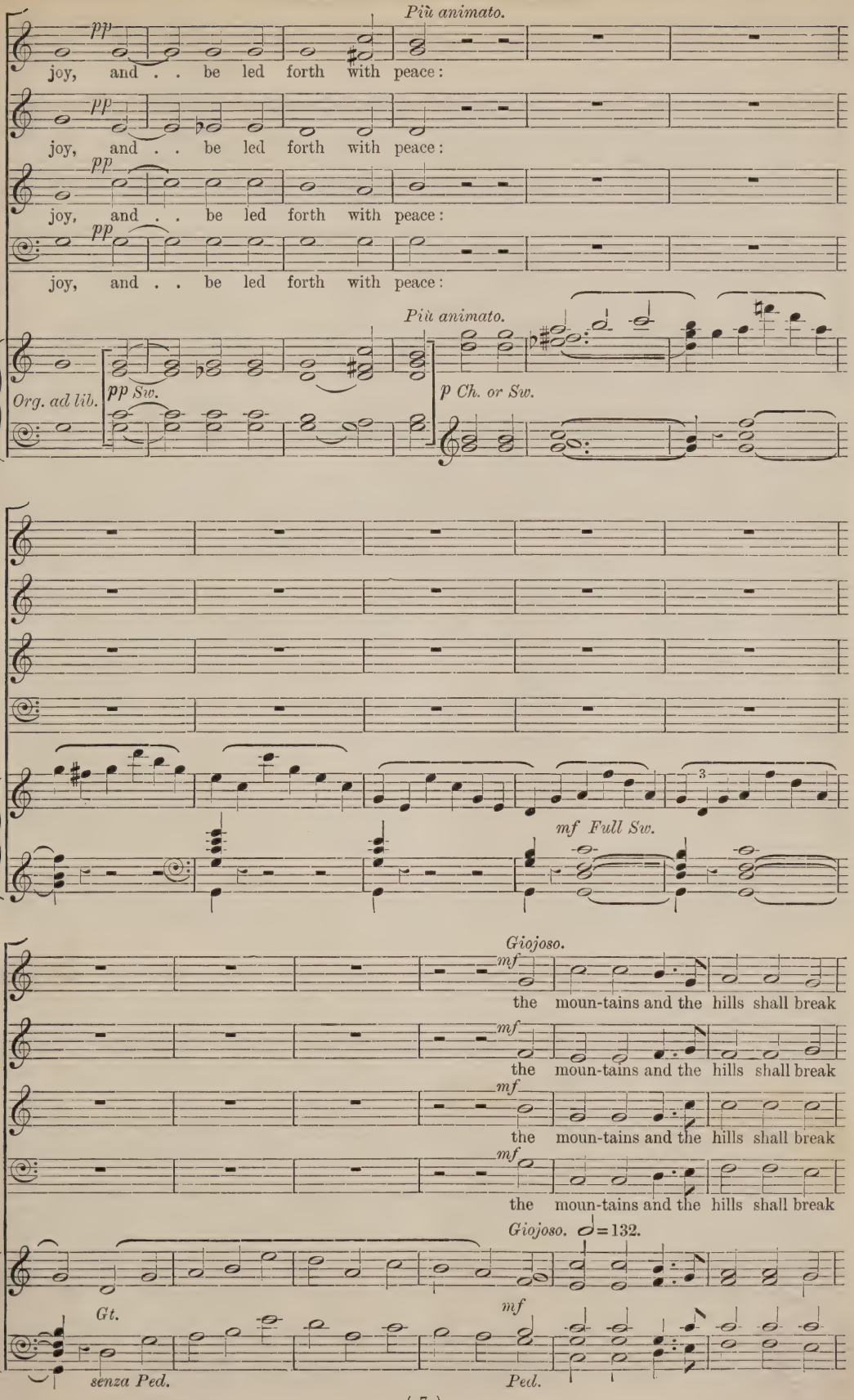
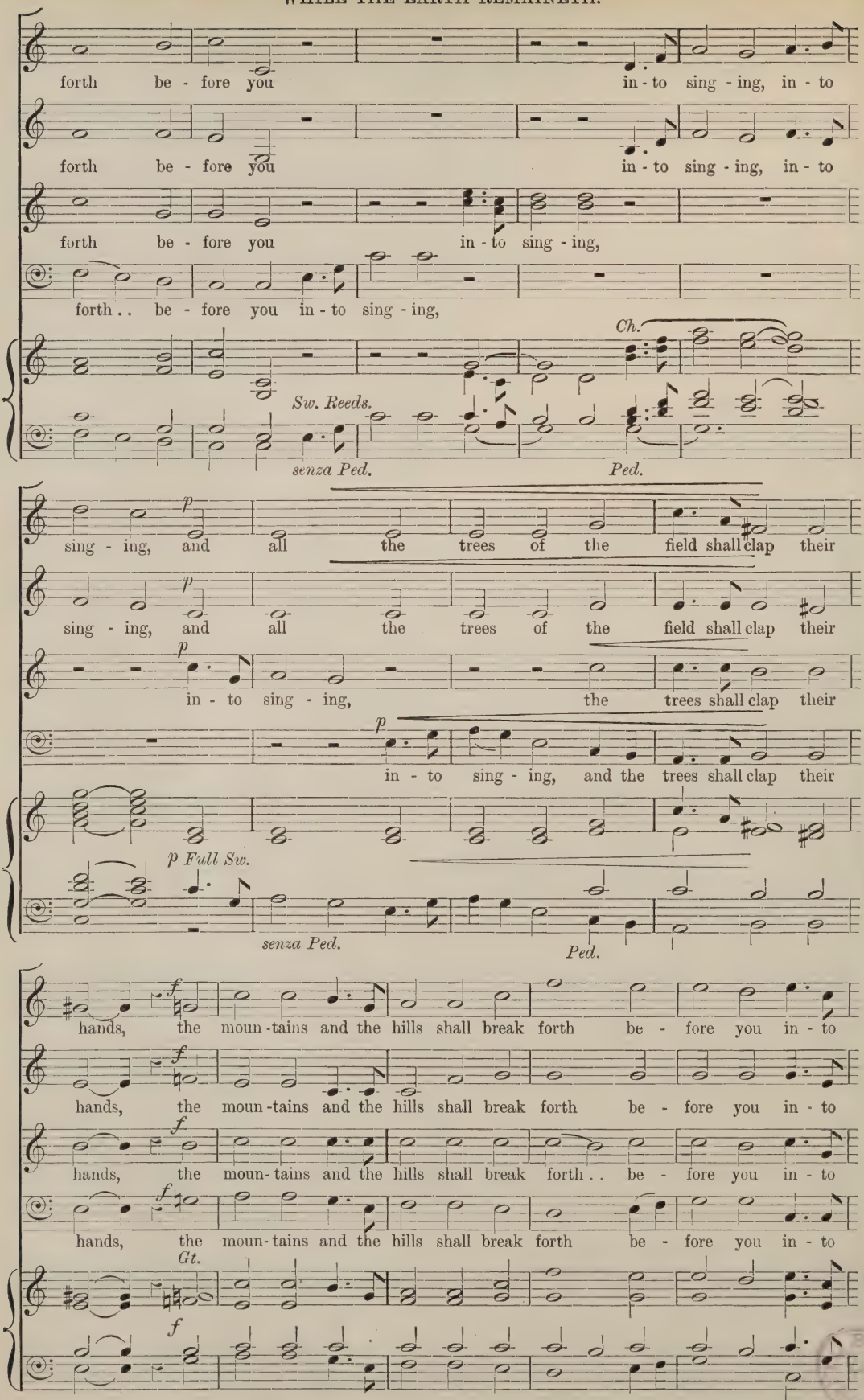
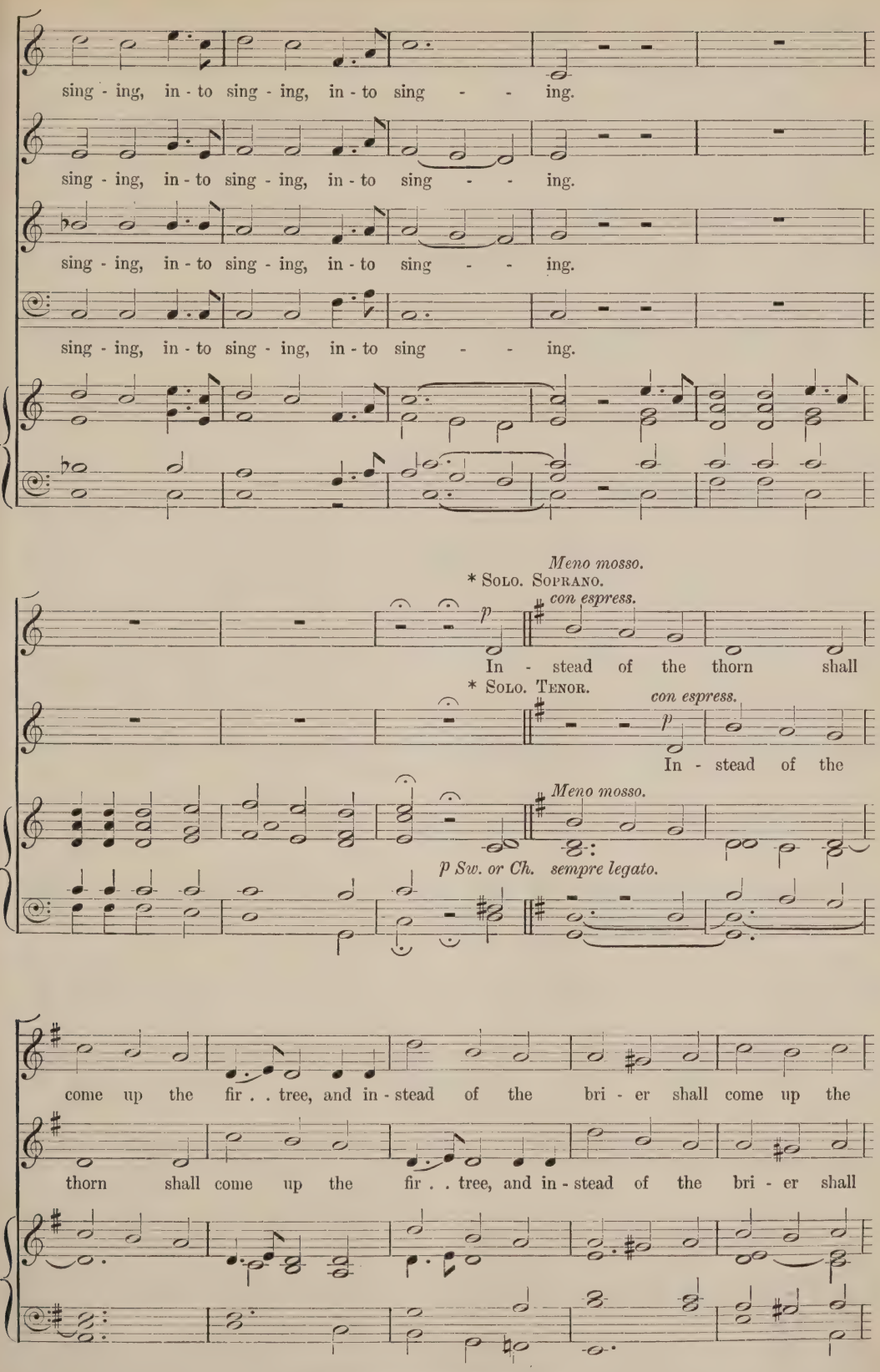
WHILE THE EARTH REMAINETH.

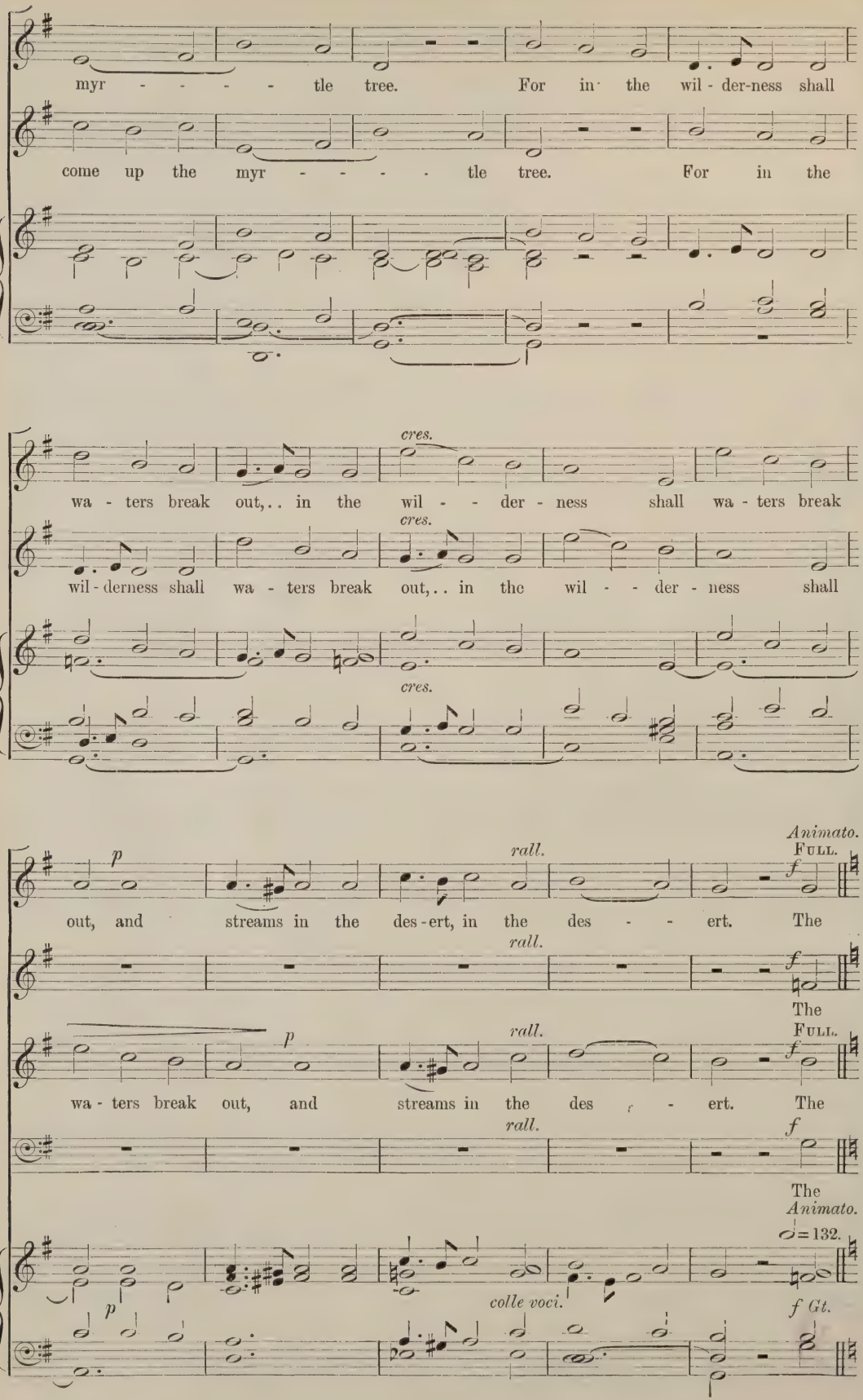
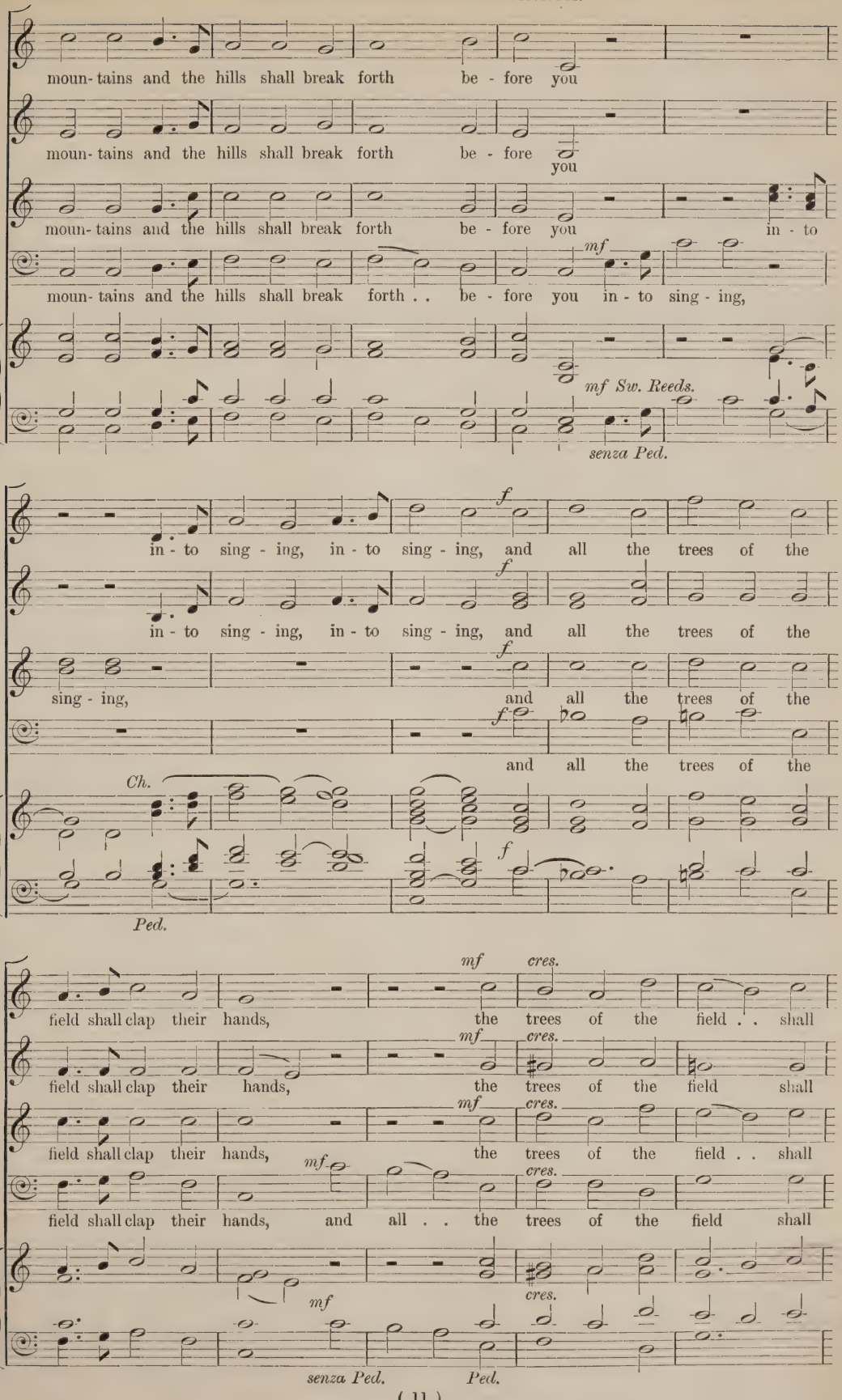

seed - - time and har - - - vest . . shall . . not
seed - - time and har - - - vest . . shall . . not
seed - - time and har - - - vest . . shall . . not
seed - - time and har - - - vest . . shall . . not
Meno mosso.
p
cres.
cease, while . . the earth re - main - eth, seed - - time and har - vest
cease, while . . the earth re - main - eth, seed - - time and har - vest
cease, while . . the earth re - main - eth, seed - - time and har - vest
cease, while . . the earth re - main - eth, seed - - time and har - vest
Meno mosso.
p Sw.
cres.
senza Ped.
Ped.
f
p
pp
shall not cease, shall not cease, shall not cease.
shall not cease, shall not cease, shall not cease.
shall not cease, shall not cease, shall not cease.
shall not cease, shall not cease, shall not cease.
Solo Stop.
f
p
p Sw.
senza Ped.

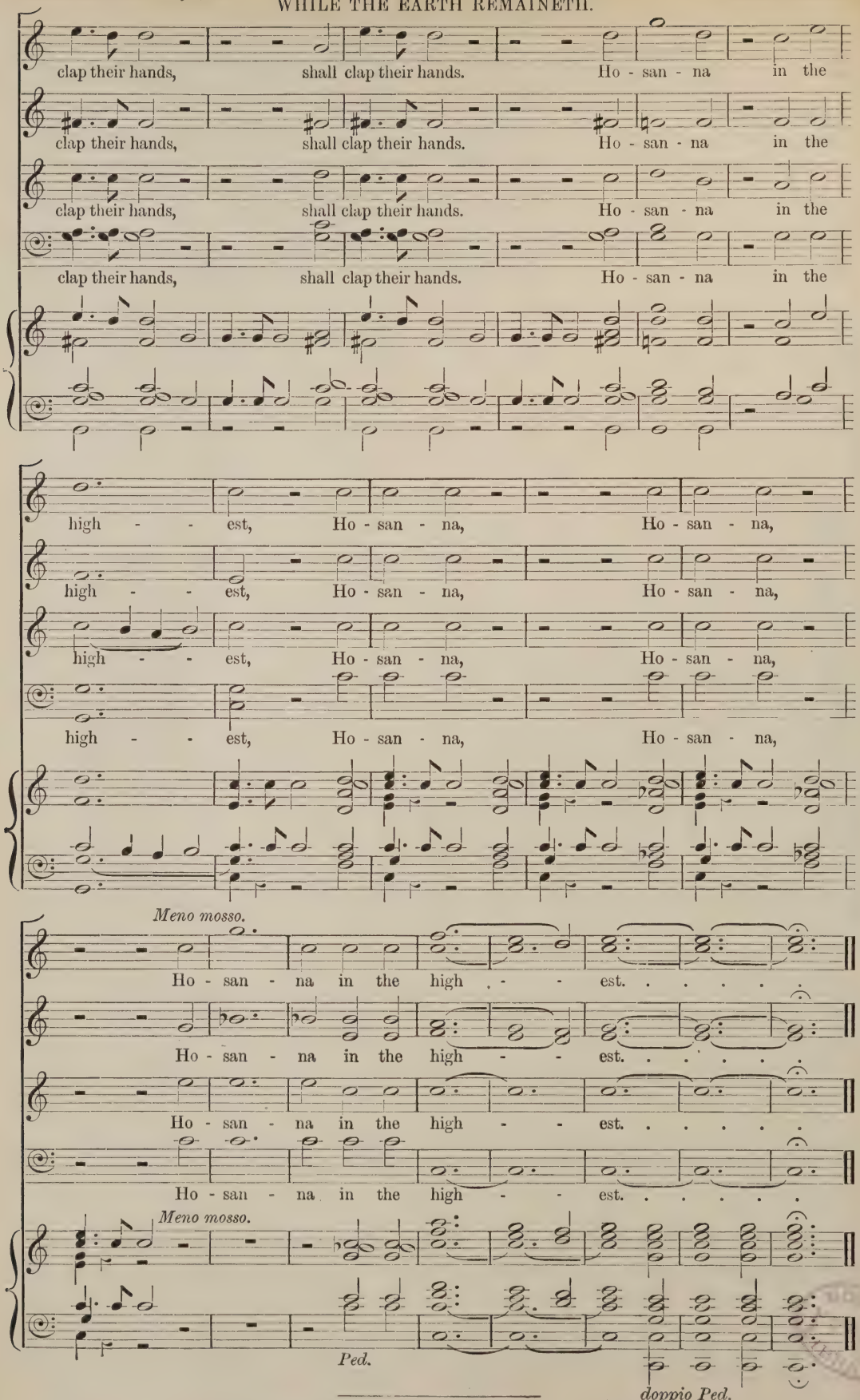

Recit. Soprano or Tenor.
con espress.
Moderato.
mf ad lib.
For
Moderato.
Sw.
rall.
Ped.
my thoughts are not your thoughts, nei - ther are
a tempo.
p Ch. or Sw.
ad lib.
a tempo un poco accel.
mf
your ways my ways, saith the Lord. . . . For
ad lib.
a tempo un poco accel.
Più mosso ed un poco agitato.
as the rain com- eth down, . . . and the snow from heaven, and re -
Più mosso ed un poco agitato. ♩=100.
dolce.
p
- turn- eth not thither, but wa - ter- eth the
p

WHILE THE EARTH REMAINETH.


earth, . . but wa - ter - eth the earth, . . and
p
p
tranquillo.
cres.
ma - keth it bring forth and bud, and ma - keth it bring forth and bud, that
tranquillo.
cres.
p
it may give seed to the sow - er, and bread to the eat - - er:
Più mosso.
p
mf Full Sw.
Un poco meno mosso.
mf with fervour.
So shall my word be that
Un poco meno mosso.
legato.
go - eth forth out of my mouth, . . out of my mouth, . .
3
3
cres.

Moderato.
ad lib.
Full.
so shall my word be that go - eth forth, saith the Lord, .. saith the Lord. For
Full.
For
Full.
For
Full.
For
Moderato.
colla voce.
f Gt.
senza Ped.
♩=116.
pp
ye shall go out with joy, ... and
ye shall go out with joy, ... and
ye shall go out with joy, ... and
ye shall go out with joy, ... and
♩=116.
pp Sw.
Ped.
senza Ped.
f
. . . be led forth with peace, with peace, for ye shall go out with
. . . be led forth with peace, with peace, for ye shall go out with
. . . be led forth with peace, with peace, for ye shall go out with
. . . be led forth with peace, with peace, for ye shall go out with
f Gt.
Ped.
senza Ped.

Più animato.
pp
joy, and . . be led forth with peace:
pp
joy, and . . be led forth with peace:
pp
joy, and . . be led forth with peace:
pp
joy, and . . be led forth with peace:
Più animato.
Org. ad lib.
pp Sw.
p Ch. or Sw.
mf Full Sw.
Giojoso.
mf
the moun-tains and the hills shall break
mf
the moun-tains and the hills shall break
mf
the moun-tains and the hills shall break
mf
the moun-tains and the hills shall break
Giojoso. ♩=132.
Gt.
mf
senza Ped.
Ped.

forth be - fore you in - to sing - ing, in - to
forth be - fore you in - to sing - ing, in - to
forth be - fore you in - to sing - ing,
forth.. be - fore you in - to sing - ing,
Ch.
Sw. Reeds.
senza Ped.
Ped.
sing - ing, and all the trees of the field shall clap their
sing - ing, and all the trees of the field shall clap their
in - to sing - ing, the trees shall clap their
in - to sing - ing, and the trees shall clap their
p Full Sw.
senza Ped.
Ped.
hands, the moun - tains and the hills shall break forth be - fore you in - to
hands, the moun - tains and the hills shall break forth be - fore you in - to
hands, the moun - tains and the hills shall break forth.. be - fore you in - to
hands, the moun - tains and the hills shall break forth be - fore you in - to
Gt.

sing - ing, in - to sing - ing, in - to sing - - ing.
sing - ing, in - to sing - ing, in - to sing - - ing.
sing - ing, in - to sing - ing, in - to sing - - ing.
sing - ing, in - to sing - ing, in - to sing - - ing.
Meno mosso.
* Solo. Soprano.
con espress.
p
In - stead of the thorn shall
* Solo. Tenor.
con espress.
p
In - stead of the
Meno mosso.
p Sw. or Ch. sempre legato.
come up the fir . . tree, and in - stead of the bri - er shall come up the
thorn shall come up the fir . . tree, and in - stead of the bri - er shall

* This Duet *may* be sung by all the Sopranos and Tenors.


myr - - - - - tle tree. For in the wil - der-ness shall
come up the myr - - - - - tle tree. For in the
cres.
wa - ters break out,.. in the wil - - der - ness shall wa - ters break
cres.
wil - derness shall wa - ters break out,.. in the wil - - der - ness shall
cres.
p
rall.
Animato.
Full.
f
out, and streams in the des - ert, in the des - - ert. The
rall.
f
The
p
rall.
Full.
f
wa - ters break out, and streams in the des - ert. The
rall.
f
The
Animato.
♩=132.
p
colle voci.
f Gt.

moun- tains and the hills shall break forth be - fore you
moun- tains and the hills shall break forth be - fore you
moun- tains and the hills shall break forth be - fore you in - to
moun- tains and the hills shall break forth . . be - fore you in - to sing - ing,
mf
mf Sw. Reeds.
senza Ped.
in - to sing - ing, in - to sing - ing, and all the trees of the
in - to sing - ing, in - to sing - ing, and all the trees of the
sing - ing, and all the trees of the
and all the trees of the
f
Ch.
Ped.
field shall clap their hands, the trees of the field . . shall
field shall clap their hands, the trees of the field shall
field shall clap their hands, the trees of the field . . shall
field shall clap their hands, and all . . the trees of the field shall
mf
cres.
senza Ped.
Ped.

WHILE THE EARTH REMAINETH.

clap their hands, shall clap their hands. Ho - san - na in the high - - est, Ho - san - na, Ho - san - na,
Meno mosso.
Ho - san - na in the high - - est. . . . . .
Meno mosso.
Ped.
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EVENING.—"Faust" Overture (Wagner); Cantata, "Ballad of the Doom of Oleg" (Rimsky-Korsakoff); Concerto in E flat (Liszt); Overture Phantasy "Prometheus," New (Edgar L. Bainton); "Tod und Verklärung" (Richard Strauss); "Triumphlied" (Brahms).

THURSDAY.
MORNING.—Oratorio, "The Kingdom" (Elgar); Symphony in A flat (Elgar).
EVENING.—Overture, "Manfred" (Schumann); Poem for Chorus and Orchestra, New, "The Invincible Armada" (Rutland Boughton); Serenade, "Eine kleine Nachtmusik" (Mozart); Song-Cycle, "Sea Pictures" (Elgar); Tone-Poem, New, "Salome" (H. Hadley); Symphony No. 4 (Tchaikovsky).

FRIDAY.
MORNING.—Oratorio, "The Return of Tobias" (Haydn); Concerto for Piano, Orchestra and Male Chorus, New (Busoni).
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AUGUST 1, 1909.

SOUTHWELL MINSTER.

Eight hundred years have sped their flight along the pathway of time since Thomas II. was consecrated Archbishop of York in St. Paul's Cathedral. To him we owe the conception of Southwell Minster, one of those poems in stone which are the glory of our fair land of England. The actual foundation of this mother-church of the modern diocese of Southwell is lost in antiquity. That before the Conquest a church, perhaps a wooden building, stood on the site of the present edifice is more than probable. Certain it is that a collegiate church has existed there from the time of King Edgar, in the 10th century, to that of Queen Victoria. In the *Liber Albus*, or White Book, the oldest existing record of the Minster, is a copy of a letter addressed by Archbishop Thomas II. to the people (parishioners) of the Nottinghamshire portion of his diocese which, in its translated form, reads:

Thomas, by the grace of God, to all his parishioners of Nottinghamshire, greeting, in the blessing of the Lord, we pray you as most beloved sons, that in remission of your sins, you will help by the blessing of your alms, towards the building of the church of St. Mary of Southwell. And whosoever in the least degree shall give the smallest assistance, shall be to the end of time, a participator in all the prayers and blessings which shall be done in that and all our other churches. And this ye ought to do the more willingly, that we release you from the need of visiting each year, the church [minster] of York, as all our other parishioners do, but (instead you shall visit) the church of Southwell, and there have the same pardon that you have at York.*

This letter, written in the earliest years of the 12th century, gives the *raison d'être* for the erection of the present minster, with which the name of Thomas II., Archbishop of York, is so worthily and inseparably associated.

At the Reformation, the 'perfect bodie corporate' of Southwell—a community of secular canons—surrendered to the commissioners of Henry VIII. This was in the year 1540; but the building, one of the largest and richest of the collegiate churches in England, was happily saved from destruction and not allowed to decay. Under the great seal of Queen Elizabeth new statutes were made in 1585 and remained in force for nearly 300 years. One of these statutes required the appointment of a *magister choristarum* or *rector chori*, one of whose duties was to act as organist, an office which continues to this day. The old chapter, which had lasted from before the days of the Conquest, was abolished in 1841, when all the revenues went to the Ecclesiastical Commissioners; and it was not until forty-three years later that the old collegiate church attained cathedral rank in 1884, upon the creation of the new diocese of Southwell, Dr. George Ridding, formerly head-master of Winchester College, being the first bishop.

SOUTHWELL MINSTER FROM THE SOUTH EAST, SHOWING THE RUINS OF THE ARCHBISHOP'S PALACE.
(*Photograph by Mr. A. J. Loughton, Southwell.*)

* From an interesting and instructive brochure entitled: *The Life of Thomas II., Archbishop of York, and his connection with Southwell Minster.* By the Rev. W. E. Hodgson, assistant-curate of Southwell Minster. With four illustrations. Nottingham: Henry B. Saxton. 1909. One shilling net.

Although called the cathedral of the diocese, Southwell has no dean in the ordinary acceptance of the term, nor a college of canons, as in other cathedrals. The Rector of Southwell exercises in his own person the full authority which at other cathedrals belongs to the corporate body of Dean and Chapter. But although the Minster has for centuries been the parish church of Southwell—now ably ministered unto by the rector (the Ven Archdeacon J. G. Richardson) and two curates—full cathedral services have always been maintained twice daily. And it is well to remember that these choral services were not constituted when Southwell became a cathedral, but are the continuation of the choral services of the old collegiate church which must have been started well nigh 1000 years ago. Thus, regardless of wars and rumours of wars, and despite the political and social changes which have swept across these islands for 800 years, here, in this quiet, out-of-the-way little town of

THE SOUTH DOOR.

(*Photograph by Mr. A. J. Loughton, Southwell.*)

Nottinghamshire, the strain of praise has been uplifted day by day from generation to generation.

What shall be said of the beautiful building? Can mere words adequately describe its form and comeliness? One has only to behold the Norman nave and transepts in order to realise their majestic strength and solidity; or to lift up one's eyes in the Early English choir to gaze upon a thing of pure beauty:

> They dreamt not of a perishable home
> Who thus could build.

Viewed from the exterior, opinions may differ as to the effect of the spires restored to the western towers in 1880; but no one will question the beauty of the three ancient doorways—the noble north porch, 19 feet wide, and the elaborate zig-zag ornamentation of the west and south doors. Most picturesque are the half-restored ruins, on the south side of the church, of the palace of former Archbishops of York. In plan a quadrangle with battlemented walls and round turrets at intervals for defence, the noble building was described in the 16th century as 'a goodelie Mansion House of the Bishoppe builded of timber and stone, and the roof of stone, adjoynenge to the Collegiat Churche there wiche House is well and sufficientlie repayred.' Here, after his fall, Cardinal Wolsey stayed when he passed the summer of 1530 at Southwell. He sang high mass on Corpus Christi Day of that year, and a few months afterwards, on November 30, the once powerful prelate drew his last breath at Leicester Abbey. At the east end of the church is the Vicars' Court, so suggestive of old-world peace, a group of red-brick 18th century houses, one of which is the official residence of the organist.

Upon entering the nave the visitor cannot fail to be impressed with the grandeur of the Norman architecture. The massive pillars, the stately arches of the first and second (triforium) stages, and the magnificent four great arches of the central tower, not only perfectly harmonize, but in their combined solidity create upon the beholder a feeling of reverence mingled with awe. The nave, consisting of eight bays, is in length 185 feet, in width 72 feet; the pillars are 9 feet in height and $4\frac{1}{2}$ feet in thickness. In 1711 the fifteenth century roof was destroyed by fire, and was replaced by a flat ceiling which, in 1875, was superseded by the present barrel-shaped roof. For the remaining features of this Norman nave and transepts the reader is referred to the accompanying photographs. Mention must, however, be made of a curious piece of sculpture over the door in the north transept leading to the belfry. Three feet in length and about half as much in width, it forms a tympanum. In the centre is an angel subduing a figure on the right resembling an impossible bird; on the left is a headless man subduing what appears to be a lion or a leopard with a smaller animal represented above, its forefeet resting on the larger one's head. What do these anciently cut figures symbolize? Three answers to this question have been given: (1) 'Under the protection of the lamb, Daniel was able to overcome the lion, and Michael the devil'; (2) David rescuing the lamb from the lion; and (3) 'Thou shalt tread upon the lion and adder; the young lion and the dragon shalt thou trample under feet.' This block of stone is perhaps the oldest part of the minster. It must have served as a tympanum in the earlier building of the time of the Confessor; when the present transept doorway was built an ingenious workman found that the stone would, with a little alteration, just fit into the space required, so he just cut off the man's head and the thing was done!

The choir-screen is the most beautiful in England. Erected *c.* 1345, it is the last of the old work in the minster, and thus fitly sets its seal upon all that preceded so lovely a conception.

Both sides of the screen are enriched with a profuse elaboration of ornament. On the nave side are three canopied arches, and the side walls are richly canopied with flowing tracery. The eastern (choir) side is remarkable for the large number of carved heads—angels, ecclesiastics, and others with military head-dresses, all bearing life-like expressions. There are three stalls on each side, that on the immediate right entering the choir was occupied by Cardinal Wolsey in 1530 on the occasion already referred to. Over the screen is the organ. Does the instrument add to the beauty of the substructure on which it rests? Any other answer than a negative one would be wide of the truth. Although the old Renaissance case was entirely worm-eaten when the present organ was erected in 1892, it is a thousand pities that the group of dwarf cases—having the effect of revolving bookcases—should have been admitted, instead of a case designed something like the old one shown in the photograph on p. 508. It will be the bounden duty of some future benefactor of Southwell Minster to remedy this blot on so fair a building.

The choir is the work of Archbishop Walter de Grey (1216-1256). It replaced the original Norman choir, and is a perfect specimen of Early English architecture. As de Grey considered the Norman choir too small, he issued (in 1233) an indulgence for thirty days for the completion of the choir which stands to this day, internally at least, almost exactly as he left it, and as a fitting commemoration of his archiepiscopal reign. While the building of the new choir, starting from the east end, was in progress, the Norman choir remained. On removing the latter, and building eastwards from the crossing, it was found that the two sections of the new part did not exactly join on the north side, with the result that there is a curious break in the string course. Another curiosity, at present unexplained, is that one of the arches on the south side is lower than the rest, in that its apex does not reach the string course. In order to fill up the gap thus created, a piece of sculpture has been inserted consisting of beautiful foliage, which a former historian of the minster declared to be the Prince of Wales's feathers!

CARVING ABOVE STALL, NOW CALLED 'ALTO PECCO,' IN THE CHAPTER HOUSE.
(*Photograph by Mr. A. J. Loughton, Southwell.*)

An interesting feature of the choir is that the triforium and clerestory are combined in one stage, a combination unique in an English cathedral. The dimensions of the choir are as follows: length, 128 feet; breadth, with aisles, 73 feet; breadth, with both transeptal chapels, 108 feet; the total length of the building, both nave and choir, is 318 feet. The glass in the eastern window is both ancient and modern. The four lower windows are filled with Cinque cento glass paintings of the French school, *c.* 1600. It found its way to Southwell in a curious manner. A Mr. Henry Gally Knight, M.P. for South Notts, was visiting Paris after the peace of 1814 when he found this glass in a neglected heap in a corner of a shop. The shopkeeper told him that it came from the chapel of the Temple prison. Be that as it may, Mr. Knight bought the glass and presented it to Southwell Minster in 1818. The subjects are (1) the Baptism of Christ, (2) the Raising of Lazarus, (3) the Triumphal Entry, and (4) the Mocking in the Pretorium. The four upper lights are by Messrs. Clayton & Bell. A supremely beautiful feature of the chancel is the sedilia, added in the fourteenth century. Richly carved, the arches with double foliations, crockets and finials, and with figures in the spandrels, this sedilia has five seats—the usual number being three—for the celebrant, deacon, and sub-deacon. Here again Southwell is unique, so far as regards English cathedrals.

The lectern is a finely-worked brazen eagle, its expanded wings measuring two feet nine inches across, and bearing the inscription

> Orate pro ana Radulphi Savage, et pro anabus Omni Fidelium Defunctorum.

This lectern has an interesting and curious history. Formerly the property of the neighbouring abbey of Newstead, at the dissolution of that community the monks hid some documents inside the body of the eagle, and then threw it into the lake to hide it from the commissioners of Henry VIII.! The drowned eagle was fished up towards the end of the 18th century, and passed into the hands of Lord Byron, whose seat was at Newstead Abbey. This Lord Byron, the poet's predecessor in the title, got into great trouble through a duel in which he killed his opponent. From him the lectern was purchased by Sir Richard Kaye, subsequently dean of Lincoln, who presented it to Southwell Minster.

By the kind and special permission of the Duke of Portland we are enabled for the first time to publish the following letter written by Sir Richard Kaye to the third Duke of Portland concerning the once submerged lectern. The letter reads thus:

Kirkby
Dec 12 1775

My dear Lord

The Extent of my woods does not equal that of my water, however I have sent Your Grace the firstfruits, a Brace of Cocks; & it is no Robbery of myself, for I have many days dined upon a Snipe alone, but hope now to reach Town on Thursday sennight & feed more largely.

I have bought Lord Byron's strong Beer for my Parish, & his brass eagle for Southwell, as very good Bargains. He is dismantling the whole. I have also got his Orange & Lemon Trees, and an Élève of Speechleys I shall send for today to be my Gardener, as he recommends him strongly. The Messages are very civil between the Buyer & the Seller, tho we never met in our Lives.

Yr Graces ever
RD Kaye.

For some reason or other the lectern did not reach Southwell Minster until thirty years later, as, in the Chapter Decree Book, under date April, 1805, the thanks of the Chapter are accorded to Sir Richard for his gift, with a note that they will send for the eagle 'as soon as possible.'

The glory of Southwell is its chapter-house—a dream of perfect loveliness. Words cannot describe this unique and chaste specimen of Decorated work. The late Mr. G. E. Street, R.A., said of it: 'What either Cologne Cathedral or Ratisbon or Weisen Kirche is to Germany, Amiens Cathedral or the Sainte Chapelle to France, the Scalegere in Verona to Italy, are the choir of Westminster and the chapter-house at Southwell to England.' And Mr. A. F. Leach, the indefatigable historian of the minster, says: 'In design and execution alike, in its general proportions and its minutest detail, it is impossible to conceive anything more beautiful. It is the most perfect work of the most perfect style of Gothic architecture.' *

The doorway, of five orders, to the chapter-house (see the photograph on p. 509), is of exquisite design and delicacy. No less fairylike is the graceful building itself. Octagonal in shape, it shares with York the distinction of lacking the central pillar which supports the vaulting of the roof. The carving of the doorway, the canopies of the stalls, and the capitals of the pillars are of the finest and most delicate workmanship and of unsurpassed wealth and luxuriance. Right up to the roof can the fancy of the artist—and there were artists in those days—be traced. And then to think of the variety of subjects so deftly cut out of the solid blocks of stone! In foliage and flowers alone we find bryony and ivy, the vine leaf, the fig leaf, and the hop, the white thorn and the rose, the oak and the maple. Human heads are also carved there (see the photograph on p. 503), and animals and birds of various kinds, including lizards and boars. It has been well said †: 'No two capitals or bosses or spandrels can be found alike, no wearisome repetition of beautiful parts tires the eye, but everywhere we meet, in ever-changing and ever-charming variety, with some fresh object of interest and admiration. A man reclines beneath a tree, puffing lustily away at a horn, or a goat is gnawing the leaves, or a bird pecking the berries, or a pair of pigs are grunting up the acorns, or a brace of hounds just grabbing a hare. It is not too much to say that it is the work of no mere chiseller of stone, but of a consummate artist, than whom it may be doubted whether any sculptor, of any age or country, ever produced anything more life-like and exquisitely graceful.' High praise indeed, but fully merited.

No article on Southwell Minster would be complete without reference to the Grammar School. As part of the ancient foundation of the collegiate church of Southwell, it probably was founded by an Archbishop of York before the Norman Conquest; thus it claims to be one of the oldest schools in the kingdom. In pre-Reformation times the master of Southwell grammar school was always a vicar-choral or chauntry priest at a stipend of £2 a year, as was presumably the master of the song school, whose pay from the Chapter was only £1 a year. That music, as at Newark, formed an important part of the curriculum of the school, is proved by a document, dated 1546, which refers to 'the relyvinge of porre scolers thither resortinge for their erudycion, either in grammer, or songe.' When the collegiate foundation was surrendered to the Crown in 1540, the inhabitants of Southwell, recognising the importance of a boarding school in the town, petitioned King Henry VIII. that it might continue, a request which was granted. A similar surrender and re-founding took place in the reign of King Edward VI., who assigned an annual

* *Visitations and Memorials of Southwell Minster.* Edited by Arthur Francis Leach. The Camden Society, 1891.

† Illustrations of the Collegiate Church of Southwell . . . with an architectural description by the Rev. J. F. Dimock, M.A., Minor Canon. 1853.

sum for the maintenance of the school, which from that time was managed by the Chapter of the Collegiate Church until that body was dissolved in 1841. In 1902 the school was re-constituted under a scheme of the Board of Education, and the present governing body, of which the Bishop of Southwell is elected chairman, was appointed. For twenty years, 1877-97, the headmaster of the school was Mr. John Wright, to whom succeeded his son, the Rev. J. S. Wright, M.A., under whose régime the school continues to flourish.

We must now turn to matters more strictly musical in connection with this glorious old minster. First in regard to the organs. The earliest recorded instrument was built by Father Smith. It consisted of eight stops on the Great, five on the Choir, and four on the Swell; the compass was, of course, to G, and there were no pedal pipes. After having been partially destroyed by fire, the organ was repaired and completed by Snetzler in January, 1766. The following extracts from the Chapter Decree Books, relating to the organ, have kindly been made by the Rev. W. E. Hodgson specially for this article:

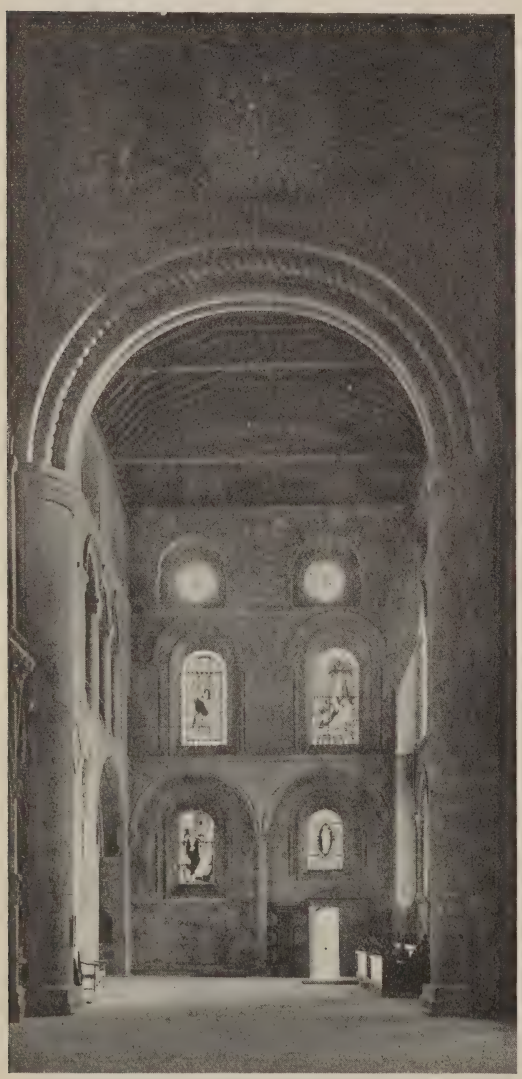
THE CHOIR, LOOKING WEST.
(*Photograph by Mr. A. J. Loughton, Southwell.*)

1762. 22 July. Decreed that Mr. Snetzler be wrote to about the organ, and that Dr. Caryl the next Residentiary be desired to make an agreement for repairing the same.

1765. Oct. 24. Decreed that Mr. Snetzler be paid for repairing the organ two hundred and forty six pounds.

1766. Jan. 23. Decreed that Mr. Snetzler be paid £246 as before Decreed for repairing the Organ out of the money arising by sale of the wood at West Ravendale, and out of the Rota Fines and also the further sum of twenty seven pounds eight shillings for the New Sound board and painting the Organ out of the said Rota Fines.

1787. Oct. 15. Decreed that Mr. Carlerton be paid 15 Guineas for repairing cleaning and tuning the Organ, and that he be paid 4 Guineas a year for keeping it in repair for the future out of moneys arising by the sale of wood at Warsop.



THE SOUTH TRANSEPT.

(*Photograph by Mr. A. J. Loughton, Southwell.*)

1804. Oct. 31. Decreed that Mr. England the Organ Builder be employed to clean and repair the Organ, and to remove the Choir Organ in the manner proposed by his letter produced by the Residentiary at this Chapter.

1819. 22 July. Decreed that the Residentiary for the time being be authorized to employ Mr. Buckingham to tune the Organ whenever necessary, provided the Expenses be not incurred oftener than once a year.

In 1892 an entirely new four-manual organ was built by Messrs. Bishop & Son, of which the following is the specification:

Great Organ (13 stops).

	Feet.		Feet.
Double diapason	16	Twelfth	2⅔
Large open diapason	8	Fifteenth	2
Small open diapason	8	Mixture, 4 ranks	—
Stopped diapason	8	Double trumpet	16
Clarabella	8	Trumpet	8
Principal	4	Clarion	4
Harmonic flute	4		

Swell Organ (15 stops).

Double open diapason	16	Mixture 4 ranks	—
Open diapason	8	Contra fagotto	16
Stopped diapason	8	Oboe	8
Viola	8	Cornopean	8
Vox angelica	8	Trumpet	8
Voix celestes	8	Clarion	4
Principal	4	Vox humana	8
Flautina	2	Tremulant.	

Choir Organ (9 stops).

Lieblich bourdon	16	Principal	4
Open diapason	8	Flauto traverso	4
Stopped diapason	8	Piccolo	2
Viol di gamba	8	Clarinet	8
Dulciana	8		

Solo Organ (4 stops).

Harmonic flute	8	Orchestral oboe	8
Concert flute	4	Tuba	8

Pedal Organ (13 stops).

Double open diapason	32	Violone	8
Contra bourdon	32	Flute	8
Open diapason	16	Fifteenth	4
Bourdon	16	Bombarde	16
Violone	16	Trumpet	8
Quint	10⅔	Clarion	4
Principal	8		

Couplers (10).

Great to pedal.	Choir to great.
Swell to pedal.	Solo to great.
Choir to pedal.	Swell to choir.
Solo to pedal.	Solo to swell.
Swell to great.	Swell octave.

Accessories.

Four pneumatic combination pistons to Great organ.
Four pneumatic combination pistons to Swell organ.
Three pneumatic combination pistons to Choir organ.
Four pedals acting upon Couplers.
Three composition pedals acting upon Pedal organ.
One pedal for full organ.
One pedal great to pedal.
One pedal swell to pedal.
One pedal swell to great.
One pedal solo to great.

The known musical history of the minster covers a period of nearly 700 years. In the 'Acts of Convocation of all the brethren and canons of Southwell,' A.D. 1248, the clerks were 'to look over their parts beforehand,' and to 'sing without notes.' In the statutes of Archbishop Thomas de Corbridge, A.D. 1302, the precentor is specially mentioned in these words: 'Let all books, at least those with the music, be well examined by the precentor or his deputy that they may not be contradictory with one another, or discordant.' An old paper, preserved in the minster library, gives the answers of Richard Williams, one of the Prebendaries, to the questions of the Archbishop of York in his ordinary and diocesan visitation on September 8, 1635. Here are two of the answers:

To the sixth I answer we have all things for singing and saying divine service and sacraments saving a paire of good organs which I wish your Grace would be pleased to contribute something towards and divers other gentlemen would be ready to follow in so good a worke.

To the tenth article I answer that ye number of Vicars Chorall are but 3, and of clerkes who are laymen one [is] Mr of the Choristers, one organist, and 6 Choristers who for the most parte are very diligent: the Mr of the Choristers excepted, who is very negligent in the Quire and also of his boys and never corrects them, but in the Quire and in other

places of the Church in divine service to the great disturbance of all that are present, and out of the poore boyes stipends deducts one pound yearly besides the church allowance and besides all this he is a great lyer, as yore lordship knowes if you please to remember him: and for the stipends they are very well payed, as soone as he has made a boy fitt for the Quire he sells him to some gentleman and soe by this meanes the Quire is unfurnished.

At the Reformation the staff consisted of forty-seven persons including 'xvj Vicars Choriall' and 'vj Choristars, dailye there to mayntayn Gods service, withe other godlye causes and consideracyons.' As to the manner in which the 'Vicars Choriall,' all of them fully ordained priests, discharged their duties in those 'good old times,' the pages of Mr. Leach's book bear ample testimony. Here is a specimen entry, under date A.D. 1506-7: 'Dominus Thomas sings the prick-song very unwillingly, and sometimes sits reading in his stall instead of singing: promises amendment.' The 'vj Choristars' had their common lands, of the value of £2 7*s.* 6*d.*; and at the Reformation they were said to receive 13*s.* 4*d.* out of the common fund, and 'no more wages to find them meat and drink, than is before sett upon their heds.' The difference in the value of money then as compared with that of our own time, no less than the vagaries of spelling, must be taken into account in reading these old-world extracts.

The following entries from the Chapter Decree Books throw an interesting light on the choral service at Southwell nearly two hundred years ago:

January 24th, 1716.

Because this appears to be the meaning of our statutes and many of our Orders and decrees, the practice of the Church of York and of other churches Collegiate as well as Cathedral (as it is well known to have been the practice of this church some years ago) and because this tends (in its own nature) to ye glory of God and the honour and bettr Governmt of this church: We also decree that Our present Vicars Choral (as thr voices and skill in Musick will severally admit) do from henceforth, for the perfection of ye Choir, in two months time, sing thr Parts in Verse—as well as full—Anthems, just as the singing-men doe, upon pain of ye diminution of thr salary, in proportion to their neglects.

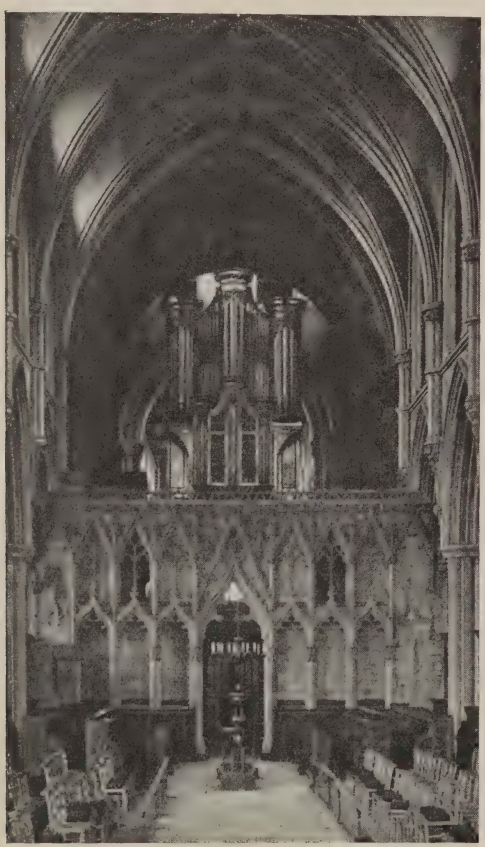
THE NAVE, LOOKING EAST.

(*Photograph by Mr. A. J. Loughton, Southwell.*)

And we further Decree that whosoever shall henceforth appear as Candidate for any Vicar-Choral's place, or any other place void in ye Choir, he shall be tried (as to his skill in Musick) in singing from part (at least) of 2 or 3 of our Services and Anthems before the Chapter in ye Chapter house and not be admitted till he give sufficient satisfaction as to his skill in Church Musick. In wh trial (at the Discretion of ye Chapter) the Rector Chori and also one or two of ye Vicars Choral together with one singing-man (the best skilled in musick) may advise and assist. We prefer this method of trial before that of August 20, 1691 because we may [better] judge of the voice [when] single and without ye Organ, as we but this day experienced in the Probation of a Chorister.

On October 23, 1783, the Chapter decreed that 'the Doggwhipper have a new coat as usual'; but a more serious matter occupied their attention on the following day when they decreed 'that the chanting of the service be performed in a Monotony, and that Mr. Spofforth copy the Responses from Dr. Boyce's collection in the Book of Services.' From this we may infer that up to that time the service was read, not intoned, or 'in a monotony.' It was decreed on April 21, 1785, 'that the Choristers appear in surplices instead of gowns on the week days as well as Sundays.'

Coming to later times, a Southwell chorister, Samuel Spofforth, became organist of Peterbrough Cathedral at the age of nineteen, and he afterwards



THE OLD ORGAN-CASE.
(*Photograph by Mr. A. J. Loughton, Southwell.*)

held a similar post at Lichfield Cathedral for the long period of fifty-seven years, 1807 to 1864. Dr. John Spray, the celebrated tenor of the Dublin Cathedrals, was also a chorister, as well as a native of Southwell. 'Not only for volume and beauty of voice, but for the exquisitely beautiful utterance of the words, Dr. Spray was unrivalled,' recorded the late Sir Robert Stewart; and the Rev. Sinclair Brooke, in his 'Recollections of the Irish Church,' referring to Spray's voice, said: 'How he would send it forth with its rich swells, and every note clear and distinct, till it seemed to ripple along the walls [of the cathedrals] like the summer waves of a river.'

Reference must be made to the inspiring services of united parochial choirs that have been held in the minster during the past fifty years. In this connection the following extracts from this journal of fifty-one years ago speak for themselves:

Southwell.—A meeting of Parochial Church Choirs will be held at the Collegiate Church, Southwell, for morning and evening services, on Wednesday, April 28; when a sermon will be preached, in the morning, by the Bishop of Lincoln. Clergy and members of choirs willing to promote or take part in these services are invited to communicate with the Rev. J. Murray Wilkins, the rector.—*Musical Times*, *March*, 1858.

Southwell.—The meeting of the parochial choirs of the diocese took place at the Collegiate Church of Southwell, on Wednesday, the 28th of April. The Rev. Mr. Wilkins, the promoter of this movement, may fairly congratulate himself on having originated a new epoch in the cultivation of church music, and is entitled to great praise for the pains he has bestowed, and the practical ability he has brought to bear, upon this important subject. On this occasion, the aggregate number of the chorus assembled was 300. The attendance of clergy was very large, there having been above 70 present in surplices, who all met at the Chapter-House, and proceeded, with a portion of the choir, to the door of the church, to meet the Bishop. The service was intoned by the Rev. J. M. Wilkins. The chants were principally Gregorian, and sung in unison; and the effect was remarkably fine. The collection amounted to about £75. The gathering was altogether successful.—*Musical Times*, June, 1858.

Before referring to some of the organists of Southwell, a few words may be said about the bells of the minster. Probably nothing remains of the first pair, the gift of Archbishop Cynesige before the Conquest, if indeed they were ever hung. An inscription on the interior of the central tower reads: 'Thomas Wymondesold, of Lambeth, in the county of Surry, Esquire, gave unto this church a set of chimes and 20 shillings per annum ever toward the keeping of them. 1693.' Wymondesold's gift perished in the fire of 1711. Ten years later, Ruddall, of Gloucester, cast a new peal bearing the following inscriptions:

1st. Abraham Ruddall of Gloucester cast us all in 1721.
2nd. Peace and good neighbourhood.
3rd. Prosperity to this Town.
4th. Prosperity to our Benefactors.
5th. From Lightning and Tempest, Good Lord deliver us.
6th. Prosperity to this Chapter.
7th. Prosperity to the Church of England.
8th. I to the Church the Living call, and to the Grave do summon all.

The 2nd, 4th and 5th bells have since been re-cast and the inscriptions altered.

The first recorded organist of Southwell Minster was the Rev. George Vincent, a vicar-choral, whose name frequently appears in the 'Visitations' during the opening years of the 16th century. 'Irregular at duty'; 'Sleeps when he ought to be at matins, and when he does come, frequents the

nave more than the choir; Often absent, so that the organ is not played'—these are some of the charges, not by any means the worst, brought against the Rev. Mr. Vincent, in answer to which he always 'promises amendment.'

Passing on to the 18th century we find William Popely (died 1718) holding the office of organist. To his credit can be placed three anthems (MS.) in the collection of Mr. John S. Bumpus. To Popely succeeded William Lee, the composer of a single chant (in G) which has found its way into almost all collections. Both William Lee, organist from 1718 to 1754, and his predecessor are buried in the south transept of the minster. The next chief-musician was Samuel Wise, who also held the office of auditor. To Wise, who apparently was organist for a very short time, succeeded Edmund Ayrton. His appointment is thus recorded, with another matter, in the Chapter Decree Books under date October 23, 1755:

Decreed that Mr. Edmund Ayrton be chosen organist and Rector Chori of this Church in the place of Mr. Wise, he having taken the oath in that case required, and that he receive the usual Salarys for the same and also the salary allowed by the Chapter. Providing he get all the services and anthems usually sung in this church before this time twelve months.

Decreed that Mr. Ayrton be chosen Auditor in place of Mr. Wise.

Decreed that Mr. Ayrton be chosen singingman in place of Mr. Wise.

Decreed that the vicar who reads prayers be Desired to appoint the services and anthems.

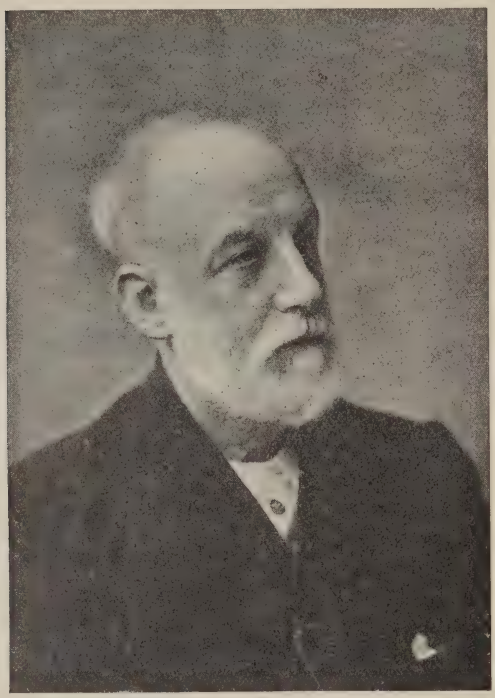
THE GLORY OF SOUTHWELL: THE DOORWAY OF THE CHAPTER HOUSE.

(*Photograph by Mr. A. J. Loughton, Southwell.*)

On April 22, 1756, Ayrton had leave to go to London 'for three months' further instruction by Mr. Nares the organist.' After having been organist for ten years—1754-1764—he became a gentleman of the Chapel Royal, a vicar-choral of St. Paul's Cathedral, a lay-vicar of Westminster Abbey, and Master of the children of the Chapel Royal. On July 29, 1784, at the Thanksgiving Service held at St. Paul's Cathedral

for the close of the American Revolution, Ayrton's doctor's degree exercise, 'Begin unto my God with timbrels,' was sung as the anthem.

The bearer of a well-known name in music, Thomas Spofforth, succeeded Ayrton as organist at



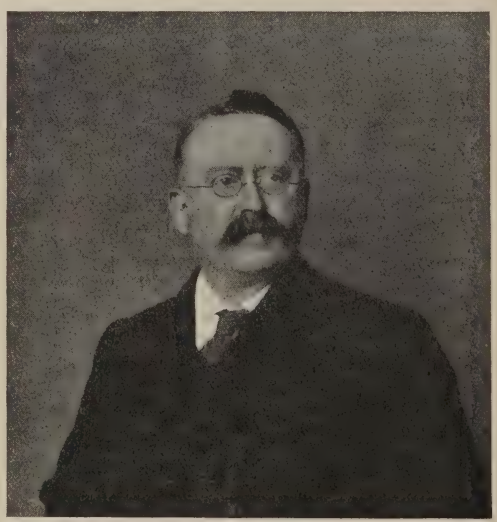
THE LATE MR. H. S. IRONS.
COMPOSER OF THE TUNES ST. COLUMBA AND SOUTHWELL.
ORGANIST OF SOUTHWELL MINSTER FROM 1857 TO 1872.
(*From a photograph kindly lent by Mrs. Irons.*)

Southwell and reigned there for fifty-four years, 1764 to 1818. He was the uncle and teacher of Samuel and Reginald Spofforth. Reginald, who was born at Southwell, is well known to fame as the composer of the 'chearful glee,' 'Hail! smiling morn,' which, it is said, was written on Constitution Hill, which overlooks Southwell Minster from the south. On July 23, 1818, Samuel Spofforth was granted a pension of £25 per annum 'for his long services,' when Edward Heathcote was appointed to succeed him and 'to receive the ancient salary as organist, as rector chori, and as one of the singing-men, making together the annual sum of £30.'

With just the mention, for completeness, of Frederick Gunton (afterwards organist of Chester Cathedral) and Chappell Batchelor—both of whom covered the period between 1835 and 1857—we pass on to Herbert Stephen Irons, who held office from 1857 to 1872. As composer of the excellent tunes 'St. Columba' (to 'The sun is sinking fast') and 'Southwell' (to 'Jerusalem, my happy home') the name of Mr. Irons is likely to be long kept in remembrance, for have not both these well-written strains worthily found a place in all hymnals? To Mr. Irons succeeded Mr. Cedric Bucknall, Mr. W. W. Ringrose and Mr. Arthur Marriott.

The present organist and rector chori of Southwell Minster is Mr. Robert William Liddle. Born at Durham, March 14, 1864, he began his musical career as a chorister in the cathedral there, and was afterwards articled to the organist, Dr. Armes. In 1886 Mr. Liddle became organist of North Berwick Parish Church, and in 1888 he received his present appointment. Like Mr. Hubert Hunt, at Bristol, Mr. Liddle has the distinction of being an excellent violinist as well as a cathedral organist. He is a great believer in the Sevčík method of teaching the violin, and is the proud possessor of a very fine Strad.

Mr. Liddle was responsible for the successful musical arrangements at the special service held on June 29 to commemorate the octocentenary of the consecration of Thomas II., Archbishop of York. On that eventful occasion, the Archbishop of York (Dr. Cosmo Lang) being the preacher, the service music included Sir Charles Stanford's setting (in A) of the *Magnificat* and *Nunc dimittis* and Boyce's anthem 'I have surely built Thee an house.' In addition to the organ—at which Mr. William Whitehead, organist of Lewisham Parish Church, rendered able assistance—the accompaniments were played by brass instruments and drums, this excellent combination being specially effective in the hymns sung during the long and imposing procession. An interesting feature of the service, as showing how music breaks down the doctrinal walls which divide the various sections of the Church, was the juxtaposition of the two offertory hymns—'O God, our help in ages past,' by Dr. Isaac Watts, a Nonconformist divine, and 'Praise to the Holiest in the height,' by Cardinal Newman.



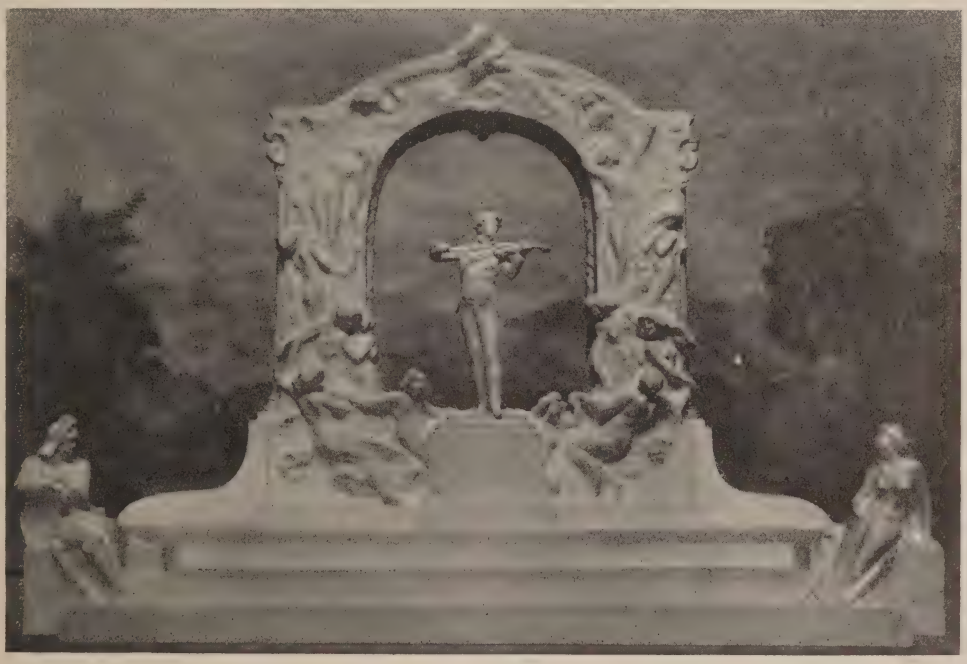
MR. R. W. LIDDLE.
ORGANIST AND RECTOR CHORI OF SOUTHWELL MINSTER.
(*Photograph by Mr. Howard Barrett, Southwell.*)

For valued help in the preparation of this article the thanks of the writer are tendered to the Rev. W. E. Hodgson, assistant-curate, Mr. R. W. Liddle, organist and rector chori, and Mr. F. Parker, verger, of the Minster; also to Mr. A. F. Leach's valuable contribution to the history of the Minster; and Mr. A. J. Loughton for his excellent photographs.

Dotted Crotchet.

JOHANN STRAUSS: THE WALTZ KING.

From a musical point of view, Vienna is the true home of the waltz—'those irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs.' 'A single Strauss waltz,' said Richard Wagner, 'surpasses in grace, refinement, and real musical substance most of the products of foreign manufacture which we often import at such great cost.' And was it not Hans von Bülow who publicly advocated the inclusion from time to time of a Strauss waltz in the programmes of symphony concerts? Why not? Such genial strains would provide a welcome antidote to much modern music that is without form and is void of melody. A few biographical particulars of one of the greatest of all masters of classical dance-music will doubtless be interesting.



THE PROPOSED MONUMENT IN VIENNA TO JOHANN STRAUSS, THE WALTZ KING.

Johann Strauss, the waltz king, was born at Vienna, October 25, 1825. He was the eldest son of Johann Strauss (1804-1849), himself a prolific composer of dance-music which obtained world-wide celebrity. As a child the elder Strauss showed great talent for music and a love for the violin, but his father, a small innkeeper, apprenticed him to a bookbinder, from whom he soon ran away. Notwithstanding his own personal experience of how vain it was to try to subdue natural talent, Strauss senior persistently opposed with all his might the professional musical education of his two eldest and gifted sons, Johann and Eduard, especially the former. The home-life of the Strauss family does not seem to have been a very happy one. The father kept to his own rooms, and became so completely absorbed in his work that he knew very little of what was going on in his own house. 'He allowed Pepi (Eduard) and me,' recorded Johann, 'to have music lessons, but he thought that we simply strummed like most other children; but we really worked very hard and played well, though he had no idea of it. The rehearsals of his concerts were held in the house. We boys listened to every note, and afterwards played the various pieces as pianoforte duets, trying to reproduce them exactly as our father liked them to be performed, for he was our ideal. We were often invited out to different people's houses, and played his compositions by heart. One day an acquaintance—it was Carl Haslinger, the music-publisher—congratulated my father upon our playing (my brother and me). He was greatly suprised. "Send the boys to me," he said. Not knowing what to expect, we slunk into the room. After he had told us what he had heard, he commanded us to play to him. As was customary at that time, he had an upright piano, and Pepi declared he could not play upon it. "What?" said he, "you cannot play upon it; then fetch the grand." The grand having been brought, we played our very best, introducing all the various features of the orchestration. Our father, who had listened with a beaming face, said: "Boys, nobody can play it like that," and as a reward he gave us each a lovely "Burnus."'

In spite of this, however, Strauss senior would not allow his boys to take up music as a profession, and it was only in later years that their mother gave way to them in this respect. Johann learned the violin secretly and at his own expense. In order to pay for these lessons he used to give pianoforte lessons to the son of a tailor and to a

little girl, aged thirteen or fourteen, who lived in the same house. For each lesson he received 60 kreutzer (about 1s.). His violin master was Amon, the leader of his father's orchestra, who risked the loss of his own situation in order to teach the boy. 'He advised me,' says Johann, 'always to play before a looking-glass, as then I could watch my position as well as my bowing; it being essential that a public performer should stand and play gracefully. One day, as I was thus practising, the door opened and my father entered the room. "What!" he exclaimed, "You play the violin!" He had no idea of it! Then ensued a stormy scene, and he would not listen to me. Later on, however, he become reconciled to my music, and that was my greatest joy.' *

At Salmansdorf, near Vienna, in a house belonging to his grandmother but used by his parents as a summer residence, Master Johann composed his first waltz at the age of six. His mother wrote down the notes for him. It was afterwards published as 'Der erste Gedanke' (The first thought), and played on his fiftieth birthday. Another composition of his boyhood was of a totally different nature, a graduale, 'Tu qui regis totum orbem' (*maestoso*, in G), for four voices with accompaniment of brass instruments. This was doubtless done at the request of his theory teacher, Josef Drechsler, Capellmeister of St. Stephen's Cathedral, Vienna, with whom the boy studied in secret, unknown to his father.

At school the one subject which held Johann spellbound was singing, though he was not a lazy boy. One day a musical happening set him free from his scholastic studies. During a lecture a schoolfellow asked him to hum a tune. He began to do so, but suddenly burst forth in a loud voice which caused the whole class to stop and look at him. 'Who is that impertinent boy?' asked the professor. 'Strauss,' was the answer. To his great joy he was expelled from the class, but greatly to his father's disgust, who forthwith engaged a tutor to prepare his musical son for a clerkship in a savings bank. His father wished him to follow a business career, and he would often tell his musical sons how hard he had to work at his profession and how dependent he was upon the mood of the public. If two or three works turned out to be unsuccessful, they would at once say 'Strauss is no longer any good,' a true remark and one that Johann himself proved the truth of in after life.

From his earliest years Johann had been scolded by his father because of his love of music. But his mother comforted and supported him in the stormy scenes which so often disturbed the peace of the home-life. It was owing to the energy and self-sacrifice of Frau Strauss that the boy was able to study at all. The farther she got from her husband, the nearer she got to her son; with her small savings she paid for his earliest lessons and she gave him one of his father's violins. Although for many long years the elder Strauss did his best to subdue his son's talent, and seemed deaf to the praises of the boy he heard on all sides, he could not fail to have been struck with his natural aptitude for music. One day, as he (the father) was seated at the pianoforte trying to solve the difficulty of a modulation in the *coda* of a waltz he had just composed, he was surprised to see a child's hand over his shoulder and to see the hand play the modulation without any trouble. 'How would it do like that, papa?' Johann respectfully asked.

At the age of nineteen—or, to be more exact, ten days before his nineteenth birthday—Johann threw off all parental restraint and made his first appearance as a conductor at the beer garden of Dommayer, at Hietzing, near Vienna. He played one or two forgotten compositions of his own, and his father's 'Loreley Waltz.' His success on that occasion decided his future career. In 1849 his father, aged forty-five, died, whereupon Johann amalgamated his own orchestra with that of his father's, and made a tour in Austria, Warsaw, and the more important towns of Germany. For ten years he conducted the summer concerts in the Petropaulowski Park, St. Petersburg. On August 28, 1862, he married, as his first wife, the popular singer Henriette (Jetty) Treffz. She had previously and successfully appeared in England, at the Liverpool (opening of the Philharmonic Hall) and Birmingham Festivals of 1849, and at various concerts in London during that year.

After having created a sensation at the Paris Exhibition of 1867, the waltz king came to England in the autumn of the same year. He made his first appearance in this country at the Promenade Concerts given under the auspices of Mr. John Russell, at Covent Garden Theatre, from August to October, 1867, and was announced on the concert bills thus:

> Mr. Russell has also the pleasure to announce that in order to give Eclat to these Concerts, he has engaged, solely for the Dance Music the services of the renowned
>
> Johann Strauss
>
> (From Vienna).

The Times thus chronicled the debut in England of the waltz king:

> Each of the three pieces played by the orchestra under the direction of Herr Johann Strauss, was received with genuine enthusiasm. This gentleman, who strongly resembles his father in manner, seems also to possess a large share of those qualities which led to his father's renown. He conducts the orchestra, like his father, fiddle in hand, and joins in the passages of most importance. This he does with wonderful animation, accompanied by a certain amount of characteristic gesticulation which has also something to do with the general impression created. The pieces by Herr Strauss selected for the occasion under notice were a waltz entitled *Morgenblätter* ('Morning Leaves'), a polka called 'Annen,' and a waltz to which the romantic nomenclature of *Künstlerleben* ('Artist's Life') is attached. All are extremely catching, the polka especially, which has long been popular in certain houses of entertainment to which London pleasure seekers

* For this and other details in the early career of Johann Strauss we are indebted to the interesting and illustrated monograph on the composer by Rudolph Freiherrn Procházka, published by *Harmonie*, Verlagsgesellschaft für Literatur und Kunst, Berlin. 1900.

are accustomed to resort. The first and second being unanimously called for again, the polka was repeated; but a lively galop was substituted for the waltz. That Herr Strauss is a man of mark can hardly be doubted, and that the future success of the Covent-garden Concerts depends materially upon him is, we think, unquestionable. (*The Times*, August 16, 1867).

The Prince of Wales (King Edward) honoured the second concert of the series with his presence, and in so doing honoured the waltz king.

The *Musical World* of August 24 contained the following information under 'Covent Garden Concerts':

The bills announce as in active preparation a new orchestral and choral *valse*, by Johann Strauss, entitled 'An der schönen blauen Donau' ('On the beautiful Danube'), composed expressly for, and performed with immense success in Vienna, by the Wiener Männer Gesang-verein, for full orchestra and chorus of 150 male voices.

This 'Blue Danube,' the most famous of all the Strauss Waltzes, took its title from a poem by Carl Beck which begins:

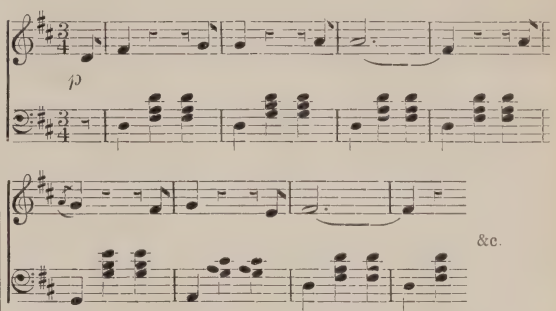
An der schönen blauen Donau
Liegt mein Dörfchen, still und fein,
Reich an welt berühmtem Wein.

As the first of the choral waltzes, it was something of a novelty. Dedicated 'with much regard' to the 'Wiener-Männer-Gesang-Vereine,' it was first performed in the Dianasaal, Vienna, February 13, 1867. According to the fine collection of play-bills and concert-bills which Mrs. Enthoven has kindly placed at our disposal for the purposes of this article, the 'Blue Danube' was first performed in England at Covent Garden Theatre on September 15, 1867, but apparently without chorus. The concert-bill of Saturday, September 18, however, announces it thus, the 'first time' apparently referring to the waltz with chorus:

Part II.

New Valse, 'An der Schönen Blauen Donau'
(On the Beautiful Danube) - - *Johann Strauss.*
Composed expressly for, and Performed with immense success in Vienna by the *Wiener* Männer Gesangverein.—For Full orchestra & chorus of male voices.
(First time in England.)

During his engagement at Covent Garden in 1867—his wife (Jetty Treffz), by the way, also appeared at the concerts—Strauss composed a waltz entitled 'Erinnerung an Covent-Garden ['Souvenir of Covent Garden'] Walzer nach englischer Volksmelodien' (Op. 329). The title-page, whereon the composer is styled 'k. k. Hof-Ball-Musik-director,' his Court appointment, contains an illustration of the theatre, with the band on the stage arranged in rows, Strauss, with his violin, being in the centre, and the audience, nearly all the men in top-hats, promenading about. 'What is meant by English folk-melodies?' the reader may ask. Nothing else than the vulgar music-hall songs of the day—'Champagne Charlie,' 'The flying trapeze,' 'The mousetrap man,' 'Beautiful Nell,' and 'Sweet Isabella'! These are all named in the printed copy of the music; but in the *coda*, Strauss introduces 'Home, sweet home,' un-named and in this terpsichorean form:



This English waltz, first played at Covent Garden Theatre, September 27, 1867, was announced in the concert-bill in these terms:

New Festival Valse, Comique,
Arranged on Popular Melodies (expressly for these Concerts) by - - - - - - - *Johann Strauss.*
(First time of Performance.)—Introducing
'Champagne Charlie,' 'The Flying Trapeze,' 'The Mouse-trap Man,' 'Beautiful Nell,' 'Sweet Isabella,' &c.

In 1872 Strauss paid his first and only visit to America. He appeared at the 'World's Peace Jubilee,' held at Boston, when the famous 'Blue Danube' waltz was performed under the composer's direction, and, as a matter of course, encored. On that 'monster' occasion the choir numbered 20,000 vocalists, and the band consisted of 1,000 performers; in addition thereto were an organ, artillery fired by electricity, 100 anvils, &c., &c.! About this time the waltz king began the composition of those operas and operettas which increased his fame in Vienna and elsewhere. The titles of these operas and operettas are as follows:

Indigo und die vierzig Räuber (1871); Der Carneval in Rom (1873); Die Fledermaus (1874); Cagliostro in Wien (1875); Prinz Methusalem (1877); Blindekuh (1878); Das Spitzentuch der Königin (1880); Der lustige Krieg (1881); Eine Nacht in Venedig (1883); Der Zigeunerbaron (1885); Simplicius (1887); Ritter Pázmán (1892); Fürstin Ninetta (1893); Jabuka (1894); Waldmeister (1895); Die Göttin der Vernunft (1897.)

Of these the most popular is 'Die Fledermaus,' but as the late Carl Ferdinand Pohl said (article Johann Strauss, in Grove's 'Dictionary of Music and Musicians'), they 'were soon known all over the world, and were sung everywhere.' Posthumously published were a ballet, 'Aschen-brödel,' and an orchestral piece, 'Traumbilder,' the latter said to have been his last composition.

Johann Strauss died at Vienna on June 3, 1899, aged seventy-four years. His mortal remains are interred in the Central Cemetery, where they have found a fitting resting-place next to the grave of Brahms and opposite to that of Schubert. The death of such an idol of the Viennese public caused the deepest regret in the city where he lived and moved and had his being, and where his

genius received its fullest appreciation and steadfast encouragement. The news of his death reached the Volksgarten during the progress of a concert given in memory of his father. The conductor at once stopped the music, and after he had signed to the audience to stand, he broke to them the sad news. Amid the great silence the 'Blue Danube' waltz was at last heard coming from the orchestra in *pianissimo* tones; the effect was deeply touching. As Brahms and Strauss were such great friends, nothing could have been more appropriate than that a special performance should have been given by the Gesellschaft der Musikfreunde of Brahms's 'Deutsches Requiem,' in memory of the waltz king.

The fame of Johann Strauss rests on his delightful dance music, of which the published compositions reached the high opus number of 477. Of these fascinating strains the 'Blue Danube' waltz is not only the best known, but it typifies the melodic charm, absolute refinement, and tender grace of all that came from the prolific pen of its gifted composer. That this waltz has been called the 'national anthem of Vienna' is not to be wondered at. It is said that an Austrian lady begged on her death-bed that Strauss might play one of his waltzes at her funeral. Her wish, so the story goes, was complied with, and the 'Blue Danube' accompanied the lowering of the coffin into the grave. When Brahms was asked to contribute something to the fan of Frau Strauss, he wrote a few bars of the 'Blue Danube,' adding the charming compliment—'Unfortunately, not by me. Johannes Brahms.' To a friend, Brahms once said: 'You must go to the Volksgarten on Friday evening, when Johann Strauss will conduct his waltzes. *There* is a master; such a master of the orchestra that one never loses a single tone of whatever instrument!'

Apart from the memorial over his grave in the Central Cemetery, no public monument of the waltz king exists in his native city of Vienna, the scene of his earliest and latest triumphs. This defect is about to be remedied by the erection of a monument in the Stadtpark of the Austrian capital, in which there are similar memorials to Schubert and Bruckner. The distinguished sculptor Edmund Hellmer has been commissioned to execute the work. A photograph of his design is given on p. 511. The monument is to be 10 metres in length and 7 metres in height, and it will cost £6,000. An influential committee has been formed in Vienna to carry out this important and interesting project. Princess Rosa Croy-Sternberg is the president, and Herr Rudolf Ritter von Lewicki, the secretary of the committee, the Vienna members of which include Dr. Hugo Botstiber, Messrs. Max Kalbeck, Siegfried Löwy, Richard von Perger, and Felix Weingartner. An English committee has also been formed to aid the fund; its members are: Sir Alexander Mackenzie (president), Professor Granville Bantock, Dr. Frederic Cowen, Sir Edward Elgar, Mr. W. H. Hadow, Mr. Alfred H. Littleton (treasurer), Dr. Charles Maclean (secretary), and Sir Hubert Parry. Subscriptions towards the Johann Strauss monument in Vienna will be gratefully received by Mr. Alfred H. Littleton, 160, Wardour Street, London, W.

The portrait of Johann Strauss, which forms one of the supplements to the present issue, is a reproduction from a photograph of the original painting by the celebrated portrait-painter, Franz von Lenbach, and has been kindly lent by Sir Alexander Mackenzie.

Occasional Notes.

The recent Court dinner of the Worshipful Company of Musicians — held at the Mansion House on July 13—was rendered memorable by the performance of a Dirge for strings alone in memory of the late Junior Warden, the Rev. R. H. Hadden, M.A., honorary chaplain to the King, composed expressly for the occasion by Sir Edward Elgar. After Sir Homewood Crawford, in the unavoidable absence of the Master of the Company, the Lord Mayor, had spoken in the highest terms of appreciation of the late Junior Warden, the Dirge was played, the company meanwhile standing, and in its tender tones it proved to be a most effective strain of elegiac music. After dinner a selection of vocal and instrumental music was performed in the saloon, the programme including two Phantasies, for pianoforte, violin and violoncello, composed respectively by Madame Alice Bredt-Verne and Miss Susan Spain-Dunk, both these works having gained prizes given by the Company in competitions instituted by Mr. W. W. Cobbett. At the meeting of the Court, Mr. Alfred H. Littleton was elected to the office of Junior Warden in succession to the Rev. R. H. Hadden.

£10,000 for founding scholarships and £5,000 for prizes, all musical, have become available by the death of Mr. Alfred Morten, of Upper Norwood. By his will, which has recently been admitted to probate, the testator bequeathed to the Royal Academy of Music £5,000 in East London Railway Fourth Charge Debentures, to be retained for six years (unless they can be sold to advantage meanwhile), in order to found two scholarships—one in honour of the immortal John Sebastian Bach, and the other in honour of the immortal Ludwig van Beethoven—for the study of the works of those composers; for similar purposes to the Guildhall School of Music, £5,000 Cambrian Railway Preference Stock, also to be held for six years, unless sold in the meantime to advantage; and to the Royal Normal College for the Blind, Upper Norwood, £5,000 Fourth Preference Railway Stock for prizes for industry and proficiency in the study of classical music. Mr. Morten bequeathed certain of his musical autographs to the Victoria and Albert Museum. Thus they will bear the MS. of Mendelssohn's 'Hear my prayer' company, which has long been preserved and exhibited at South Kensington.

The honours bestowed by the King in connection with his Majesty's birthday celebrations include that of Knighthood upon Dr. F. J. Campbell, Principal of the Royal Normal College and Academy of Music for the Blind. Hearty congratulations to Sir Francis Campbell upon an honour so worthily bestowed and fully deserved.

THE WAITAKI (NEW ZEALAND) HIGH SCHOOL ORCHESTRA, AT THE END OF TERM I. 1909.

It is always very pleasant to chronicle well-directed efforts in the cause of music in Greater Britain. From the far-away south-east coast of New Zealand comes news of the Orchestra of the Waitaki High School, Oamaru, with a photograph of the youthful players, taken by the secretary of the Camera Club. We learn that the Orchestra consists of about twenty performers, membership of which is restricted to the boarders (who number 150) in the School. The organization, which started in an unpretentious manner with a trio, is the result of two years' work, subsequent to the arrival of the new rector, Mr. Frank Milner. As a School institution the band is unique among the secondary schools of Australasia, being the only one of its kind. Moreover, it is the main factor in the social life of the institution. Mainly owing to its agency, fortnightly entertainments are given for the purpose of fostering musical talent, cultivating musical taste, and generally intensifying school camaraderie. Practices of the Orchestra—which is the pride of the School—are conducted three times a week by a resident master, Mr. Chisholm, who plays the cornet, while on Saturday evenings a general rehearsal is held under the baton of the conductor, Mr. Fred C. Burry. We not only gladly record the existence of Waitaki High School Orchestra, and commend their artistic endeavours, but heartily wish them, conductors and players, every success and much enjoyment in their future work.

An interesting and instructive brochure has been issued containing the complete programmes of the series of carillon recitals to be given during the summer months by M. Jos Denyn, the famous carillonneur, at Malines. The information is printed in English, Flemish, French and German, and in addition to the programmes, it contains the most important items of interest in the delightful old town of Malines, some thirteen miles from Brussels and Antwerp. The tower of the Cathedral of S. Rombaut, in which the forty-five bells of the carillon are hung, is one of the finest in the world. Although unfinished, it is 324 feet in height, and near the top is the clock face, 43 feet in diameter, the largest in existence. The compass of the carillon is four octaves, three and a-half of which are chromatic. The largest bell weighs eight tons, and the smallest but a few pounds. No fewer than thirty-two of the bells were cast by that famous bellfounder Peter Hemony in 1674.

The carillon clavier consists of two rows of keys, the upper corresponding to the black, and the lower to the white notes of the ordinary keyboard. There are also pedals connected with the largest bells. The mechanism connecting the clavier with the clappers of the bells is constructed entirely on the principle of the organ tracker-action, but the keys are struck with the closed hand. M. Jos Denyn, who is undoubtedly the greatest living carillonneur, gives his recitals every Monday evening during August and September. These splendid performances must be heard rather than described. His execution of rapid scale-passages, chromatic runs, and quick arpeggios is nothing short of marvellous, and at once proclaims the master hand; and although M. Denyn hears nothing of the effect of his playing, yet he knows so well the capabilities of his instrument that he is able to produce every shade of tone from *pianissimo* to *fortissimo*. Nothing could be finer than his artistic and expressive rendering of such pieces as Schubert's 'Ave Maria,' Chopin's 'Funeral March,' Rossini's 'Cavatina,' &c. The members of the Algemeen Nederlandsch Verbond will be pleased to render every assistance to intending visitors, and Mr. W. W. Starmer, of 20, Warwick Park, Tunbridge Wells, has kindly consented to give any further information respecting these interesting and enjoyable recitals.

The prospectus of the approaching Hereford Musical Festival—the 186th meeting of the Three Choirs of Hereford, Gloucester and Worcester—has been issued. The festival will begin with a special service, with full orchestral accompaniment, on Sunday afternoon, September 5, at which will be sung and played the *Magnificat* and *Nunc dimittis* in C (*Lee Williams*); *Te Deum* in F (*Elgar*); 'How lovely is Thy dwelling place' (*Brahms*); the slow movement from the Third Symphony (*Schumann*); and Finlandia (*Sibelius*); together with Bach's Prelude and Fugue in C minor, played upon the organ by Mr. P. C. Hull. The festival performances will take place from Tuesday to Friday, September 7-10 inclusive, when the following works will mainly constitute the programmes:

Choral.—Elijah (*Mendelssohn*); Apostles (*Elgar*); Noble Numbers, for solo voices, chorus, and orchestra, composed expressly for this festival (*Walford Davies*); selection from Lazarus, an unfinished oratorio, first performance in England (*Schubert*); selection from Parsifal (*Wagner*); Mass in D (*Beethoven*); Be not afraid, motet for double choir (*Bach*); Job (*Parry*); 'Go, song of mine,' chorus for six voices, first time of performance (*Elgar*); Creation, Part I. (*Haydn*); and Messiah (*Handel*).

Instrumental.—Symphony in A flat (*Elgar*); Symphony in E flat (*Mozart*); Old English Suite, first time of performance (arranged by *Granville Bantock*); and Dance Rhapsody, first time of performance (*Frederick Delius*).

A chamber concert will be given on the last evening of the festival.

A distinguished company of vocalists have been engaged; the orchestra will be led by Mr. W. Frye Parker, Mr. Ivor Atkins and Dr. Brewer will preside at the organ, and Dr. G. R. Sinclair, organist of the cathedral, will conduct a festival for which an attractive programme has been prepared.

The important question of the improvement of the quality and tone of the canteen concerts in the Services was considered at an influential meeting recently held at Brompton Barracks, Chatham. In a report then presented by Lieut.-Colonel B. R. Ward, who has greatly interested himself in this subject, it was pointed out that it has long been considered desirable to form some central body for the encouragement of music in the Services. Probably the most hopeful method of reaching this end would be by the formation of glee clubs. The advantages of the performances given by these clubs over the ordinary unorganized concert are that they interest the musical man, who soon tires of unison-singing; and that they exercise a pleasant and useful social influence by bringing together in practices those interested in music. Moreover, they further form a nucleus of musical men in a regiment or ship, who can thus assist in the bettering of ordinary canteen concerts and sing-songs. The meeting having considered the valuable suggestions contained in the report, passed the following resolutions:

(1.) Proposed by Lieut.-Colonel B. R. Ward, R.E.; seconded by Commodore E. C. T. Troubridge, C.M.G., M.V.O., R.N.:—That it is desirable that a union be formed in the Services, under the title of the Naval and Military Musical Union, for the encouragement of music, and that a branch of the Naval and Military Musical Union be started and formed at Chatham.

(2.) That local Naval and Military Glee Clubs be invited to affiliate themselves with the Chatham branch of the Naval and Military Musical Union.

(3.) That glee clubs affiliated to the Naval and Military Musical Union be invited to conduct their concerts on certain lines, to be laid down by the Committee.

A representative committee was thereupon elected to act as the provisional committee of the Chatham branch of the Naval and Military Musical Union, with Lieut.-Colonel B. R. Ward, R.E., as the honorary secretary. Regarded from all points of view, so excellent a movement as that indicated above calls for hearty approval and warm encouragement. We shall be glad, from time to time, to report the operations of the newly-formed Union, to which we wish all success.

The first festival of the Musical League (founded in 1908) is announced to be held at Liverpool on September 24 and 25, with Mr. Harry Evans as honorary conductor. Three performances will be given—one devoted to chamber music (on the first day), one orchestral, and one choral and orchestral concert (on the second day). The scheme includes the following works:

Chamber Concert. — String quartets, *H. Balfour Gardiner* and *J. B. McEwen*; Sextet for strings and pianoforte, 'In Memoriam,' *Joseph Holbrooke*; Handelian Rhapsody for pianoforte, *Cyril Scott*; and songs, *Edward Agate*, *F. Nicholls* and *W. H. Bell*.

Orchestral Concert.—* † Rhapsody for full orchestra, *Frank Bridge*; * † Symphonic poem, 'Isabella,' *Frederic Austin*; Symphony, 'Antar,' *Rimsky-Korsakoff*; songs (with orchestral accompaniment), *Frederick Delius*; * † Scena for tenor solo, with orchestral accompaniment, 'The dying swan,' *Joseph C. Hathaway*; and Nocturnes for orchestra and women's voices, *Debussy*.

Choral and Orchestral Concert.—* 'Fatherland,' for tenor solo, chorus, and orchestra, *Arnold Bax*; * 'Willow wood,' cantata for baritone solo and orchestra, with chorus of sopranos and contraltos, *R. Vaughan Williams*; Two movements from Suite for small orchestra, *Ernest Bryson*; * 'By the waters of Babylon,' Psalm for baritone solo, chorus, and orchestra, *Havergal Brian*; 'Praise Jehovah,' cantata for soli, chorus, and orchestra, *Bach*; and songs, *Ethel Smyth* and *Percy Grainger*.

* First performance. † Conducted by the composer.

Full particulars of the festival may be obtained upon application to the honorary secretary of the Musical League, Mr. Norman O'Neill, 4, Pembroke Villas, Kensington, W.

The preliminary notice of the first festival of the Musical League stated that Gustav Mahler, Max Schillings, Debussy and Vincent D'Indy had promised to endeavour to attend and conduct some of their own works. We understand that demands for rehearsal that could not be met, and other unforeseen hindrances have prevented these eminent foreign musicians from attending the festival, although they are still in warm sympathy with the operations of the League. It is by no means a disadvantage of the situation that the committee have found themselves able to arrange for the performance of the works of no fewer than seventeen British composers. It may be hoped that the League will now receive the hearty support of musicians, both amateur and professional. Membership is open to anyone who will send a guinea to the treasurer, Mr. J. D. Johnston, 14, Chapel Street, Liverpool. Members have free tickets for the concerts, and other privileges.

The London County Council have fixed a memorial tablet, of blue encaustic ware, on No. 1, Moreton Gardens, South Kensington, the London residence of Jenny Lind and her husband, Mr. Otto Goldschmidt.

Dr. Charles Harriss is offering three prizes—£50, £30, and £20—for the same number of 'Empire Choruses,' to be performed at his next Empire Day concert. The music must be suitable for performance by a large choir, and each work must not occupy more than ten minutes in performance; moreover all who compete must be British born. Full particulars of the competition will be found in our advertisement columns.

A committee has been formed for the purpose of erecting a monument to the late Dr. Joseph Joachim. Professor Adolf von Hildebrand has promised to execute the work, which will be placed in the great hall of the Königliche Hochschule für Musik, Berlin. Subscriptions towards this object should be sent to Messrs. Mendelssohn & Co., Jägerstrasse 50, Berlin.

A London newspaper, in a notice of a Crystal Palace concert, states that 'Mr. —— was eminently successful in Sound an Alarum.' No doubt. On the face of it—that is, of the report—the strident air was sung in clockwork time and with minute attention to details, at least that is our opinion. May his second success be as striking as his first; and may he be equally successful in everything his hands find to do.

Among the attractions of a certain watering-place on the coast of North Wales is a band which discourses sweet music. The proximity of the place to the county of Lancashire, and the business which Lancashire folk would naturally bring to the place, probably induced the band to play on a recent evening Balfe's overture the 'Siege of Rochdale.' So the printed programme prevaricates.

Church and Organ Music.

A PEDAL-MANUAL KEYBOARD.

No less curious than contradictory in terms is an organ with a pedal-manual keyboard. Does such a curiosity exist? Yes; it will be found in the church of St. James, Bermondsey. Consecrated eighty years ago, this fine building, of which more anon, amply repays a visit. Its organ has the distinction of being specially mentioned in Grove's 'Dictionary of Music and Musicians.' There the writer of the article 'Organ,' the late Dr. E. J. Hopkins, says: 'The most complete GG Pedal Organ that was ever made, both as to compass and stops, was the one erected by J. C. Bishop in St. James's Church, Bermondsey, in 1829. It had three stops of a range of two octaves each.' He then gives the specification, which is as follows:

GREAT ORGAN (10 stops).

	Pipes.		Pipes.
Open diapason	59	Fifteenth	59
Open diapason	59	Sesquialtera, 3 ranks	177
Stopped diapason	59	Mixture, 2 ranks	118
Principal	59	Trumpet	59
Twelfth	59	Clarion	59

CHOIR ORGAN (7 stops).

Open diapason	59	Flute	59
Dulciana, to Gamut G	47	Fifteenth	59
Stopped diapason	59	Cremona, treble }	
Principal	59	Bassoon, bass }	59

SWELL ORGAN (8 stops).

Open diapason	47	Cornet, 5 ranks	235
Open diapason	47	French horn	47
Stopped diapason	47	Trumpet	47
Principal	47	Hautboy	47

PEDAL ORGAN (3 stops).

	Pipes.
Double pedal pipes, down to GGG, 21⅓ feet	25
Unison pedal pipes, down to GG, 10⅔ feet	25
Trombone, down to GG, 10⅔ feet	25

COMPASS.

Great and Choir: GG, with G sharp, to F in alt. = 59 notes.
Swell: Gamut G to F in alt. = 47 notes; keys to GG acting on Choir organ.
Pedal: GG to fiddle G = 25 notes.

COUPLERS.

Swell to Great. | Choir to Great.
Swell to Choir. | Great to Pedals.
Choir to Pedals.

Three composition pedals to Great organ—full, full without reeds, diapasons.
Shifting movement for shutting off all the Swell organ stops except the diapasons.
Pedal for coupling Swell to Great.

Dr. Hopkins adds: 'There was a keyboard on the left-hand side of the manuals, acting on the pedal organ.' Fortunately this interesting and novel feature has not been swept away by modern improvements, as is so often the case. Although the ordinary manuals and pedal have been changed to the C compass, the little pedal-manual keyboard—of two octaves, GG to G—has been allowed to remain unaltered for eighty years; the only change is that the trackers have been

ST. JAMES'S CHURCH, BERMONDSEY.

detached from the keys. The builders of the instrument, Messrs. Bishop & Son, have kindly had a photograph, taken specially for this article, of the keyboards as they stand at present. It should be noticed that the pedal stops and couplers are duplicated above this extra little manual, therefore the extra 'hand,' the manual-pedaller, could work his stops independently of the chief performer or performers at the ordinary manuals! Unfortunately no record of any kind seems to exist of the building of this organ. Messrs. Bishop & Son write: 'We are unable to find out who originated the little keyboard, but we believe it was an idea of our late Mr. J. C. Bishop.' The organ stands in its original position, high up in a recess in the west gallery of the spacious church.

The organ was opened on Thursday, April 23, 1829, with an elaborate performance of sacred music given 'under the direction of Mr. J. Blackbourn, organist of Clapham Church, with a view of raising a fund for re-building the girls' Charity School. The new and superb organ (by Bishop) will be opened on this occasion.' Thus ran the advertisements of the day.

The performance began at the noontide hour, and the tickets of admission were 7*s.* and 5*s.* respectively. In addition to Mr. Blackbourn—who, Sir George Grove told the present writer, always pronounced Bach's name 'Bawk'—Mr. G. C. Sale, organist of St. George's Church, Hanover Square, and Mr. J. M'Murdie, organist of the Philanthropic Chapel, officiated at the keyboards. The soloists were five lady vocalists, and four gentlemen, including Mr. J. W. Hobbs (the father-in-law of Dr. W. H. Cummings) and Mr. Henry Phillips, while the chorus consisted of singers from the Concerts of Antient Music, some of the children of the Chapel Royal, the choristers of St. Paul's Cathedral, and others. Thomas Harper was the solo trumpeter—Luther's hymn, 'Great God, what do I see and hear?' being as a matter of course in the programme—and the 'double drums' were rolled by the master-hand of Thomas Paul Chipp.

A long and elaborate account—perhaps from the pen of Gauntlett—appeared in the *Examiner* of April 26, 1829. From this we learn that the programme was of enormous dimensions—vocal solos, choruses, organ duets, and organ trios, forming the menu of this gargantuan feast of music in Bermondsey. Two extracts from this super-adequate report must suffice. The first, which refers to Bach's St. Anne's fugue, played as a *trio* by Messrs. Blackbourn, Sale and M'Murdie—speaks for itself:

> Sebastian Bach's glorious fugue in E flat upon the subject of St. Ann's tune—which is perhaps one of the most elaborate and magnificent fugues ever written even by Sebastian himself — was very well arranged for three performers on the organ, and skilfully played by the three professional gentlemen above mentioned. The last of the three movements into which this masterly piece of counterpoint is divided, would, we think, have had a more energetic effect, if it had been taken a little faster. But even with this drawback to its proper effect, this piece was one of the greatest treats of the whole selection.

The second extract likewise needs no comment:

> The performances concluded with the Coronation anthem ('Zadok the priest'), after Avison's waltz-like chorus, 'Sound the loud timbrel' (probably at the request of the same sapient churchwarden who asked for 'God save the King'), but we own we did not stay to hear this puerile affair after the noble composition of Sebastian.

One of the pieces played was an arrangement, for three performers, of the chorus 'He rebuked the Red Sea,' specially made for this occasion by Blackbourn and duly published. The arrangement included 'But the waters overwhelmed them,' the rolling bass triplets being played by one of the trio of organists at the pedal-manual keyboard.

The first organist of St. James's Church, Bermondsey, was James Turle; he was appointed in the spring of 1829 and held the post until 1831, when he became organist of Westminster Abbey. That the appointment must have been considered a desirable one is obvious in that the fourteen competitors included one Adams—probably Thomas Adams, 'the Thalberg of the organ'—H. J. Gauntlett, and James Turle. Thomas Attwood was the adjudicator. The organist of St. Paul's Cathedral was accompanied on that competitive occasion by his clever godson and pupil, Thomas Attwood Walmisley, then a boy aged sixteen. Master Walmisley made some very frank if not caustic comments on the performances of the several candidates. These he wrote down, and showed to Miss Gibson, sister of the then rector of Bermondsey. This lady asked the boy to send her a copy of his notes, a request which he complied with in the following letter to her:

18, Cowley Street,
Westminster.

Dear Madam,—I have sent you according to your request, these few remarks of mine on the several candidates who played at Bermondsea New Church, which are copied *exactly* from the first that you saw.

With best regards to Mr. Gibson,
I remain, Dear Madam,
Yours sincerely,
Thos. Attwood Walmisley.

Friday morng.
May 1st, 1829.

N.B.—Those names to which a cross is affixed were returned.

Space will only permit of a selection from Master Walmisley's caustic comments on the fourteen candidates. Here they are:

1st Psalm Tune. Played very smoothly, but not in good style. Interlude bad, full of turns and shakes. 'Worthy is the Lamb' and the 'Amen' chorus, very fairly played. Bach's Pedal Fugue in E♭. Ditto. Ditto.
3rd Psalm Tune. Indifferent. 'Coronation Anthem.' Very bad. Fugue 31 in E♭. Seb. Bach. Worse.
5th Prelude and Fugue in F♯ minor. Seb. Bach. No. 38. Psalm Tune. Chorus, 'Worthy is the Lamb' or 'Amen.' All very beautifully played.
Mr. Turle. ×
No. 7. Introduction. Extempore. Psalm tune with new and very good harmony. A trio of Seb. Bach's. Pedals throughout very cleverly played. A Pedal Fugue—1 of a set of six. Seb. Bach. Beautifully played, but not pleasing music. Overture to 'Esther.' Handel. 2 first movements very well played. The last movement played too fast and not distinct.
H. J. Gauntlett. ×
No. 8. Fugue. Psalm tune. Both nicely played. 'The heavens are telling.' Very well played.
Vinnicombe. ×
No. 12. White. Ran away!
No. 14. Psalm Tune. Introduction and Fugue in E♭ Russell. All very badly played. Not a pedal touched.
Adams.

The original of Walmisley's letter and notes is in the possession of Mr. John S. Bumpus. He has very kindly placed it and the amusing notes at our disposal for the purpose of this article, which are here printed for the first time. It may be added that Bach was played—though not exclusively the *pedal* fugues—by five candidates; the chorus 'The heavens are telling' (Haydn) was also selected by five candidates; and 'Worthy is the Lamb' by three, including James Turle. From another source we learn that the 'not pleasing music' (*pace* Master Walmisley) performed by Gauntlett was Bach's great B minor fugue!

In conclusion, a few words about the church itself. St. James's, Spa Road, Bermondsey, is the last of the Waterloo churches; that is to say, it was built by a grant from the million pounds raised by the nation as a thanksgiving for the overthrow of Napoleon. Built from the designs of James Savage, at a cost of £21,412 19*s.* 5*d.*, it was consecrated May 7, 1829. The upper portion of the tower is modelled on that of St. Stephen's, Walbrook. But the exterior, dignified as it is, gives no index to the fine interior. Some idea of the spaciousness and loftiness of the church can be obtained from the photograph opposite, though the noble building must be seen to be fully appreciated. Viewed from the organ gallery, its splendid proportions, and especially its imposing clerestory, are revealed at their best and cause a sense of wonderment to the beholder.

The large altar piece, which dates from 1844, is a prize picture. A Mr. Harcourt, a parishioner, bequeathed the sum of £500 for this purpose and the

adjudicators, Eastlake and Haydon, awarded the prize to John Wood. To quote from Mr. T. F. Bumpus's 'London Churches, ancient and modern' (vol. ii., p. 112): 'The subject is the Ascension. The figures are considerably above the natural size. On a canvas of 275 square feet (25 feet by 11) in the upper part, a full-length of the Saviour occupies nearly one half of the picture, a nimbus around the head illuminating the upper sky. The eleven disciples are in various positions, standing, kneeling, prostrated, with uplifted hands and faces, and bodies bent with reverential awe and devotion; and their personal identity, costume and colouring are very successful.'

Formerly a well-to-do suburb of London, by reason of the leather merchants residing there, St. James's, Bermondsey, is now one of the largest and poorest parishes in South London. At the present time and for the most part the inhabitants are casual labourers in the tanneries and jam factories, and riverside workers—a class who suffer terribly through the decay of the Port of London. 'In no district,' writes Sir Charles Booth in his 'Life and labour of the people of London,' 'can the prevailing industries be so readily detected by their smells as here. In one street strawberry jam is borne upon you in whiffs, hot and strong; in another raw hides and tanning; in another, glue; while in some streets the nose encounters an unhappy combination of all three.'

Yet in spite of these odoriferous conditions, the hard-working vicar of the parish, the Rev. G. R. Balleine, and his no less true-hearted band of workers, rise superior to their surroundings. And after all, Bermondsey is not so bad as some people might imagine. To walk through St. James's churchyard on a bright summer's morning amid the lovely flowers, worthy of Hyde Park, which brighten by their hues and sweeten by their fragrance this 'God's acre,' is a most pleasant experience. Here old men and women rest their weary bodies and children play their simple and self-made games—the whole

ST. JAMES'S CHURCH, BERMONDSEY.

(Photograph by Messrs. G. W. Cork & Son, Fleet Street, and reproduced by their kind permission.)

presenting a scene that cannot fail to touch the heart even of the most casual observer. And then as to the work of the church in this busy corner of London, much might be said. The Church seats no fewer than 1,600 people, and on Sunday evening it looks fairly full. The Vicar is his own choir-master. A surpliced choir of men and boys sits in the chancel, and in the west gallery, below the organ, is another choir of between forty and forty-five young women. The latter are very keen on the music of the church, and attend the choir practice with great regularity. By this means the congregation, sandwiched between two choirs, are encouraged themselves to sing heartily and with confidence. The Psalms are chanted from the 'Cathedral Psalter'; but the hymn-tunes come from very varied sources. Over forty tune-books, so we were told—Anglican, Nonconformist, Roman Catholic and American—have been drawn upon in the effort to secure the best melodies for vigorous congregational singing.

Here, in this poor riverside parish in Bermondsey, no less than in the stateliest and most favourably placed cathedral, music is the handmaid of religion—that religion which is not a formula of cold creeds, but one which seeks to brighten and cleanse the lives of those who come under its influence; a religion which tries to make the people happier in their surroundings, not exclusively by set services, but by the manifold philanthropic organizations that are in active operation in this populous parish in South London. To mention the agencies that are thus, as it were, 'going about doing good' would be to enumerate a long list of benevolent activities that merit hearty approval and generous support. Such good work as is here carried on under great financial difficulties calls forth genuine sympathy, and any outside help—money, flowers, or personal service—would be as warmly welcomed as it would be beneficially applied by the vicar and those associated with him in their self-denying labours among the poor of Bermondsey.

THE ORGAN KEYBOARDS IN ST. JAMES'S CHURCH, BERMONDSEY.
(*Photographed specially for this article by Messrs. Bishop & Son.*)

A CATHEDRAL PRECENTOR'S BEQUESTS.

The Rev. H. H. Woodward, precentor of Worcester Cathedral, who died on May 25, left estate valued at £25,737 gross, with net personality £25,378. Among other public bequests is the following: £2,000 Lancashire and Yorkshire Railway 3 per cent. Consolidated Stock (or a sum sufficient to produce an annual income of £60 in the purchase of a similar stock) upon trust, from the income thereof to assist deserving boys, being foundation choristers of Worcester Cathedral, when their voices fail by helping them to continue their education; but no boy is to take more than £30 per annum, nor this for more than three years; and candidates must have borne a good character and have attained the highest division in school work. Mr. Woodward bequeathed the copyright of his musical compositions, and any sums due on account of sales of his works, to the Choir Benevolent Fund; his cottage pianoforte to the Worcester Cathedral Choir School; and the sum of £160 to be equally divided among the eight lay-clerks of Worcester Cathedral.

SHEFFIELD PARISH CHURCH.

Mr. G. Fenton Heald, the well-known organ-builder of Sheffield, has kindly furnished the following information relating to Sheffield Parish Church, which forms an interesting sequel to the illustrated article on that building in our July issue.

1560. Itm. payde the xxviiith daie of October, for powling downe the awters .. .. iiij*s.* iiij*d.*
1565. Itm. payd for eges [eggs], and gathering bloode to make morther .. .. xij*d.*
1566. Itm. p^{d} to Robert Swifte the xii daie of April for makynge comunion-table .. v*s.* o*d.*

The England organ of 1805 had no pedal-keys in the ordinary sense of the term, but bits of wood projected from the case, which, when pressed down by the player's toe, acted upon the bass notes of the Great organ. The wind was supplied by three feeders placed at the bottom of the organ, the bellows-weights being on the top of them. There were three bellows-handles through the organ-case back; these the blower raised alternately, and so long as one handle was up, there was wind in the organ.

Pedal keys, and twenty powerful pedal pipes, modern bellows, and venetian shutters to the swell were added by Mr. Francis Jones in 1841. In the same year the brick walls were taken out of the arches separating the chancel from the church. A stone screen, with an oak door in it, singing gallery above, with a handsome back organ-case, were placed in the centre chancel arch, and the side arches were filled with stone tracery and plate-glass. This work was of such a high-class nature that there was much opposition to its early destruction in 1856-7, when the building was opened from end to end.

With the exception of the reopening services in 1857, the Psalms were not chanted in Sheffield Parish Church until 1860. They were first chanted on the occasional afternoon church parades of the volunteer corps; anthems were also sung then, the professional vocalists being augmented by a few probationer boys. These services were rendered with true artistic finish. From time immemorial it had been the custom for the clergyman to recite one verse of the Psalms and the clerk and the people the next, alternately. The Glorias were sung to a flowery double-chant, sometimes elaborate Glorias taken from cathedral settings of the Canticles were used.

A collection of metrical Psalms and Hymns, which included the magnificent paraphrases of Joseph Addison and other great writers, sufficed for the entire locality at this time. Before the sermon the parish clerk would solemnly deliver announcements in the following manner:

> To-morrow, the third day, the third of May, there will be a dole at the vestry at 11 o'clock in the morning. At 11 o'clock.
>
> On Tuesday, in the Burgesses room, over the vestry, there will be a meeting at 12 o'clock. At 12 o'clock, to elect wardens for the ensuing year. You are requested to bring your bills for all moneys owing, let us sing to the praise and glory of God the 23d psalm. The 23d psalm. The Lord my pasture shall prepare. The Lord my pasture shall prepare.

The tune was then played over. After the singing of the first verse of the hymn, an interlude was played on the organ, and a similar one before the last verse. The latter was always a Grand *forte* by both organ and congregation utterly regardless of the sense of the words. The trickery used in the organ interludes was popularly considered to be the gauge of professional ability. Wherever an organ existed in these parts, interludes were in use, and in playing them organists often wandered far away from the key of the tune, and, lacking technical knowledge, failed to struggle back again!

The Parish Church at the time alluded to was specially clean, smart, well heated and ventilated, and always kept in repair. The clergy were scholarly gentlemen. The attendance of a large congregation of all classes of the community was regular and devotional. In addition to the vicar, three chaplains with appointments for life were paid by the capital Burgesses, and were entirely independent of the vicar. The communion was celebrated monthly, when the communicants, mostly old ladies, adjourned to the chancel after the rest of the congregation had retired. There were four collections a year for the wardens' expenses, and one or two extra for other objects.

A VETERAN LAY-CLERK.

Fifty years a lay-clerk of Carlisle Cathedral and forty-six years conductor of the Carlisle Choral Society! Such is the record of long and faithful service for the cause of music in the Border City of William Metcalfe, who, we regret to say, died on June 25, aged seventy-nine. A native of Norwich, and a chorister in the cathedral there under the famous Dr. Zechariah Buck, Mr. Metcalfe laid the foundation of that true cathedral style which characterised his work throughout his long and useful life. He was an articled pupil of Dr. W. R. Bexfield, but he forsook the prospects of an organist's career upon being appointed a lay-clerk (bass) at Carlisle Cathedral in 1851, the duties of which he efficiently discharged until 1901—exactly half a century—when, owing to failing health, he retired on a pension granted by the Dean and Chapter. In 1855, the year after its formation, Mr. Metcalfe was appointed conductor of the Carlisle Choral Society, a post he held, with only a short interregnum, until 1901. At different times he was organist of Carlisle churches—Holy Trinity and Christ Church—though the morning duties were undertaken by deputies.

Mr. Metcalfe was widely known by his arrangement of the old Cumberland hunting song, 'D'ye ken John Peel.' He composed several Cumberland songs and ballads, and published a book of 'Hymns, carols, and moral songs for children,' '300 single and double chants,' in addition to part-songs, pieces for the pianoforte and organ, and some sacred music; he also set to music an ode, written by another Carlisle worthy, Mr. James Walter Brown, for the opening of Tullie House in 1893. A man of genial temperament, well read in the best English literature, and an excellent singer endowed with a poetic temperament and a cultured mind, William Metcalfe was a fine type of cathedral lay-clerk and the true-hearted English gentleman.

THE REV. E. VINE HALL.

Last month we recorded with regret the death of the Precentor of Worcester Cathedral (Minor Canon Herbert H. Woodward). Now a similar sad duty has to be discharged in regard to his predecessor in that office, the Rev. Edward Vine Hall, who died at 1, Keble Road, Oxford, on July 7, aged seventy-three. A native of Maidstone and the eldest son of Mr. Edward Pickard Hall, formerly Printer to the University of Oxford, the deceased clergyman began his musical career as a chorister of Magdalen College, Oxford. Upon matriculating at that College in 1855, he remained a clerk in the choir until he graduated in 1859. After holding various clerical appointments, Mr. Hall became Precentor of Worcester Cathedral in 1877, an office which he held until the year 1890, when he was appointed by the Dean and Chapter vicar of Bromsgrove, near Worcester. Owing to failing health, he retired fifteen years ago to Oxford, where he peacefully passed the remainder of his days. As a composer of simple anthems suitable for village choirs the name of Edward Vine Hall is widely known.

Mr. Bernard Johnson, organist of Bridlington Priory Church, has been appointed organist of the Albert Hall, Nottingham. The duties are, to give a recital every Saturday afternoon, to assist in organizing the Saturday evening concerts and to train a choir of 100 voices, and to play at certain services on Sundays in connection with the Wesleyan 'forward movement.' The Albert Hall is the largest building of its kind in Nottingham, and holds 3,000 persons. The organ, the gift of Mr. Jesse Boot, and built by Mr. Binns, of Leeds, is to cost £4,000.

FREE CHURCH MUSICIANS' UNION.

In connection with the Cardiff and Newport Centres, a summer conference was held on June 23 in Roath Park Presbyterian Church, Cardiff, at which Mr. W. A. Richards presided. A paper entitled 'A talk about hymn-tunes' was read by Mr. D. W. Evans, and illustrations were given by a vocal quartet.

On July 8 a meeting was held of the Liverpool Centre in Sefton Park Presbyterian Church. Mr. R. Francis Lloyd presided, and gave an excellent address on the aims and objects of the Union. The Rev. Alexander Connell welcomed the members on behalf of the church they were met in, and expressed his appreciation of the work and purpose of the Union with its lofty ideals which were most praiseworthy. He strongly advocated the obtaining of good organs in all the churches; and as the sense of music was so contributary to its place in public worship, it claimed the most cultured and harmonious work the organist and choir could render. Mr. Harry Evans gave an instructive and practical address on 'The influence of musical competitions upon Free Church choirs and singing.'

ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for Fellowship:

Mr. S. Baines.
Mr. F. W. Benson.
Mr. E. Bullock.
Mr. A. E. Davison.
Mr. I. A. Edmunds.
Mr. E. Firth.
Mr. C. T. Gerrard.
Mr. E. W. Goss.
Mr. F. J. Griggs.
Miss E. J. Guy.
Mr. H. A. Hawkins.
Mr. E. H. Hollingham.
Mr. S. F. Hosier.
Mr. A. P. How.
Mr. R. L. Ingles.
Mr. T. Le Cras.
Mr. T. Martin.
Mr. G. P. Matthews.
Mr. A. G. Millard.
Mr. F. Netherwood.
Mr. A. Orton.
Mr. A. H. M. Peat.
Mr. H. L. Read.
Mr. W. G. Ross.
Mr. H. H. Sandwell.
Mr. R W. Soresby.
Mr. J. Tobin.
Mrs. E. Turner.
Mr. W. V. W. Vine.
Mr. W. H. Watson.
Mr. W. E. Wearden.

SPECIAL SERVICES.

At Lichfield Cathedral, on July 1, was held the twenty-first festival of the Lichfield Diocesan Choral Association, established in the year 1856. The united choirs, numbering 800 voices, were accompanied by the organ, brass instruments and drums. The music sung at Matins included Wesley's *Te Deum* in F (easy setting) and Crotch's anthem 'Holy, Holy, Holy'; at Evensong the *Magnificat* and *Nunc dimittis* was Stanford's setting in B flat, and the anthem Martin's 'Rejoice in the Lord.' Mr. H. Rose, organist of Tamworth Parish Church and assistant-organist of Lichfield Cathedral, presided at the organ, Mr. J. Gladman led the brass, and Mr. J. B. Lott, cathedral organist, conducted. As on previous occasions the success of the services was in the highest degree most gratifying to all who took part therein as well as to the great congregations.

General and sincere regret has been felt at the retirement, owing to pressure of other work, of Mr. J. B. Lott from the honorary conductorship of the Association, an office he has held with distinction for twenty-eight years, and the duties of which he has discharged with unwonted zeal and unfailing devotion to the cause of church music in the diocese of Lichfield.

The twenty-third annual festival service of the Exeter Diocesan Choral Association was held in Exeter Cathedral on July 6 with its customary impressiveness. The service-music included Mr. J. T. Field's settings of the *Magnificat* and *Nunc dimittis* in the key of D, and the anthem was 'I will magnify Thee, O God,' by Goss. Dr. D. J. Wood, organist of the cathedral, presided at the organ and Mr. T. Roylands-Smith, honorary diocesan choirmaster, conducted.

The Patronal festival of Brighton Parish Church was held on July 1, when the Parish Church Festival Chorus gave a service of praise. The choir, consisting of 120 voices, were accompanied by an orchestra, including some members of the Municipal Orchestra, numbering forty-five players. The service began with an Orchestral prelude, 'Sursum Corda,' by Elgar, which was followed by Schubert's 'Song of Miriam.' The same composer's Unfinished symphony was then played by the orchestra, and the service concluded with the festival anthem 'O praise the Lord,' by Dr. A. Herbert Brewer, for orchestra and chorus. Excepting the Symphony, which was conducted by Mr. Joseph Sainton, musical director to the Brighton Corporation, the service was conducted by Mr. Chastey Hector, organist of the church, and Mr. T. Saxby, assistant-organist, played organ voluntaries. The choir, now in its third year, has already performed Bach's Christmas oratorio, Beethoven's 'Mount of Olives,' Cowen's 'Song of thanksgiving,' and other works.

The choir (augmented) of the Kensal Rise Wesleyan Church gave a special musical service on Sunday afternoon, July 4, when Spohr's cantata 'God, Thou art great,' was sung to the accompaniment of strings, pianoforte and organ, King Hall's effective arrangement of the accompaniment being used by the players on the keyboard instruments. Sullivan's setting of 'Lead, kindly Light' (unaccompanied) and Mozart's 'Glorious is Thy Name' were also sung. The orchestra, led by Mr. Tinniswood, played Haydn's second Symphony and Mendelssohn's 'War march of the Priests,' and Mr. Arthur W. Daley, the organist of the church, played Hollins's 'Spring song' on the organ. Miss F. Kemp presided at the pianoforte, and Mr. Charles E. Ransom conducted.

The ninth festival of the Howden Rural Deanery Choral Association was held in Howden Parish Church, East Yorkshire, on July 14. The selected music included Tours's setting of the *Magnificat* and *Nunc dimittis* in F, and two anthems, 'Great is the Lord' (Sydenham), and 'Thou wilt keep him in perfect peace' (C. Lee Williams). Sir Hubert Parry's fine setting of the hymn 'Through the night of doubt and sorrow' was sung as a processional. The choir numbered nearly 300 voices. Mr. Philip Chignell, organist of Hessle Church, conducted, and Mr. S. W. Pilling, organist of Welton Church, presided at the organ. An impressive sermon was preached by the Archbishop of York.

At Trinity Church, Bloemfontein, Orange River Colony, on Sunday evenings, May 16 and 23, selections from the 'Messiah' were sung by the Church Choir of seventy voices, accompanied by a small orchestra, under the direction of Mr. George H. Deale, organist and choirmaster of the church. Mr. W. Pike presided at the organ.

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral—Sonata in the style of Handel, *Wolstenholme*.
Mr. H. C. L. Stokes, Parish Church, Yeovil—Prayer and cradle song, *Guilmant*.
Mr. George J. Kimmins, King Charles-the-Martyr's, Tunbridge Wells—Toccata in G, *Dubois*.
Mr. Arthur G. Charles, St. Katharine Cree, E.C.—Moderato in F, *Gade*.
Mr. W. H. Caunt, St. John's, Crewe—Marche solennelle, *Lemare*.
Mr. H. Newboult, Wesley Church, Pretoria—Postlude in D, *Smart*.
Mr. Clarence Lott, St. Sepulchre's, E.C.—Offertoire in F, *E. M. Lott*.
Mr. Allan H. Brown, St. Peter-upon-Cornhill, E.C.—Offertoire in E (MS.), *Allan Brown*.
Mr. W. Silkstone Dobson, St. Olave's, Hart Street, E.C.—Larghetto with variations, *S. S. Wesley*.
Master Ernest Lodge, Parish Church, Wallasey—Study in C minor, *C. S. Heap*.
Mr. G. Hodkin, St. John's, Gateshead—Sonata in C minor, *Rheinberger*.

Mr. Wilson Foster, St. Martin's-on-the-Hill, Scarborough—Theme with variations, *T. Tertius Noble.*
Mr. H. Gaukroger, St. John's, Windermere—Cantilène in A minor, *Salomé.*
Mr. W. W. Starmer, King Charles-the-Martyr's, Tunbridge Wells—Concerto, *John Stanley.*
Mr. J. Stuart Archer, Royal Albert Hall—Allegretto grazioso and Concert rondo, *Hollins.*
Mr. Evan P. Evans, St. Augustine's, Johannesburg—Offertoire in A flat, *Read.*
Mr. Stanley Dale, Presbyterian Church, Chester (dedication of new organ built by Messrs. Rushworth & Dreaper)—March for a church festival, *Best.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Wenzel Collie (organist) and Mr. W. J. Robbins (choirmaster), St. Thomas's Church, Wellington, N.Z.
Mr. Herbert Dalton, St. Stephen's Church, Spitalfields.
Mr. Arthur M. Flack, Holy Innocents' Church, Hornsey.
Mr. Francis W. Harris, Stoke Demerel Parish Church, Devonshire.
Mr. F. J. Proctor, St. Hilda's Church, Wellington, N.Z.
Mr. Edmund Prys Lloyd, St. Edmund's Church, Salisbury.

TWO FESTIVAL NOVELTIES.

SCHUBERT'S 'LAZARUS.'

In spite of the enthusiasm here in England for Schubert's music in the sixties and seventies of the last century, it seems strange that no performance of his unfinished oratorio 'Lazarus' has, so far as can be discovered, ever been given here. To Dr. Sinclair, therefore, will be due the credit of bringing to a hearing a very beautiful and practically unknown work of the once long-neglected master. 'Lazarus, or the Feast of the Resurrection,' really an Easter cantata, is a setting of a poem by August Hermann Niemeyer, professor of theology at Halle. Niemeyer's poem is divided into three parts, of which Schubert set the whole of the first and a great portion of the second, but it is not known whether he wrote music to the third part, that which deals with the Resurrection.

The work, dated February, 1820, was written during a year of great activity, one that included the lovely setting of the 23rd Psalm. Schubert was then aged twenty-three. The manuscript of Part II. remained undiscovered until it was unearthed through the instrumentality of the indefatigable Thayer in 1861. The first performance of the cantata took place at Vienna, March 27, 1863, thirty-five years after the composer's death, and in 1866 the score was published by Spina, of Vienna. An English version, by Mr. W. G. Rothery, the music edited by Mr. Ivor A. Atkins, has been specially prepared for the approaching Hereford festival, whereby the work will be available for performance in this country.

Part I. of the cantata deals with the death of Lazarus, Part II. with his sepulture and a funeral elegy by his friends. The characters are Lazarus (tenor); Mary, Martha, and the daughter of Jairus (sopranos); Nathaniel, a disciple (tenor); and the Sadducee Simon (bass). The music, like all that poured forth from the genius-endowed brain of Schubert, speaks for itself in its tenderness and delicate orchestration. Prominent features are the arioso and recitative, lovely melodies full of character and rich in their devotional expression. What little the chorus have to do is very interesting—to wit, the impressive treatment of men's and women's voices, separately and combined, in the final number:

> The mortal strife did sorely maim thee,
> Thy burden filled the narrow way,
> Eternal rest from toil doth claim thee,
> Calmly sleeping, after life's short day.

Special mention must be made of the beautiful dirge for the orchestra which opens Part II. Here the music in this unfinished cantata is typically Schubertian and worthy of the composer of the Unfinished Symphony. Although the work is naturally cast in a sombre mould, it is wonderful to what a degree Schubert has succeeded in introducing life into death.

ELGAR'S 'GO, SONG OF MINE.'

Dated 'Careggi, 1909,' this unaccompanied chorus is a setting of a little poem, only seven lines in length, by Guido Cavalcanti (1250-1301), and translated into English by D. G. Rossetti:

> Dishevelled and in tears, go, song of mine,
> To break the hardness of the heart of man:
> Say how his life began
> From dust, and in that dust doth sink supine:
> Yet, say, the unerring spirit of grief shall guide
> His soul, being purified,
> To seek its Maker at the heavenly shrine.

That these words of the 13th century Italian poet should strongly appeal to the composer is a foregone conclusion. The music, laid out for seven voices (soprano, two altos, two tenors, and two basses), breathes that mystical spirit which has found its fullest expression in Sir Edward's larger works. To analyse such strains would be to detract from their poetic significance and reflective beauty. Suffice it to say that a splendid climax attends the words 'To seek its Maker at the heavenly shrine,' and mention must be made of a beautiful effect at the words 'His soul, being purified,' where the sopranos and first basses sing a sustained and *diminuendo* passage, above and between the other voices. The ending, too, with its final quaver chord, sung *pianissimo*, to the word 'go,' is fully characteristic of the composer. The chorus, which will be heard for the first time at Hereford next month, is dedicated to 'Alfred H. Littleton.'

Reviews.

While the earth remaineth. By Herbert W. Wareing.
Give ear, O ye heavens. By Walter G. Alcock.
[Novello & Co., Ltd.]

Dr. Herbert Wareing has been so successful in his compositions for the Church, that any fresh product from his fertile pen at once commands respect and attention. The harvest anthem before us is laid out on broad lines. First a chorus set to the opening words, then a solo, for soprano or tenor ('For My thoughts are not your thoughts'), to which succeeds another chorus section leading to a canon in the octave, between soprano and tenor, either solo or all the voices in each part. At the words 'The mountains and the hills shall break before you into singing,' the full chorus is employed and the work is brought to an imposing conclusion. For a modern composition this anthem is remarkably free from extraneous modulation, but it is none the worse on that account, and difficulties are practically non-existent.

As the anthem by Dr. Alcock forms the special musical supplement in the present number, our readers can form their own judgment as to its merits. Suffice it to say that the organist of the Chapel Royal has combined variety with skilled musicianship in setting the verses he has chosen. A good point is the modulation at the words 'Thou crownest the year with Thy goodness,' a brief section assigned to tenors and basses. The pastoral atmosphere is well portrayed in the drowsy accompaniment to 'The pastures are clothed with flocks,' and the concluding chorus is quite Elvey-like in its vigorous simplicity and healthy part-writing. Need anything more be said?

Richard to Minna Wagner: letters to his first wife. Translated, prepared, &c., by William Ashton Ellis.

[H. Grevel & Co.]

Boundless enthusiasm continues to characterize Mr. Ashton Ellis in tilling the vast Wagnerian field of literature. His latest achievement consists of the letters written by Wagner to his first wife, Minna. The correspondence covers a period of twenty-one years, 1842 to 1863, and fills nearly 800 pages. Considering their private and domestic nature, not a few of these letters might have been curtailed with advantage, but Mr. Ellis is nothing if not thorough, and what to some may seem errors of judgment may be overlooked on account of his untiring industry.

To English readers the chief interest of these two volumes centres in the 100 pages devoted to the letters written by Wagner during his visit to London—March to June, 1855—in fulfilling his engagement to conduct the Philharmonic Society's concerts of that season. He found lodgings, for which he paid £2 per week, at 22, Portland Terrace, Regents Park, a house which then stood not far from the Zoological Gardens. He writes: 'I am living on the skirt of one of the most beautiful parts of Regents Park, not at all far from the Animal-garden: in front of the house a little garden down to the street, and across the road the fine trees of the park.' There he wrote much of 'Die Walküre.' His position was very different from that on his former visit, with Minna, to London in 1838. 'Only think,' he writes to his wife, 'of the memories thronging to my mind as I re-tread this London where we roamed in such distress and fearing sixteen years ago!' Very amusing are the frequent references to the cost of living in London. He says: 'I have hit on the expedient of laying wine in (at 3 sch. the bottle), and mostly getting my dinner also cooked at home; which comes fairly cheap, since they only charge me with the actual outlay. My dinner then consists of soup (the most expensive item), a rostbeef, and Chester cheese. For my lunch (at one) I generally send out for a dozen oysters. I fancy I shall manage cheapest that way.'

Wagner's comments upon the concerts which he attended, other than those he conducted, are not without interest. He writes: 'I was at a performance of the Sacred Harmonic Society where they give religious music, oratorios, &c., twenty-five to thirty times a year. Really that is the best music one has in England: the *Requiem*, indeed, was quite respectably rendered under Costa. I paid him a call on the strength of it yesterday, which appeared to please him very much.' On the other hand, at a performance of the 'Messiah' he 'nearly died of ennui,' and he declined to go to a concert of the New Philharmonic Society, 'where that donkey Dr. Wylde also meant to do the "Ninth Symphony" after me.' He fell foul of the critics, especially Dawison, as he calls him, 'reporter to *The Times*.' He writes: 'Quite funny tales are told me of this Dawison,' and in reference to 'his enormous tirade in *The Times*,' he adds: 'his editor may have given him a hint; so he has confined the venting of his gall on me in his own rag, the *Musical World*.' He speaks of 'Sterling English compositions as unimpeachably correct as an example in arithmetic, but without one trace of fancy or invention: the joy it gave me to be let conduct these tone-poems, you may readily conceive!'

The letters cover a variety of subjects—*e.g.*, a visit to Brighton, the pills that Praeger gave him, and so on. He concludes one letter with 'Adieu, I'm very tired, and have just ordered a small bottle of stout (porter). *God save the Queen!*'; and another, 'Greet all our dear friends heartily from Thy Knight of the Order of the Garter.'

It so happened that Berlioz was here in London, conducting concerts, at the same time as Wagner. The latter writes concerning him under date June 15, 1855:

> Yesterday I had a call from Berlioz, who is tramping for his daily bread, and really is hard pushed; he cannot earn a sou in France, so he has to eke out a scanty subsistence by concerts in England and Germany (which, as I happen to know, bring him mighty little in). Here he is invited by the *New* Philharmonic Society. He has made his peace already with the local press, after being likewise torn to tatters by it to begin with. Besides his 'Romeo and Juliet' symphony, he also conducted a symphony by Mozart, which he let them murder so horribly that I turned tail. But that 's quite English; they like it that way, and Berlioz, who only looks to money now, knows how he has to do things. For that matter he lacks all depth.

For the many references to the Philharmonic Society—its policy, directors, concerts, &c.—the reader is referred to the book itself. The extracts we have given should whet his appetite for a detailed perusal of its interesting and often amusing pages. To praise Mr. Ellis's work as translator would be an act of supererogation. Even his index is a marvel of industry and completeness. Here are some of the headings under Wagner, Richard—Childless; Diet, food, &c.; Dreams; Insomnia; Money matters . . . *almost every other page* (the italics are Mr. Ellis's); Sea-sickness; Smoking, and so on; while under Wagner, Minna, we find Horse-back, on; and Ran away. Two excellent portraits, of Richard and Minna Wagner add to the attractiveness of a well-printed, well-edited, and very readable contribution to the large and ever-increasing library of Wagnerian literature.

SHORT ANTHEMS.

Rejoice ye with Jerusalem. By Oliver King.
Lord God Almighty. By Verdonck.
Let the wicked forsake his way. By John Goss.

[Novello & Co., Ltd.]

The first of the above selection is described as a short solo anthem, but the chorus part is of equal importance, opening the work and throughout supplementing the soprano solo. Considerable independence characterizes the part-writing, especially at the close, where scale-passages in contrary motion, sung *pianissimo*, have a beautiful effect. Verdonck lived from 1564 to 1625, and his motet 'Lord God Almighty,' as edited by Mr. R. T. White, is an interesting example of 17th century church music well calculated to interest singers and impress listeners. The inclusion of Goss's full anthem 'Let the wicked forsake his way,' increases the value of this useful series. It is an admirable specimen of dignified, terse and effective sacred music—indeed, it is thoroughly Goss-like. Need anything more be said?

Six Songs from 'A child's garland of verses.' Words by Robert Louis Stevenson. Music by R. Sterndale Bennett.

[Paterson & Sons.]

'My bed is a boat,' 'Windy nights,' 'My shadow,' 'The swing,' 'Foreign children,' and 'Marching song' are the titles of the six charming little children's poems by Stevenson chosen for musical setting by Mr. Sterndale Bennett. If he intended the songs to be sung by children the composer evidently had in his mind young vocalists of considerable experience, for some of his ideas take the form of harmonic effects that are a little beyond the scope of the ordinary child of tender years. But the ideas, whether harmonic or melodic, are always ingenious and artistic. The accompaniment is often cleverly descriptive, especially in the case of 'Windy nights'; moreover, it is full of interest, and contains those qualities that display the musicianship of the composer.

VIOLIN MUSIC.

Six pièces du XVIII. Siècle, pour violon avec accompagnement de piano. Par Alfred Moffat.
Präludium und Fuge (H. Moll), für die violine allein Max Reger.

[Bote & G. Bock.]

Mr. Alfred Moffat's untiring industry in searching through ancient violin music for buried treasures is most laudable. Thereby he often brings to light forgotten and neglected treasures which, though antique as regards the date of their composition, are yet full of that freshness and breath of the true spirit of music of the days when music and melody were synonymous terms. Mr. Moffat's latest researches have unearthed works by composers of the 18th century, and the result is a new issue of *Six pièces du XVIII. Siècle.* The set contains a Rondeau by Jean Oliver Astorga, who, although he lived in London, is a comparatively unknown composer; a Bourée et la Coquette, by August Gottlieb Muffat, a pupil of J. J. Fux; a Menuet by the celebrated Giovanni Battista Pergolese; an Intermedio by Jean Joseph Mondonville, a well-known French violinist and composer in

his day; a Fantasia by Francesco Antonio Bonporti, an Imperial Counsellor of Austria and (according to Grove) one of the earliest instrumental composers of importance; and an Allegro vivamente by the justly-esteemed violinist Pietro Nardini. Each piece is, in its way, of interest; but the Allegro of Nardini is likely to be the one most in request.

Violinists in search of an effective concert solo, without accompaniment, may be advised to turn their attention to Max Reger's *Präludium und Fuge* in B minor. It is well worthy of consideration, and is difficult without being by any means inordinately so.

Valse Etude, by D. Alard. Arranged and with pianoforte accompaniment composed by Spencer Dyke.
Rezinka, for violin and pianoforte. By Franz Drdla.

[Bosworth & Co.]

Mr. Spencer Dyke has composed an admirable pianoforte accompaniment to a Valse Etude by Alard, with the result that the piece is transformed into a fine violin solo with accompaniment, one that is well fitted for a concert performance.

Few violin composers of the present day have advanced more rapidly than Franz Drdla (pronounced, by the way, as *Derdla*), born on November 28, 1865, at Saar, in Moravia, on the borders of Bohemia. One of his latest works, 'Rezinka,' is in the form of a Mazurka, and gives a fairly characteristic example of the style of many of Drdla's compositions. Brilliancy in the violin part, originality of themes, many tenderly persuasive passages, and attractive pianoforte accompaniments, all these combine to make the composer a favourite among violinists.

SONGS.

Odelette. The Dance. Chrysilla. Anacreontic Ode. Composed by E. M. Smyth.
Eight Songs (Op. 14). Composed by Brahms. English words by W. G. Rothery.

[Novello & Co., Ltd.]

All the originality of Miss Ethel Smyth's style and methods is employed in the composition of her songs. The four latest examples from her pen are designed for and conceived with a view to orchestral accompaniment, and their full merit is not revealed by a glance through the pianoforte score. The orchestral colours not only show the harmonic scheme in a more vivid light, but help to intensify the mood. However, all the virtues that depend least upon the instrumental setting—the ingenious harmonies, the beautiful melodic ideas, the deep expression and pathos, and general strength of conception—all these will meet with their full appreciation through the medium of the pianoforte arrangement skilfully devised by the composer.

The songs are of elaborate design and considerable length. Modern—but not ultra-modern—in style, they belong to some extent to the impressionist school; of 'The Dance' this is especially true. There is, however, little trace of the influence of any other composer. The 'Odelette' and the 'Anacreontic Ode' are particularly strong and individualistic. 'Chrysilla' can be had arranged for a violin obbligato, with which many charming effects could be obtained. French and English words are provided in all the songs. In three cases the French text is by H. de Régnier and the English version by Alma Strettell. In the 'Anacreontic Ode' the French version is by Leconte de Lisle and the English by Miss Smyth. In all cases the English text is worthy of the original. The range of the vocal parts is that of a mezzo-soprano or baritone voice.

Mr. Rothery's translations continue to provide an element which is bound to exert its influence in popularizing and spreading a knowledge and an appreciation of Brahms's songs. The examples comprised in Op. 14 are mostly Volkslieder. The first book contains 'At the window' ('Vor dem Fenster'), 'The wounded youth' ('Vom verwundeten Knaben'), 'Murray's lament' ('Murray's Ermordung') and 'A sonnet' ('Ein Sonett'); the second selection contains 'Parting' ('Trennung'), 'So secretly' ('Gang zur Liebsten'), 'Serenade' ('Ständchen') and 'Longing' ('Sehnsucht'). 'Murray's lament' is a song of mourning for 'the bonnie Earl,' assassinated in 1592, and is described as coming from Herder's 'Stimmen der Völker.' 'A sonnet' is described as 'Aus dem 13ten Jahrhundert.' The 'Serenade' is well-known for its simplicity and beauty.

PART-SONGS.

Day-dreams. The throstle sings. Composed by Max Meyer-Olbersleben.
By woodland and wayside. When the world is gay. Composed by Ewald Franz.
The nightingale in moonlit glade. The birds are singing. Composed by Hans Sitt.

English words by W. G. Rothery.

[Novello & Co., Ltd.]

Only pleasant dreams are recorded in Mr. Meyer Olbersleben's 'Day-dreams.' The music reflects the glow and not the languor of the noon-day sun and, preserving a swinging rhythm and a graceful melodic style, it provides a pleasant and singable part-song. The same composer's 'The throstle sings' displays similar characteristics. Melody and gratefulness in the vocal parts are the first consideration. In both part-songs the effect is heightened by the simplicity of the means employed.

The feature of Mr. Ewald Franz's 'By woodland and wayside' is the variety of its rhythm. The beat is continuous, but its divisions constantly vary between triple and duple or quadruple. The interest is also upheld by the assigning of a small section to solo voices alone. Abundant expression marks supply a guide to the proper method of interpretation, and if not exaggerated in performance, make for lightness and delicacy. Mr. Franz's 'When the world is gay' is a species of vocal dance. The tenor and bass parts supply a guitar-like accompaniment in the opening sections of each of the four verses, while the soprano and alto voices sing a dainty tune. The tripping rhythm so established is continued when the four voices blend into closer harmony. Accidentals are very few and elementary, and there is an entire absence of anything approaching difficulty.

In 'The nightingale in moonlit glade,' Hans Sitt has devoted his attention and his skill to imparting smoothness and interest to the vocal writing. There is no squareness of construction, the flow of the music being at once varied and carried along by the treatment of the lower parts, which are more than an accompaniment to the melody. Choralists will find many attractive qualities in this part-song. 'The birds are singing' is simpler in the design of its part-writing but is more varied in tonality. Its harmonies are, however, by no means difficult in execution. These two examples of Hans Sitt's writing would go well together in a choral society's programme.

PART-SONGS FOR MALE VOICES.

Walpurga (Op. 30.) By F. Hegar. English words by Rev. Canon Gorton.
Nine Part-songs for men's voices (with tenor lead). By Robert Schumann. English words by W. G Rothery.
The piper o' Dundee. The Laird o' Cockpen. Pibroch of Donuil Dhu. By Granville Bantock.
Bushes and Briars. The jolly ploughboy. Folk-songs, arranged for male-voice quartet (tenor lead). By R. Vaughan Williams.

[Novello & Co., Ltd.]

The vigorous English versions provided by Canon Gorton have been the means of familiarising Friedrich Hegar's male-voice choral ballads in England, especially in the North, where they are frequently used as test-pieces at competition festivals. Their intense dramatic force—of which a well-known example is found in 'The phantom host'—is again typified in 'Walpurga.' The original German words, which Canon Gorton has translated with conspicuous ability and art, are a Ballade by Carl Spitteler. They describe the ill-starred attempt of a headstrong young knight (Roland) to tame the fiery spirit of Walpurga, a virulent wood-pixy, and to win her affections. Plentiful opportunity is therefore provided for vivid musical treatment, of which the composer has fully availed himself, for his setting abounds in light and shade and quick changes of mood. All parts contain something to interest the singers and to display their ability. The highest part is for tenor voice.

The care which Schumann expended upon the composition and perfection of his smaller works of every description is evidenced in this collection of nine part-songs, belonging to Op. 33, Op. 62, and Op. 65. The songs differ in character and in happiness of invention; the most elaborate are 'Life's crown is love,' 'The bells of Spring,' and 'The night watch,' in all of which charming ideas are embodied. Other extremly effective examples are 'The lotos-flower,' and 'Blossom or snow.' The latter is written for three tenor solo voices in addition to the chorus part. All are unaccompanied and written for tenor lead, and are published separately.

No composer excels Mr. Granville Bantock in humour, and the latest examples of his exploits in that field, 'The piper o' Dundee' and 'The laird o' Cockpen,' will not fail to be appreciated. Both are suitable for solo quartet singing, and in the hands of clever artists will display considerable laughter-provoking qualities. Considered as music, however, they are in no way inartistic, while the way in which the tunes are bandied about from pillar to post—or, to speak more technically, from part to part—is in the highest degree ingenious. The 'Pibroch of Donuil Dhu' has many similar characteristics, but is in more serious vein, being a warlike exhortation to the Clan-Conuil in which the martial spirit and Scots idiom are blended with elaborate and conspicuous success.

The modal characteristics of the Essex folk-song 'Bushes and briars,' are well preserved in Dr. Vaughan Williams's quartet arrangement. Here, and in the Sussex folk-song 'The jolly ploughboy,' the proper restraint has been observed in the choice of harmonic and other devices, with the result that both quartets are perfectly simple and appropriate.

ROYAL MILITARY SCHOOL OF MUSIC.

Al fresco surroundings, sunshine tempered by a gentle breeze, good company, and beautiful music, all combined to provide a most enjoyable afternoon on July 8, in the pleasant grounds of Kneller Hall. The occasion was an 'At Home,' upon the invitation of the Commandant (Colonel A. G. Balfour) and Officers of the Royal Military School of Music, to meet the Master (The Lord Mayor of London), Wardens, and the Court of Assistants of the Worshipful Company of Musicians, and a most successful garden party it proved to be.

On all hands it was admitted that the chief attraction was the magnificent playing of the band of the Royal Military School of Music, which charmed all those whose good fortune it was to be present, with the following selection of music:

1. Grand March .. Coronation .. Percy Godfrey.
2. Overture The land of the mountain and the flood. Hamish MacCunn.
3. Gipsy Suite .. .. Edward German.
4. Prelude to Colomba .. .. Mackenzie.
5. Song.. .. .. The better land .. .. Cowen.
6. Selection from the works of Sir Edward Elgar *Specially selected and arranged by* Captain A. J. Stretton.
7. Glees .. (a) Image of the rose .. Reichardt. (b) Hail, smiling morn .. Spofforth. Played by 30 trombones.
8. Marching song .. Follow the colours .. .. Elgar.
9. Symphony in B minor, The Unfinished.. .. Schubert.
10. Two characteristic dances (Op. 22) .. Coleridge-Taylor.
11. Selection .. .. Ivanhoe .. .. Sullivan.

GOD SAVE THE KING.

It will be observed that, with two exceptions, the programme consisted of British music. The players, placed on an orchestra erected under a group of fine old elms, looked very picturesque, their bright uniforms providing a pleasant contrast to the foliage of the trees. They numbered 180 performers, including 50 clarinets, 10 oboes, 16 flutes, 20 cornets, 10 trombones, 12 euphoniums, 8 double-basses, &c. The following regiments were represented in the pupils under training and who played in the band—Royal Artillery, Guards, Royal Engineers, Dragoon Guards, Hussars, in addition to a large number of infantry regiments. British regiments were also similarly represented by the students—the future bandmasters of the Army—who are under training at Kneller Hall. Eight of these students showed their conducting skill on this occasion—Messrs C. E. Caulfield, R. Cahill, S. J. Freeman, K. S. Glover, A. D. Hancock, C. Hartmann, E. J. Macdonald, and R. P. O'Donnell. In this connection it should be stated that Mr. H. L. C. Finucane, the recipient of the medal given last year by the Musicians' Company to a Kneller Hall student, is now in India with his regiment, the 2nd East Lancashire; also that Schubert's Unfinished Symphony was played in honour of Colonel T. B. Shaw-Hellier, a former Commandant of Kneller Hall, who was present on this occasion.

To give detailed criticism of the manner in which the several pieces were performed would be to write down a succession of eulogies. Suffice it to say that the entire renderings reflected the greatest credit upon Captain A. J. Stretton, the director of music, who conducted two of the pieces. Even the most critical listener could not fail to appreciate and admire the beautiful non-blatant tone of these 180 excellent performers, no less than the wonderful precision, the depth of expression, and especially the delicate phrasing which characterized the entire performance. Special mention must, however, be made of the playing of 'Hail, smiling morn' by thirty trombones, a combination only possible at Kneller Hall. This was a veritable triumph of artistic interpretation from the first note to the last—blending, precision and shading being perfect.

Among the company present were the Lord Mayor, Master of the Musicians' Company, and many of the members of the Company; also Sir Edward Elgar, Sir Alexander Mackenzie, and Sir George Martin. After the performance of No. 6 on the programme—a remarkably successful and popular-sounding selection from the composer's works—Sir Edward Elgar advanced, bareheaded, to the orchestra and addressed the players as follows:

> I am greatly indebted to Colonel Balfour for giving me an opportunity to thank you for your playing, and to tell you how much I have enjoyed listening.
>
> The occasion is to me exceptional in more ways than one. First, I have never before heard so large a body of military instrumentalists, and I am delighted with the great sonority of the tone you produced; secondly, although the band is so large the delicacy and refinement of phrasing was wonderful. I thank you, gentlemen, most sincerely for the artistic way in which you performed my music, and it was specially interesting to observe that students of the School stepped down from their places in the band and took the baton with such success.
>
> You are evidently in the best possible hands. What I have heard foretells very excellent things for the future. I congratulate Captain Stretton very warmly on his work, and I congratulate you as warmly upon having such an admirable musical guide.

In like manner, after No. 4 had been played—or rather repeated in order that the composer might hear his music, he having arrived later in the afternoon—Sir Alexander Mackenzie, after complimenting Captain Stretton and thanking the band for their fine performance, said: 'I did not know that I had written such a nice piece until I heard you play it.'

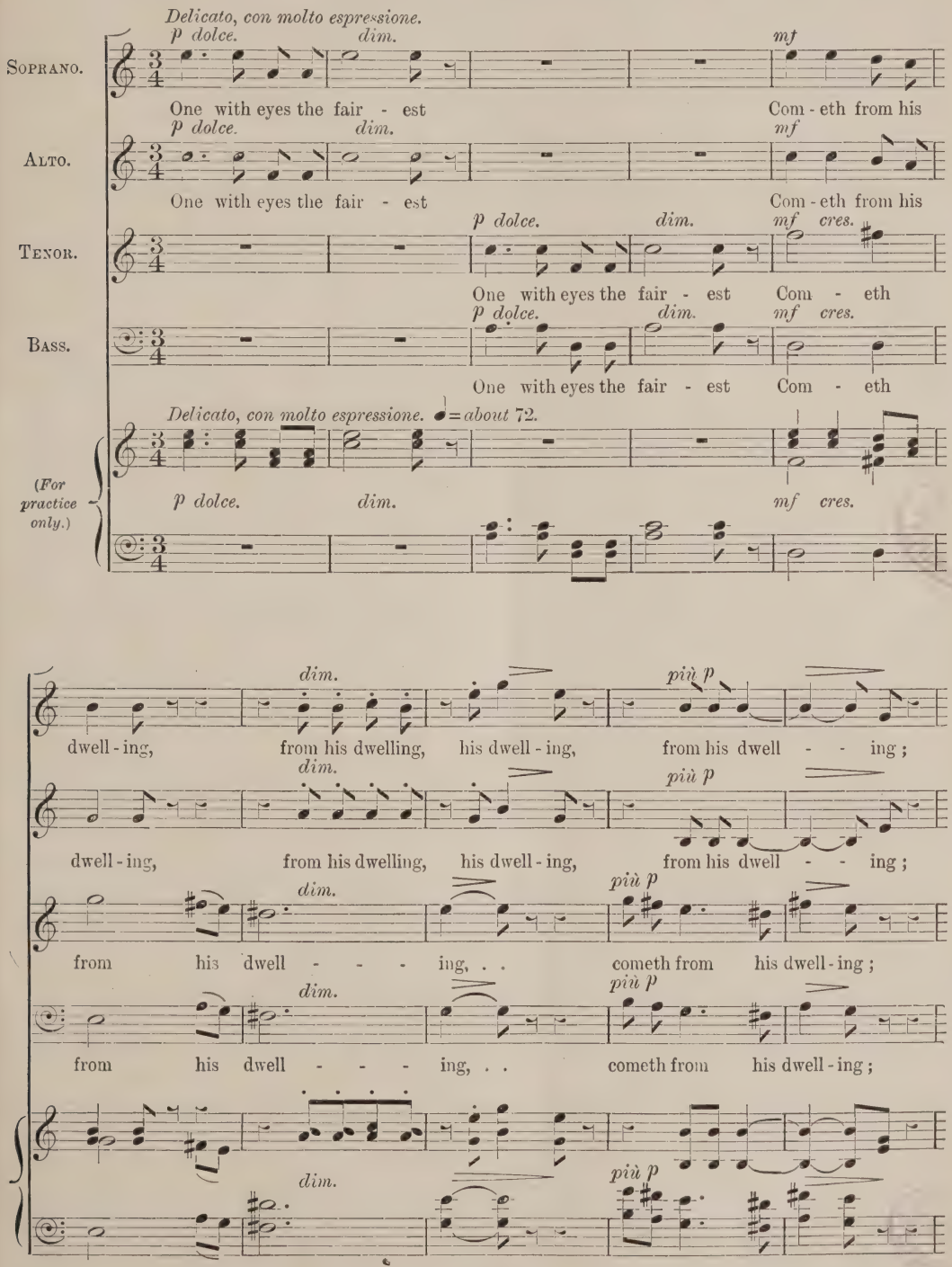
The afternoon's music furnished full proof, if proof were wanting, that the Royal Military School of Music is one of those institutions of which the country has reason to be proud. In regard to the practical working of the School and the services in the Chapel, it may be mentioned that an illustrated article on Kneller Hall appeared in the *Musical Times* of August, 1900.

One with eyes the fairest.

FOR CHORUS OF MIXED VOICES (*UNACCOMPANIED*).

FROM THE "CYCLOPS" OF EURIPIDES.

Translation by SHELLEY. Composed by GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Delicato, con molto espressione.
p dolce.
dim.
mf
SOPRANO.
One with eyes the fair - est
Com - eth from his
ALTO.
One with eyes the fair - est
Com - eth from his
TENOR.
One with eyes the fair - est
Com - eth
BASS.
One with eyes the fair - est
Com - eth
Delicato, con molto espressione. ♩ = about 72.
(For practice only.)
cres.
dwell - ing, from his dwelling, his dwell - ing, from his dwell - - ing;
più p
from his dwell - - - ing, . . cometh from his dwell - ing;

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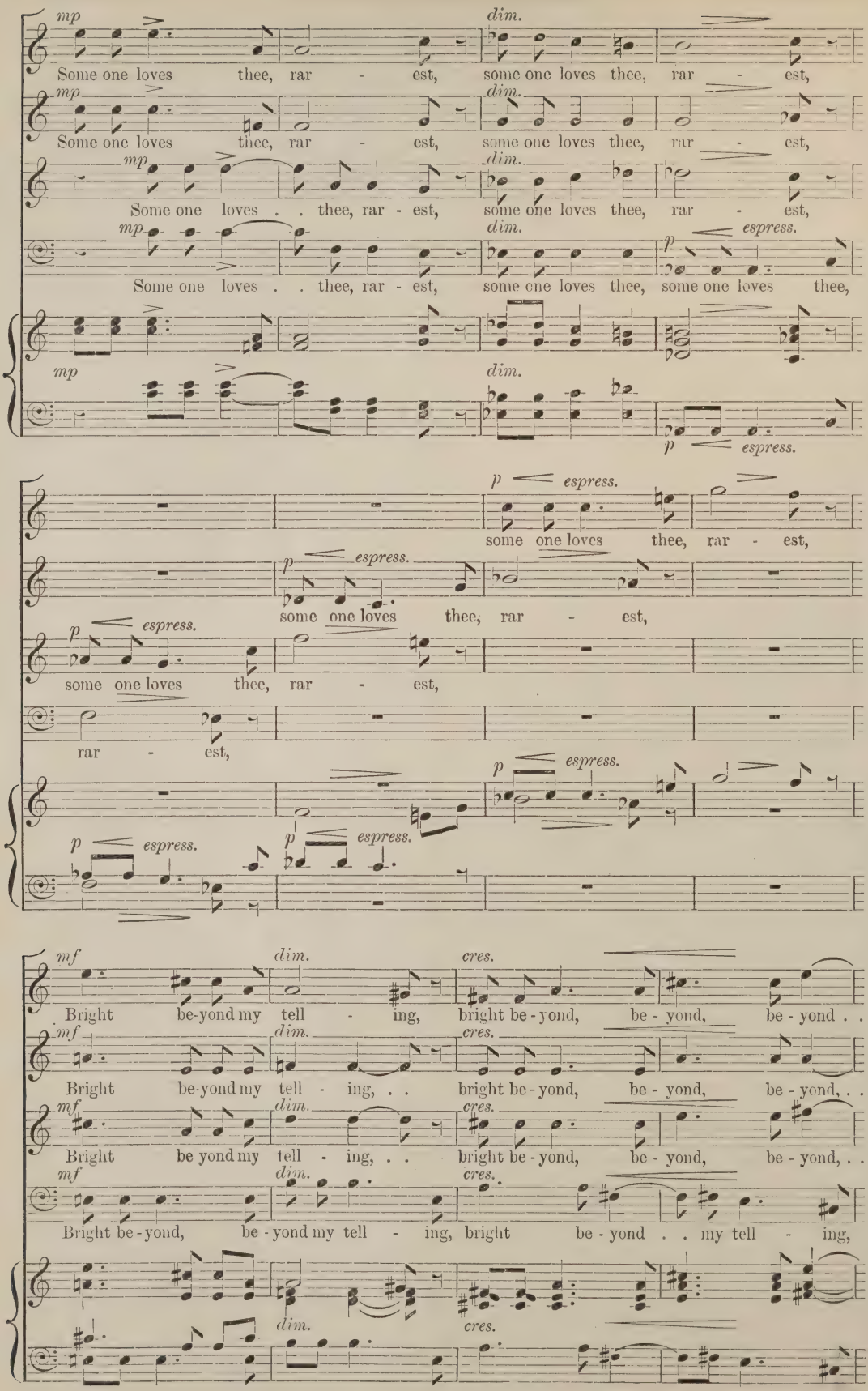
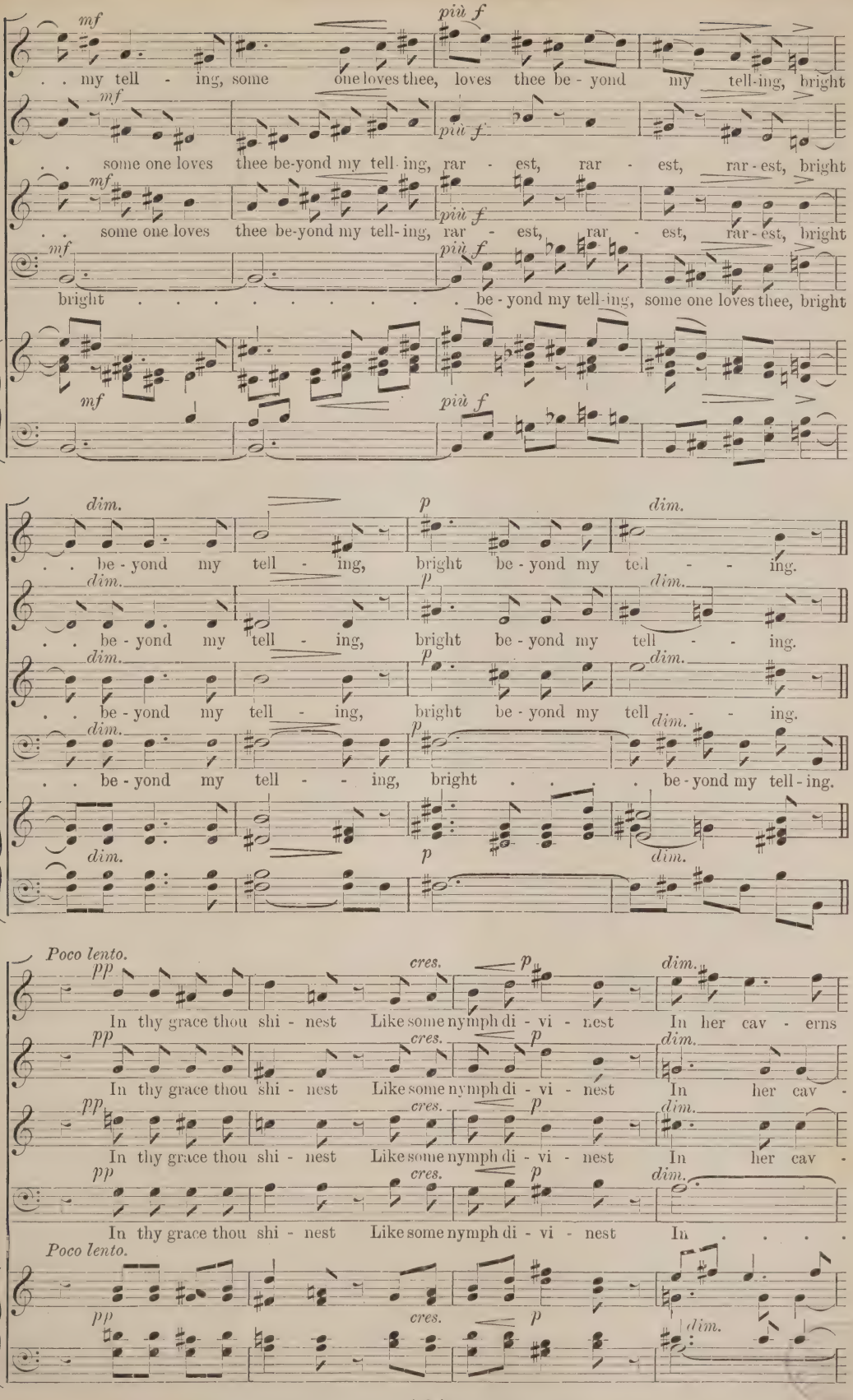
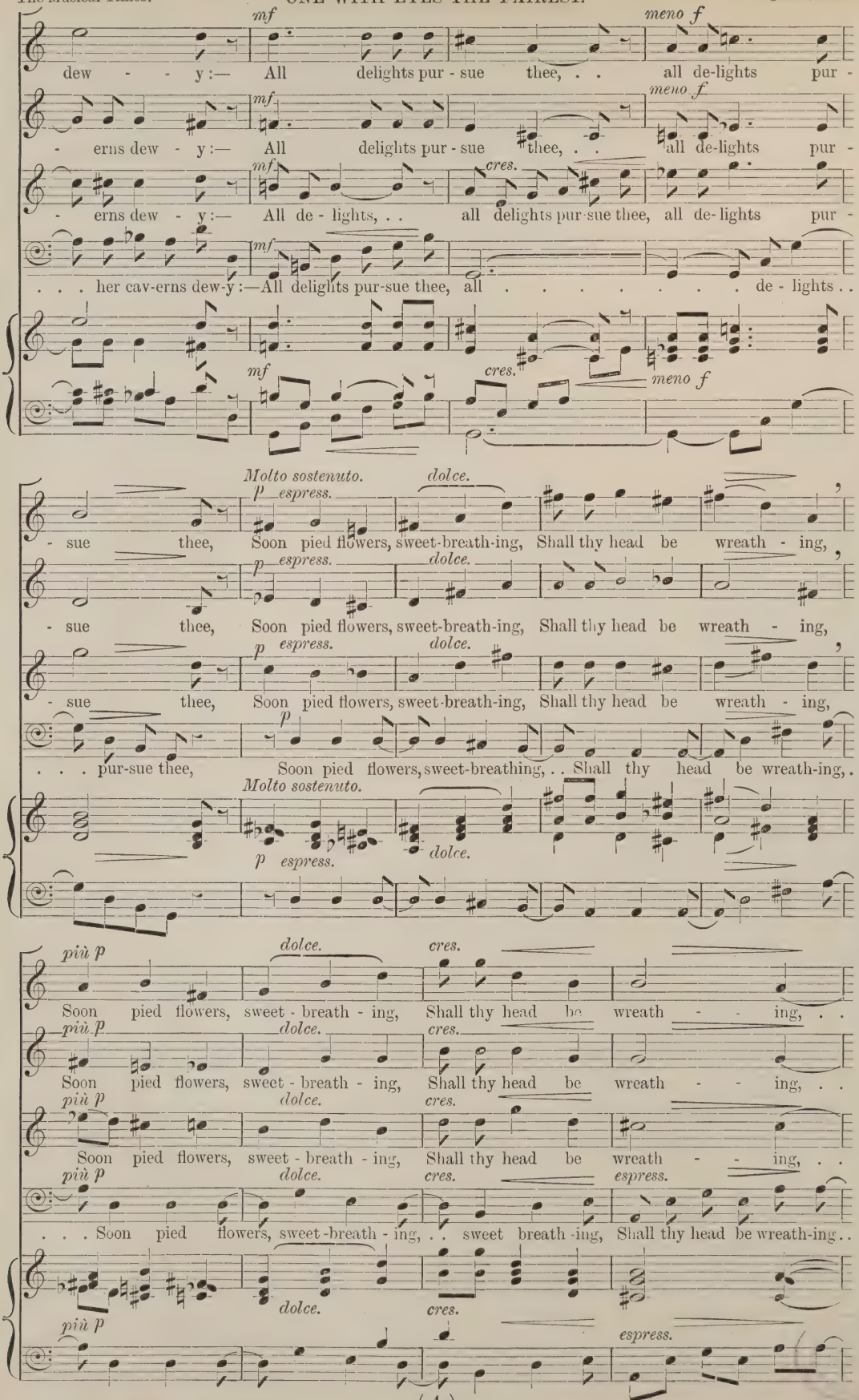
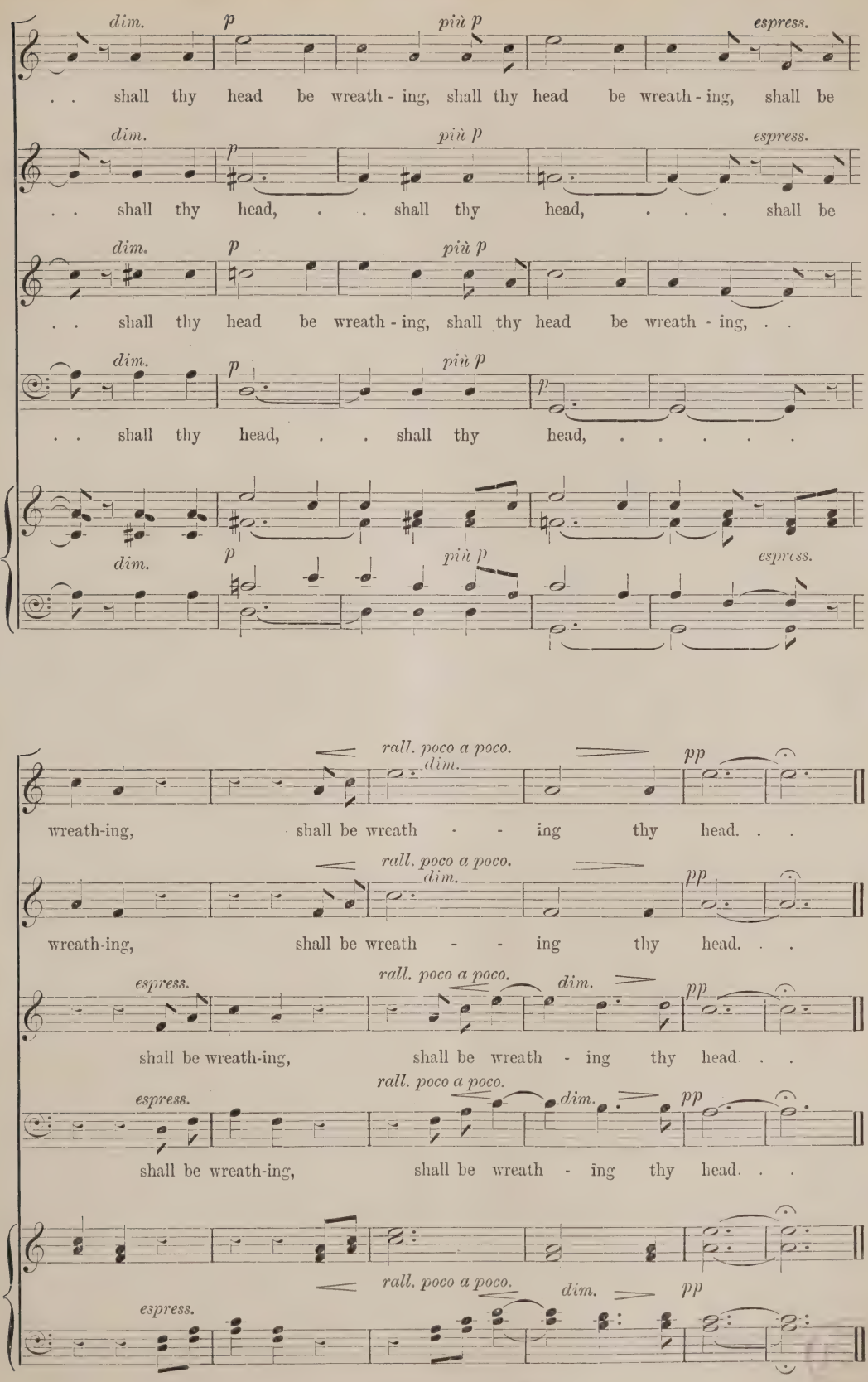

mp
dim.
Some one loves thee, rar - est, some one loves thee, rar - est,
Some one loves thee, rar - est, some one loves thee, rar - est,
Some one loves . . thee, rar - est, some one loves thee, rar - est,
Some one loves . . thee, rar - est, some one loves thee, some one loves thee,
p espress.
some one loves thee, rar - est,
some one loves thee, rar - est,
rar - est,
mf
cres.
Bright be-yond my tell - ing, bright be - yond, be - yond, be - yond . .
Bright be-yond my tell - ing, . . bright be - yond, be - yond, be - yond, . .
Bright be yond my tell - ing, . . bright be - yond, be - yond, be - yond, . .
Bright be - yond, be - yond my tell - ing, bright be - yond . . my tell - ing,

mf più f
. . my tell - ing, some one loves thee, loves thee be - yond my tell-ing, bright
mf più f
. . some one loves thee be-yond my tell-ing, rar - est, rar - est, rar-est, bright
mf più f
. . some one loves thee be-yond my tell-ing, rar - est, rar - est, rar-est, bright
mf più f
bright . . . . . be - yond my tell-ing, some one loves thee, bright
dim. p dim.
. . be - yond my tell - ing, bright be - yond my tell - - ing.
dim. p dim.
. . be - yond my tell - ing, bright be - yond my tell - - ing.
dim. p dim.
. . be - yond my tell - ing, bright be - yond my tell - - ing.
dim. p dim.
. . be - yond my tell - - ing, bright . . . be - yond my tell - ing.
dim. p dim.
Poco lento. pp cres. p dim.
In thy grace thou shi - nest Like some nymph di - vi - nest In her cav - erns
pp cres. p dim.
In thy grace thou shi - nest Like some nymph di - vi - nest In her cav -
pp cres. p dim.
In thy grace thou shi - nest Like some nymph di - vi - nest In her cav -
pp cres. p dim.
In thy grace thou shi - nest Like some nymph di - vi - nest In . . . .
Poco lento.
pp cres. p dim.


mf
meno f
dew - - - y:— All delights pur - sue thee, . . all de-lights pur -
- erns dew - y:— All delights pur - sue thee, . . all de-lights pur -
cres.
- erns dew - y:— All de - lights, . . all delights pur-sue thee, all de-lights pur -
. . . her cav-erns dew-y:—All delights pur-sue thee, all . . . . . de - lights . .
Molto sostenuto.
p espress.
dolce.
- sue thee, Soon pied flowers, sweet-breath-ing, Shall thy head be wreath - ing,
- sue thee, Soon pied flowers, sweet-breath-ing, Shall thy head be wreath - ing,
- sue thee, Soon pied flowers, sweet-breath-ing, Shall thy head be wreath - ing,
. . . pur-sue thee, Soon pied flowers, sweet-breathing, . . Shall thy head be wreath-ing, .
più p
Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - - ing, . .
Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - - ing, . .
Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - - ing, . .
espress.
. . . Soon pied flowers, sweet-breath - ing, . . sweet breath-ing, Shall thy head be wreath-ing . .

dim.
p
più p
espress.
. . shall thy head be wreath - ing, shall thy head be wreath - ing, shall be
. . shall thy head, . . shall thy head, . . . shall be
. . shall thy head be wreath - ing, shall thy head be wreath - ing, . .
. . shall thy head, . . shall thy head, ...
rall. poco a poco.
pp
wreath-ing, shall be wreath - - ing thy head. . .
wreath-ing, shall be wreath - - ing thy head. . .
shall be wreath-ing, shall be wreath - ing thy head. . .
shall be wreath-ing, shall be wreath - ing thy head. . .

PATRON'S FUND CONCERT.

The Royal College of Music Patron's Fund, instituted in 1903, continues to extend its benefits without favour to young British composers and executants from all quarters. At the annual orchestral concert, given with the co-operation of the London Symphony Orchestra at Queen's Hall on July 14, the following works were performed :

Three Scottish pictures for orchestra .. *J. St. A. Johnson.*
1. Coronach. 2. Highland gathering. 3. Halloween.

Concerto for pianoforte and orchestra .. .. *Haydn Wood.*
Miss Ellen Edwards.

Two songs for baritone and orchestra .. .. *Frank Bridge.*
Mr. Robert Chignell.

Violin solo, Concerto in D minor .. .. *Wieniawski.*
Miss Mary Law.

Symphonic poem, 'Boadicea' .. .. *Montague Phillips.*

All the new works given were fully worthy of inclusion ; and the executants as well as the composers justified their choice as the objects of the administrators' benevolence. The pieces by Mr. Johnson were cleverly designed and always interesting and pleasant to listen to : elaborately wrought, without sacrifice of beauty. Mr. Haydn Wood's Pianoforte concerto was a brilliant piece of work and was brilliantly executed by Miss Edwards. The songs 'I praise the tender flower' and 'Thou didst delight my eyes,' the words by Robert Bridges, composed by Mr. Frank Bridge, were excellent examples of the best modern ideals, and owed a good deal to their well-balanced and controlled orchestral scoring. The most ambitious and striking of the English works was the symphonic poem 'Boadicea,' by Mr. Montague Phillips. It puts forward no strong claim to be considered solely as programme music, as there is little characterization in the themes, and the form is governed by abstract considerations. The music is strongly conceived throughout, and is constructed with a musicianly hand. The noisy orchestration of the final section is an unfortunate defect, as it is no mere cloak for emptiness, but on the contrary, marred the effect of an imposing conclusion.

A neat performance of Wieniawski's Violin concerto was given by Miss Mary Law, under the direction of Sir Charles Stanford. The remaining numbers, except the 'Scottish pictures,' in the programme were conducted by their composers.

At a recent meeting of the Committee, the following grants were made : Twenty-five pounds each for study abroad to Mr. Ioan Lloyd-Powell, Royal College of Music ; Mr. Montague Phillips, Royal Academy of Music ; Miss Ellen Edwards, Royal College of Music ; and Miss Hilda Lett (2nd grant), Guildhall School of Music. Twenty-five pounds (3rd grant) towards Mr. T. F. Dunhill's concerts of chamber music by British composers, and fifty pounds towards Mr. Edward Mason's concerts of choral works by British composers. The Committee also decided to defray the cost of publishing the Quintett for pianoforte and strings, composed by Mr. James Friskin, Royal College of Music.

ROYAL ACADEMY OF MUSIC.

At the concert given at Queen's Hall on June 30, a long programme was provided in which both the creative and executive talent of students was again strongly exemplified. The most important new composition was an Operatic Prologue for soli, chorus and orchestra by Miss Eleanor C. Rudall entitled 'The rock of Aesjöen.' The two solo parts represented Ragna, a maiden, and a lake-spirit inhabiting a rock-bound pool in Norway ; the voices of the chorus represented attendant water-spirits. A dramatic scene between these characters has been set by Miss Rudall to dramatic music of modern texture, the merits of which are somewhat marred by a tendency to over-orchestration. On this account the efforts of Miss Dora Gascoigne, Miss Dorothea Webb and the Students' Female-Voice Choir could not be properly appreciated. A setting of Longfellow's 'Onaway ! awake, beloved !' by Mr. Ralph Letts, sung by Mr. Wilson Thornton, revealed a fluent and, at times, melodious style. The most interesting item in the remainder of the programme was a Recitative and Air, 'Olga, the glory of our race,' by Goring Thomas, originally intended for his opera 'Nadeshda,' but supplanted—many will say for good reason—by 'O, my heart is weary.' Other students who took part were Mr. Barry Coney (baritone), Mr. Evan Williams (violin), Miss Lilian Hawkins (harpist), Miss Elsie Jones and Mrs. A. M. Heasman (pianists). The orchestral playing, under Sir Alexander Mackenzie, was entirely satisfactory.

The annual distribution of prizes took place at the Queen's Hall on July 23, when the presentations to the successful students were made by the Duke of Connaught. In his customary address Sir Alexander Mackenzie made special allusion to the astonishing advance of technical dexterity among the pianoforte students, and stated that the examiners in that section had found it necessary to award an unusual number of silver medals. He also mentioned that Messrs. Chappell and Messrs. Challen had offered gold medals for pianoforte-playing.

No fewer than six scholarships and one exhibition will shortly be available for competition at the Royal Academy of Music. They are : for composition, 2 (one for male candidates) ; singing, 2 (female vocalist and tenor) ; pianoforte, 1 ; violin, 1 ; violin or violoncello, 1. Unless otherwise stated, the competitions are open to candidates of both sexes. Full particulars can be obtained from the Secretary of the Royal Academy of Music.

ROYAL COLLEGE OF MUSIC.

The final concert of the term was given on July 23, when the programme opened with Mr. William Wallace's Symphonic poem 'Villon,' which, it will be remembered, was originally performed early this season by the New Symphony Orchestra. A feature of special interest was Mozart's Bauern-Symphonie in four movements, the humorous character of which was excellently revealed by the orchestra. Mr. William Murdoch was the soloist in Beethoven's fifth Pianoforte concerto. The concert concluded with a waltz by Johann Strauss, the vivacious strains of which were played with special verve by the students, doubtless inspired by gleeful anticipation of the coming vacation. Miss Gladys Honey, Miss Doris Simpson and Miss Dilys Jones were the vocalists, and Sir Charles Stanford conducted.

TRINITY COLLEGE OF MUSIC.

The orchestral concert given by the students at Queen's Hall on July 7 was interesting from two points of view—the programme and the performers. It is not often nowadays that a concert selection includes so many compositions of the old and great masters as formed the scheme on this occasion. Handel, Mozart, Beethoven, Schubert, Mendelssohn and Schumann were all represented. Such substantial fare is not only exceedingly wholesome wherewith to satisfy the artistic appetite, but it nourishes a desire for all that is good and true in music. Students become acquainted fast enough with modern, not to say ultra-modern, music ; therefore it is most desirable that they should know the great classics and profit thereby—in other words, that they should learn to walk before they learn to run, otherwise they may suffer some nasty falls.

One now seldom hears Schumann's beautiful E flat Symphony (the Rhenish). It used to be a great favourite at the Crystal Palace in the hey-day of those enjoyable Saturday concerts ; therefore it was pleasant on this occasion again to listen to Schumann's charming strains. It was a pity, however, to divide the Symphony, and even to omit a portion, whereby the continuity and completeness of the work was lost. The playing of the orchestra in this, and indeed throughout the concert, had much to commend it ; in *forte* passages the strings seemed rather weak in comparison with the wood-wind, brass and percussion, but any want of balance in this respect was atoned for in the delicate manner wherewith the soloists, both vocal and instrumental, were accompanied, a true test of orchestral artistry, for such restraint is rare.

The work of the soloists testified to the careful teaching the students are receiving at the institution. Of the various instrumentalists special mention must be made of Mr. Walter Britton for his admirable playing of two movements from Goltermann's Violoncello concerto (Op. 14), in which this

excellent young artist showed both taste and skill combined with true intonation. It is nearly thirty-seven years ago that Professor Prout's Organ concerto in E minor (Op. 5) was produced at a Crystal Palace concert—the actual date is October 19, 1872—with Stainer as the soloist. Its revival—or rather the *Allegro moderato* movement—on the occasion under notice served to display the technical skill of Mr. Harry Gray. The remaining instrumentalists were Miss Bertha Tomlin, Mr. Richard Johnson and Mr. Edward S. Mitchell (pianoforte), and Miss Alice Lees (violin); while the vocalists were Miss Edith M. Davies, Miss Eveline Matthews (who gave a tasteful rendering of Mozart's 'Non so più,' from 'Le Nozze di Figaro'), Miss Hilda Felstead, and Mr. Horace Witty, all of whom gave evidence of earnestness of purpose and a desire to do credit to their teachers.

Mr. Allen Gill conducted with his customary enthusiasm, alertness and discretion, and by well-merited applause a very large audience showed their appreciation of and encouragement to the young people who had provided so pleasant an afternoon's music.

'The musical culture of the young'—a most important matter—was the subject of a lecture delivered at Messrs. Broadwood's Rooms on July 17 by Dr. J. Warriner. Illustrations were given by children who are now receiving tuition at Trinity College of Music, in connection with the classes for the training of teachers of music in that institution, representing in three grades the work of their first, second and third terms respectively.

GUILDHALL SCHOOL OF MUSIC.

The work of this flourishing institution was exhibited at the City of London School on June 30 at an orchestral concert. A Concert Overture, by Mr. Frederick J. Massey, was an exceedingly creditable effort, as was also a Pianoforte concerto composed and played by Miss Ethel Scarborough. The capabilities of the orchestra were chiefly exercised in Spohr's much-neglected Symphony in C minor, and proved fully equal to its demands. Mr. Anissim Tschaikov played Weber's Concerto in F minor for clarinet, and Miss Maude Willby and Mr. Reginald Crawford took part as vocalists. The Principal, Dr. W. H. Cummings, conducted.

ROYAL OPERA.

BARON D'ERLANGER'S 'TESS.'

The season now rapidly drawing to a close has in comparison with past years been generous in the matter of novelties. We have already noticed three 'first performances,' as operas *per se*, in England—'Samson et Dalila,' 'Pelléas et Mélisande,' and 'Louise,' all, it should be observed, by French composers! A fourth opera—performed for the first time in this country on July 14—is entitled 'Tess,' the libretto of which is founded on Mr. Thomas Hardy's well-known romance 'Tess of the D'Urbervilles.' Baron d'Erlanger, who has set it to music, has already composed two operas. The first, 'Jehan de Saintré' has not yet been heard in London, but the second, 'Inez Mendo,' was brought forward at Covent Garden in 1897. Of instrumental music Baron d'Erlanger has written a Pianoforte quintet and a Violin concerto—performed by Herr Kreisler at a Philharmonic Concert in 1903—and the excellent merits of both works have been recognised.

Libretti are not, as in the palmy days of Italian Opera, little more than pegs on which to hang the music; an interesting story is indispensable to the vitality of a work, and that of poor Tess, who through the credulity of her father was ruined by the arch-libertine Alec, is sad, and the rest of her brief life sadder still. There is no need to describe the story as told in the libretto. Much that is in the romance had to be omitted, and the scenes used are presented in condensed form. Signor Illica, the compiler of the libretto, has cleverly accomplished his task, yet if it be compared with the romance it will be seen that the *dramatis personæ* are practically only sketches of the originals. Many, however, will be able mentally to supply what is lacking in the opera-book. The music of Baron d'Erlanger has good points. It is full of melody, and of a kind which makes an immediate appeal. Italian influence is strongly felt, though the employment of representative themes gives a certain Wagnerian flavour to the work. The Old Style Dance in Act 1 is bright and quaint. Then in Act 2, when Tess expresses her longing to return home, also in the following scene with her brother Aby, there are passages of true feeling and of plaintive charm. The long Prelude to Act 3 is one of the best things in the opera, and may possibly be heard in the concert room. The composer is not always convincing in the way he employs his themes. In this Prelude, however, there are two which point to the peaceful life of Tess in her father's cottage when Angel Clare showed his admiration of her. These themes are developed not only with skill, but with a certain poetry. In the love duet of Act 3 there are passages of strong emotional character. The opera is certainly interesting, and yet it does not altogether make a very strong appeal. The work may require more than one hearing to render justice to it; not because it is elaborate, but rather because of its outward simplicity which possibly prevents one duly appreciating the thought and ability which went to the making of it. The performance was excellent. Mlle. Destinn impersonated Tess, Mlle. de Lys Aby, Signor Zenatello Angel Clare, Signor Sammarco Alec, while M. Gilibert and Madame Lejeune represented Tess's father and mother, and all deserve highest praise. Signor Panizza conducted. The mounting of the opera was most effective. There was a crowded house, and recalls were frequent.

MR. JOSEPH HOLBROOKE.

The choral and orchestral concert of his own compositions, given by Mr. Joseph Holbrooke at Queen's Hall on June 25, with the co-operation of the Beecham Orchestra and the Alexandra Palace Choir, materially advanced his position as a British composer of serious aims. To judge from his preliminary announcements and messages to Press and public, this was the last result that Mr. Holbrooke anticipated. As on previous occasions, he indulged in subtle humour, but on this occasion his music was more convincing. This was chiefly brought about by the first performance of an orchestral Prelude to 'Dylan' (Op. 53). The subject-material illustrated by this tone-poem is a poem by Mr. T. E. Ellis, in which winds, waves and wildfowl are personified. Mr. Holbrooke is well qualified by his command of orchestral colour to paint a musical picture on such a background. The scoring is vivid and masterful; but it is not so much in this as in the purely musical aspect that the work is superior to the majority of Mr. Holbrooke's orchestral compositions. The themes are strong and their treatment logical. Sections are built up with continuity of musical thought and connection of idea, and not with rhapsodical indulgence in eccentricity. Altogether, the Prelude to 'Dylan' is perhaps the most satisfying of Mr. Holbrooke's orchestral pieces.

The other works performed on this occasion were an excerpt from the 'illuminated' Symphony 'Apollo and the seaman'; 'Annabel Lee,' for voice and orchestra, sung by Mr. Reginald Davidson; two new songs, 'Killary' and 'The stars,' sung by Miss Edith Evans and accompanied by the composer at the pianoforte; and the dramatic choral symphony 'Homage to E. A. Poe.' The last-mentioned work was given its first London performance, having been produced at Leeds last year. The execution of the choral portions by the Alexandra Palace Choir added yet another to the laurels won by them under Mr. Allen Gill.

Mr. Victor Benham played Beethoven's Pianoforte concerto in E flat, also conducted by Mr. Allen Gill. 'Dylan' was performed under Mr. Beecham's direction, and the remainder of the performance was conducted by Mr. Holbrooke. We are glad to say that the concert-giver's expectations of increased resonance due to the absence of audience were disappointed.

A fine performance of Haydn's 'Creation' was given in the City Hall, Cape Town, on June 2, by the Philharmonic Society. The choir and orchestra numbered over 250. The solo vocalists were Miss Ada Forrest, Mr. Henry Clements, and Mr. Shoult. Mr. Jan Luyt conducted. Miss Ada Forrest gave a Ballad Concert on June 7, her singing being enthusiastically received.

London Concerts.

At Bechstein Hall, on June 24, Miss Laura Evans-Williams and Mr. Edward Iles jointly gave an interesting vocal recital. The chief feature of the programme was a cycle of Spring songs, by Sir Alexander Mackenzie, severally entitled 'The first rose,' 'Hope,' 'Spring's secrets,' 'Spring is not dead,' 'April weather,' 'A May song,' and 'Summer at last.' These pleasant songs, interpreted by Mr. Iles in a most artistic manner, were very favourably received. His pupil, Miss Evans-Williams, was hardly less successful in her selections, the aria 'Oh patria mia,' from Verdi's 'Aïda,' being specially noticeable for the dramatic fervour which she threw into the song. Mr. Iles, no less gifted as a pianist than as a vocalist, accompanied himself and sang the whole of his difficult songs by heart in a very remarkable manner.

A recital was given at Queen's (Small) Hall on July 1 by Mr. Albert Fransella, the well-known flute-player. In a Sonata by Reinecke, a Concert-Etude of his own composition, and a Hungarian Fantasia for two flutes, in which he was joined by his son Mr. Henry Fransella, the concert-giver employed those musicianly as well as executive abilities that place him in the front rank of flautists. Mr. Charlesworth Fawcett joined Mr. Fransella in a duet for flute and clarinet composed by Mr. James Wilcocke. Songs, several of which were new, were contributed by Miss Evangeline Florence.

After their success at the recent National Eisteddfod, by which they gained third-prize in one of the best female-voice choir competitions of recent years, Mrs. Mary Layton's Ladies' Choir gave a successful concert at the Chelsea Town Hall on July 1. They sang Mendelssohn's motet 'Surrexit Pastor Bonus,' Wolstenholme's 'The voyage of Sir Humphrey Gilbert,' Lassen's 'The Spanish gipsy girl,' Vaughan Williams's 'Sound sleep,' and McLean's 'The skylark.' The three last mentioned were imposed as test-pieces at the Eisteddfod.

The last of Mr. Theodore Byard's series of subscription concerts, which took place at Bechstein Hall on July 1, provided a first hearing in England for the 'Société Moderne d'Instruments à Vent.' This is a gathering of wind-instrument players of the front rank for the purpose of performing modern works written for various combinations of flute, oboe, clarinet, trumpet, horn and bassoon. The chief works performed on this occasion were a Suite Persane, by M. André Caplet, and a work entitled 'Le Bal de Béatrice d'Este,' by M. Reynaldo Hahn, written for wind instruments, harps, drums, and pianoforte. There was a marked individuality in both compositions, which took the form of a blend of modernity with Eastern colour in the first-mentioned and with antique design in the last-mentioned work. Mr. Byard contributed songs by Sibelius and M. Hahn in his usual distinguished style.

Dr. Serge Barjansky, a violoncellist who made his first appearance in England at St. James's Hall on June 28, proved to be a player of unusual ability. His tone was full and sweet, and he was able to execute with fluency and neatness passages of the greatest technical difficulty. He played Lalo's Concerto in D, but it was chiefly in Klengel's 'Caprice' that his virtuosity was revealed. Mr. Charlton Keith accompanied.

The prospectus of the fifteenth season of Promenade Concerts at Queen's Hall has been issued. Every night, except Sundays, from August 14 to October 23, the concerts will be given under the management of Mr. Robert Newman, with Mr. Henry J. Wood in his accustomed place as conductor. No fewer than forty-two novelties are announced for performance, and twenty-nine additions will be made to the répertoire of the Queen's Hall Orchestra. When to this can be added 102 soloists, vocal and instrumental, and a very large number of well-known compositions, the habitués of these concerts have a rich store of delights wherewith to satisfy their musical aspirations.

Foreign Notes.

AMSTERDAM.

The Concertgebouw concluded the season's operations with their annual performance of Bach's 'St. Matthew' Passion, which, under Mengelberg's inspiring conductorship, made a deep impression.

BERLIN.

The special summer season of grand opera at Kroll's Neues Königliche Operntheater, given under the auspices of Herr Hermann Gura, has so far proved very successful, both artistically and materially. Among the operas recently given have been 'Don Giovanni,' 'Figaro,' 'Fidelio,' 'Flying Dutchman,' 'Lohengrin,' 'Meistersinger,' and 'Tristan and Isolde.' The last named was conducted by Felix Mottl, from Munich, who strangely enough made his début as an opera conductor in Berlin on this occasion, of course with very pronounced success. Richard Strauss's operas 'Salome' and 'Elektra' were also performed, in addition to the late Hermann Zumpe's posthumous opera 'Sàwitri.'

BORDEAUX.

The most important musical event of the past season has been the series of eight orchestral concerts given by the Société St. Cécile. Besides well-known classical and modern works, the following interesting novelties, or rarely-heard works, were heard at these concerts: Vincent d'Indy's 'Symphonie sur un chant montagnard,' Albéric Magnard's third Symphony, Paul Dukas's prelude to act 3 of 'Ariane et Barbe-Bleue,' César Franck's 'Les Djinns,' Débussy's Petite suite, Borodin's Dance, for choir and orchestra, from the opera 'Prince Igor,' Rimsky-Korsakoff's symphonic poem 'Scheherazade,' Leon Moreau's Suite for orchestra, Gabriel Pierné's 'Les enfants à Bethléem,' and Guy Ropartz's Suite de concert 'Les pêcheurs d'Islande,' after Pierre Loti's novel.

COLOGNE.

The annual festival opera performances took place between June 10—29, and were attended with very considerable success. The works given were 'Die Meistersinger,' under the conductorship of Arthur Nikisch, 'Marriage of Figaro,' and Hermann Goetz's 'Taming of the shrew,' both conducted by Felix Mottl, in addition to 'Fidelio,' conducted by Herr Fritz Steinbach, and Richard Strauss's latest opera 'Elektra,' under Herr Otto Lohse, the last-named performed for the first time in Cologne on this occasion.

GREIFSWALD (PRUSSIA).

A new opera, entitled 'Persepolis,' composed by Herr Zingel, musical director of the University, has been successfully produced at the Municipal theatre.

GRONINGEN.

In celebration of the fifty-ninth anniversary of the foundation of the Groningsche Hoogeschool, a special symphony concert was given on July 1. Brahms's Academic festival overture and Richard Strauss's symphonic poem 'Don Juan' were the orchestral works chosen for performance, the last-named being given for the first time in Groningen.

KARLSRUHE.

On the occasion of the fiftieth anniversary of the Badischer Frauenverein, a special gala performance was given at the Court Theatre in the presence of the Grand Duke and Duchess of Baden. The opera chosen was Mozart's 'Magic Flute,' which received an excellent performance under the baton of Herr Alfred Lorentz.

KASSEL.

For the last performance given in the old Court Theatre, Spohr's opera 'Jessonda' was selected, a very suitable choice, as Spohr was for many years conductor at this theatre. The new Court Theatre will be opened next autumn.

LISBON.

The sixth concert of the Society for Chamber Music was devoted to the works of Haydn, to commemorate the centenary of the old Papa's death.

MANNHEIM.

A new comic opera, 'Robins Ende,' composed by a very young Berlin musician, Eduard Künnecke, was produced with great success at the Court Theatre. The music reveals undoubted talent and great technical powers, is melodious, harmonically and contrapuntally interesting, and moreover it is very well scored. The work has already been secured by about half-a-dozen other leading theatres in Germany.

NAPLES.

The funeral of Signor Giuseppe Martucci was made the occasion of a national and popular demonstration to his memory. The mournful procession was of extraordinary dimensions, being about a mile long; moreover, it represented all walks of life, from the highest social and intellectual circles to the man-in-the-street.

PARIS.

On July 14, the anniversary of the establishment of the Republic in France, Dr. Camille Saint-Saëns was presented with the grand cross of the order of the Legion of Honour, in succession to the late Victorien Sardou.——At the Théâtre lyrique municipal de la gaïté was produced a new one-act opera, 'Magelone,' composed by Edmond Missa. The music, in which many Provençal folk-songs are artistically introduced, is somewhat after the style of Massenet, and contains very effective dramatic soprano and baritone parts.——Fine performances of Bach's 'Actus tragicus' and *Magnificat*, given by the Société de Bach, deserve special mention, as does the beautiful artistic singing of Madame Julia Culp in her two interesting song recitals.——The new paper *Comoedia* arranged a festival soirée in the Salle of the Trocadéro in memory of the centenary of Chopin's birth, which, by-the-way, really falls due next year. M. Alfred Bruneau gave a lecture on the Polish master, after which a poem, entitled 'La musique,' written by Dr. Saint-Saëns in memory of Chopin, was recited. The musical part of the programme was in the hands of Madame Felia Litvinne, who sang songs of Chopin in the Polish language, and Messrs. Raoul Pugno, Lucien Wurmser and Hekking. At the end of the proceedings Mlle. Paulowa and M. Koslef, from the Imperial Russian Ballet, danced to the strains of Chopin's Mazurkas.

ROSTOCK.

At the Municipal Theatre a new opera, 'Die Verheissung,' composed by Camillo Hildebrand to the text of J. Löwenstein, was produced for the first time. The music shows considerable talent and technical accomplishment, and the work obtained a friendly success.

SCHEVENINGEN.

The musical summer season at this Dutch seaside place is particularly distinguished by the yearly recurring engagement of the Berlin Philharmonic Orchestra, conducted by Dr. Kunwald. Amongst the works given this season have been one of the newly-found Violin concertos by Haydn, played by the well-known leader of the orchestra, Herr Anton Witek, and Handel's Concerto grosso in G minor, in addition to many other highly interesting classical and modern compositions.

VIENNA.

The members of the Vienna Philharmonic Orchestra have elected Herr Felix von Weingartner to the post of conductor of the concerts next season. The decision was practically unanimous, 98 out of 104 votes being in his favour.

WIESBADEN.

At one of the organ performances given by Signor Enrico Bossi, from Bologna, he introduced his interesting and beautiful Concerto in A minor (Op. 100) for organ, string orchestra, four horns, and drums. The work, excellently performed by the composer, achieved great success ——The season was concluded with two excellent choral performances —Beethoven's 'Missa solemnis,' by the Cäcilienverein, and Bach's 'Passion' according to St. Matthew, by the Bachverein. The latter work was given without cuts and with the original arrangement of the orchestra; moreover, it was given in two sections on the same day at four and eight o'clock, so as not to overtire the performers and the listeners.

WINTERTHUR.

The tenth musical festival organized by the Verein Schweizerischer Tonkünstler took place on June 26 and 27, and consisted of two chamber music concerts and one choral and orchestral concert. Among the new works heard at the chamber music concert were Sonatas for pianoforte and violin, by Emanuel Moor and Othmar Schoeck, String quartets by K. Heinrich David and Hermann Suter, and part-songs for female voices by Peter Fassbender, as well as solo songs and duets by Rudolph Ganz. At the orchestral concert the most prominent works were Joseph Lauber's ballad for baritone and orchestra, 'Die Trommel von Ziska,' a serenade (Op. 4) for orchestra by Hans Kötscher, and excerpts from the lyrical suite 'Der Winter Abend,' for full chorus, solo voices and orchestra, by Emile Jaques-Dalcroze, the latter composition proving very successful.

YSTAD (SWEDEN).

In this little town, whose population is hardly 10,000 inhabitants, a chamber music festival was given on June 17, 18 and 19, at which both the programmes and performances were of the highest standard. It was due to the efforts and enthusiasm of a local amateur, Herr Salomon Smith, a chemist and an excellent singer, that the festival took place. It was inaugurated with a specially written prologue by August Strindberg, the great Swedish poet, and thereafter followed a Beethoven programme, consisting of the String quartet in E flat (Op. 74), five 'geistliche Lieder,' the great Trio in B flat (Op. 97), and the String quintet (Op. 29). The programme on the second day was devoted exclusively to Swedish compositions, and brought forward Franz Berwald's String quartet in E flat and his Pianoforte quintet in A, as well as Ludwig Norman's Pianoforte quartet and Ballad 'Kong Hakes Död,' for baritone, male chorus and pianoforte. The third day's programme was made up exclusively of works by Brahms—the Pianoforte quintet (Op. 34), the Trio in E flat (Op. 40), the String sextet in G (Op. 36), as well as some of his most beautiful songs. The artists taking part in the festival were Messrs. Wilhelm Stenhammar, Aulin and his Quartet, Professor Franz Neruda, brother of Lady Hallé, and Salomon Smith.

'Designed on educational lines and for refining influences, and, further, to enable the best classical and modern music to be heard in Sheffield on a scale of Continental cheapness,' are the commendable considerations set forth in a circular announcing two promenade concerts to be given in that music-loving city on November 18 and December 2. The orchestra, consisting of about fifty-five players, is to be complete and to consist only of instrumentalists of tried ability and experience. The concerts, which are not promoted for the purpose of profit, except in an artistic sense, will be under the management and conductorship of Mr. J. A. Rodgers. The circular is signed by Messrs. E. Willoughby Firth, T. Walter Hall and C. D. Leng. The prices of admission range from half-a-crown to one shilling, in order that 'all classes may have the opportunity of attending.' The experiment will be watched with interest.

The Kimberley Musical Association gave two concerts in the Town Hall, Kimberley, on June 10 and 11. On the first occasion Elgar's 'Banner of St. George' was performed, the other chief features of the programme being Beethoven's 'Prometheus' Overture and Haydn's Symphony in D (No. 4). At the second concert 'Hiawatha's Wedding-feast' was the main attraction, and the programme included the Spinning Chorus from the 'Flying Dutchman,' Faning's part-song 'Moonlight,' and Meyerbeer's 'Coronation March,' Haydn's Symphony being repeated by request. The solo vocalists were Miss Ada Forrest and Mr. L. Mirwish. The orchestra was led by Herr Rybinkar, and Mr. A. H. Ashworth conducted excellent performances of the chief works named.

The publishers of 'Arethusa,' by Mr. W. H. Ibberson, reviewed in our last issue (p. 455), are Messrs. J. Wood, of Huddersfield; and the Pastoral Overture in G, for the organ, reviewed on the same page, is by Mr. William Faulkes.

Southport is to hold its triennial musical festival from October 13 to 16, the conductors being Sir Edward Elgar and Sir Hubert Parry, both of whom will conduct their own works, Mr. Landon Ronald and Dr. Henry Coward. The Hallé Orchestra has been engaged, and the duties of chorus-master will be safe in the hands of Mr. Arthur W. Speed. As at present arranged the programme will include the following works: Messiah (*Handel*), L'Allegro ed il Pensieroso (*Parry*), and the Kingdom (*Elgar*); and, for the first time, Ode on Time (*Walford Davies*), The Vision of Cleopatra (*Havergal Brian*), and Choral Variations (*Rutland Boughton*). Mr. W. H. Potts is the honorary secretary of the festival.

Miss Florence Attenborough held an interesting Musical Reception at the Holborn Restaurant on June 29, when the programme included a number of songs the words of which were in all cases written by 'Chrystabel' (Miss Attenborough). The vocalists were Miss Oswyn Jones, Mrs. G. F. Huntley, Miss Aimée Shergold, Miss Pitt-Soper, Messrs. George M. Reid and W. A. Peterkin. Part-songs were rendered by the choir of Gray's Inn Chapel, and Mr. Charles Fry recited several poems also by 'Chrystabel'—one, a piquant little Irish piece, 'Barney,' being repeated by request.

The string orchestra of the Croydon Conservatoire of Music gave a concert in the Public Hall, Croydon, on July 15. The programme included Hofmann's Serenade and a Suite by Christopher Wilson, both for string orchestra; also two movements from Grieg's 'Peer Gynt' suite and Glazounow's 'Suite Slave' (Op. 26). Miss Lettie Dibdin and Miss Hilda Down were responsible for vocal and violin solos respectively, and Mr. William H. Reed conducted.

Stanford's 'The Revenge' was performed at Askew Road Wesleyan Church, Chiswick, on June 24, under the conductorship of Mr. Eustace Pett. The programme included Sullivan's 'O gladsome Light,' Barnby's 'Sweet and low,' and Elgar's 'Pomp and Circumstance' March No. 1. The solo vocalists were Miss Blodwen Thomas and Mr. Frederick Pitman. Mr. Louis Mantell assisted at the pianoforte, and Mr. Alfred C. Toone presided at the organ.

The death of Mr. P. Goodman, School Music Inspector for Ireland, on June 19, is recorded with regret. Mr. Goodman was organist of St. Francis Xavier, Dublin. He was widely known and much esteemed as Professor of Music at the Marlborough Street Training College and St. Patrick's Training College, Dublin.

All the symphonies of Beethoven, including the 'Choral,' will be performed at Munich during August and the first week in September in connection with the series of concerts referred to on p. 472 of our July issue.

Herr Hugo Becker has been appointed professor of the violoncello at the Königliche Hochschule für Musik, Berlin, in succession to the late Professor Hausmann.

Answers to Correspondents.

CASE LIBRARY.—In England there are few bass singers who can go below the low C: but in Russia there are basses of extraordinary depth who are capable of taking this note:

QUERY.—(1) Play the grace notes as indicated in the Cotta edition (Beethoven's Pianoforte sonata in D, Op. 10, No. 3, p. 3, foot-note). You may rely upon the Cotta edition in regard to the phrasing of this Sonata. (2) The phrasing of Charles Mayer's Studies, Op. 305, is purely a matter of taste, as the original edition is not marked in that particular.

YOUNG ORGANIST.—For treatises on the construction of the organ, consult the following books: A practical treatise on organ building, by F. E. Robertson (Sampson Low); Organs and tuning, by T. Elliston (Weekes); Organ construction, by J. W. Hinton (Weekes); The art of organ building, by G. A. Audsley (Vincent); see also the article 'Organ,' in the new edition of Grove's 'Dictionary of Music and Musicians.'

T.C.M.—The song 'A life on the ocean wave' was composed by Henry Russell and sung by him at least seventy years ago. In 1889 the Admiralty authorized the use of the melody as the regimental march of the Royal Marines.

M. A. T.—The tune, to 'For thee, O dear, dear country,' you are anxious to trace is most probably No. 321 in the 'St. Alban's Tune Book' (Novello). It is there set in the key of D, and in six-eight rhythm.

G. R. B.—Guilmant's Grand Chœur in D (for organ) is arranged for pianoforte solo, and can be obtained from Messrs. Novello; but Mr. Wolstenholme's Lied in G (Vincent) is not so arranged.

L. S.—You may be able to obtain the address of the poet you mention by applying to the publisher of his 'Idle Hours,' (issued in 1896), Mr. J. S. Toothill, of Bradford. That is the nearest clue we can give.

E. A. D. G.—The small notes in Dudley Buck's 'Hymn to Music,' at the words 'Now rushing and roaring,' are obviously intended to strengthen the bass, tenor, and alto parts respectively.

We are indebted to the kindness of three readers for the information that the weekly service list of St. Paul's Cathedral is published in the *City Press*.

A few questions are held over.

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THREE Extra Supplements are given with this Number:

1. Portrait of Johann Strauss: the Waltz King.

2. Anthem for Harvest: 'Give ear, O ye Heavens.' By Walter G. Alcock.

3. Competition Festival Record.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W. not later than

MONDAY, AUGUST 23,

(FIRST POST).

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALCOCK, J.—"Give thanks to the God of gods." Anthem. 3d.

BACH, J. S.—"Be not afraid." Motet for double choir. Edited by G. R. SINCLAIR. 8d.

BANTOCK, GRANVILLE—"The Leprehaun." Four-part Song. (No. 1166. Novello's Part-Song Book.) 4d.
—— "One with eyes the fairest." Four-part Song. (No. 798. *The Musical Times.*) 1½d.

BERESFORD, ARNOLD—"Botany." Song. No. 1 in E flat; No. 2 in F. 2s. each.

BRAHMS, J.—Six Songs (Op. 3). For Soprano or Tenor. English and German Words. English Version by W. G. ROTHERY. 2s.
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DURING THE LAST MONTH—(*continued*).

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412. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... Sir G. A. Macfarren 3d.
657. Hosanna to the Lord Jordan 4d.
646. Hosanna to the Lord Luard-Selby 3d.
260. How beautiful are the feet Handel 3d.
691. How blest are they Tschaikowsky 4d.
321. How excellent is Thy ... Cowen 6d.
615. How great is the loving West 3d.
373. How long wilt Thou Oliver King 2d.
867. Ditto Jeremiah Clarke 3d.
547. How lovely are ... C. Salaman 3d.
104. How lovely are ... ... Spohr 8d.
766. I am Alpha ... Ch. Gounod 3d.
539. I am Alpha ... J. V. Roberts 3d.
623. I am He that liveth T. Adams 4d.
664. I am the Resurrection ... Croft 3d.
662. I am the Resurrection R. Rogers 4d.
268. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... Dr. Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call C. Vincent 3d.
207. I cried unto the Lord Dr. Heap 4d.
537. I declare to you ... Cruickshank 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
420. I have set God Hamilton Clarke 4d.
130. I have set God ... J. Goldwin 3d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
590. I heard a great voice G. F. Cobb 3d.
396. I heard a voice Sir John Goss 2d.
903. I looked, and behold H. Willan 3d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
743. I was glad ... C. H. H. Parry 4d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
874. I will cry unto God ... H. J. King 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
568. I will give thanks ... Mozart 2d.
915. I will give unto him ... H. Blair 2d.
674. I will give you rain H.W.Wareing 4d.
225. I will go unto ...Dr. Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
495. I will lay me down A. C. Edwards 3d.
195. I will lay me down .. H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
739. I will lift up mine eyes D. S. Smith 3d.
394. I will love Thee ... Kingston 4d.
126. I will love Thee, O Lord J. Clark 4d.
760. I will magnify Thee W. H. Bell 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
633. I will magnify Thee ... F. Iliffe 4d.
405. I will magnify Thee Oliver King 4d.
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929. Ditto A. W. Marchant 3d.
886. I will magnify Thee Palestrina 3d.
153. I will magnify Thee ... J. Shaw 3d.
154. I will mention ... Sir A. Sullivan 3d.
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134. I will sing of Thy power Greene 4d.
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6. I will wash my hands Hopkins 3d.
710. If any man hath not H. W. Davies 4d.
819. If Christ be not raised Macpherson 4d.
825. If the Lord Himself W. Child 3d.
758. If the Lord Himself Walmisley 6d.
53. If we believe that Jesus died Goss 1½d.
544. If ye love Me ... ... B. Steane 2d.
453. If ye love Me H. W. Wareing 3d.
789. If ye then be risen Ivor Atkins 4d.
469. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
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913. In divers tongues ... Palestrina 2d.
619. In every place incense John E. West 3d
655. In heavenly love ... H. Parker 3d.
403. In my Father's house Crament 3d.
777. Ditto H. Elliot Button 3d.
102. In sweet consent ... E. H. Thorne 3d.
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802. In that day (Christmas) Bridge 3d.
720. In the beginning C. Macpherson 4d.
582. In the beginning ... F. Tozer 4d.
890. In the day shalt H. W. Wareing 3d.
385. In Thee, O Lord S. C. Taylor 3d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
338. In the fear of the Lord J. V. Roberts 3d.
659. In the Lord ... C. Macpherson 4d.
282. In the Lord ... Sir R. Stewart 6d.
467. Is it nothing (S.A.) M. B. Foster 3d.
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725. Is it not wheat-harvest T. Adams 3d
91. It came even to pass Ouseley 4d.
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231. It is a good thing T. M. Pattison 4d.
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788. Jesus Christ is risen to-day Gaul 4d.
455. Jesus Christ is risen Oliver King 4d.
908. Jesu, Lord of life and glory Elgar 3d.
397. Jesu, lover of my soul (Male) F. Iliffe 2d.
907. Jesu, meek and lowly... Elgar 3d.
654. Jesu, Thou joy ... E. H. Davies 3d.
844. Jesu, Thou sweetness H. J. King 3d.
904. Jesu, word of God incarnate Elgar 2d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 1½d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy G. C. Martin 3d.
894. Kings shall see and arise Bridge 6d.
425. Lead, kindly Light ... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
37. Lead, kindly Light ... J. Stainer 4d.
706. Let all the world C. W. Jordan 4d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint (Male) Thorne 3d.
857. Let my complaint Arthur Batten 2d.
509. Let not thine hand... J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
438. Ditto ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
795. Let the heavens be glad H. M. Higgs 4d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise (Male) Thorne 3d.
96. Lift up thine eyes ...Sir John Goss 6d.
897. Lift up your heads O. Gibbons 3d.
18. Ditto ...J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
847. Ditto ... William Turner 2d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
595. Light of the world ... E. Elgar 3d.
393. Like as the hart Thomas Adams 3d.
799. Ditto H. Clarke 3d.
530. Lo, God, our God ... B. Haynes 3d.
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859. Look upon mine adversity Blow 2d.
639. Look upon the rainbow T. Adams 3d.
843. Look, ye saints M. B. Foster 3d.
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722. Lord, I have loved G. W. Torrance 3d.
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459. Lord of our life ... J. T. Field 3d.
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318. Lord, Thou art God... J. Stainer 8d.
803. Lord, Thou art good H. Coward 3d.
434. Lord, Thou hast ... A. Whiting 3d.
830. Lord, we leave Thy... Brahms 4d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
835. Love divine, all love E. V. Hall 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A.C.Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
899. Make me, O Lord God J. Brahms 3d.
436. Man goeth forth ... A. Carnall 3d.
694. Man that is born S. S. Wesley 2d.

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To the Rev. H. G. DANIELL-BAINBRIDGE, M.A., Precentor of Westminster Abbey, and Priest-in-Ordinary to His Majesty.

GIVE EAR, O YE HEAVENS

ANTHEM FOR HARVEST

Deut. xxxii. 1, 2;
Psalms civ. 24; cxlv. 16;
lxv. 9, 12, 13; cxxxvi. 1; cl. 6.

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W. G. ALCOCK, Mus. D.

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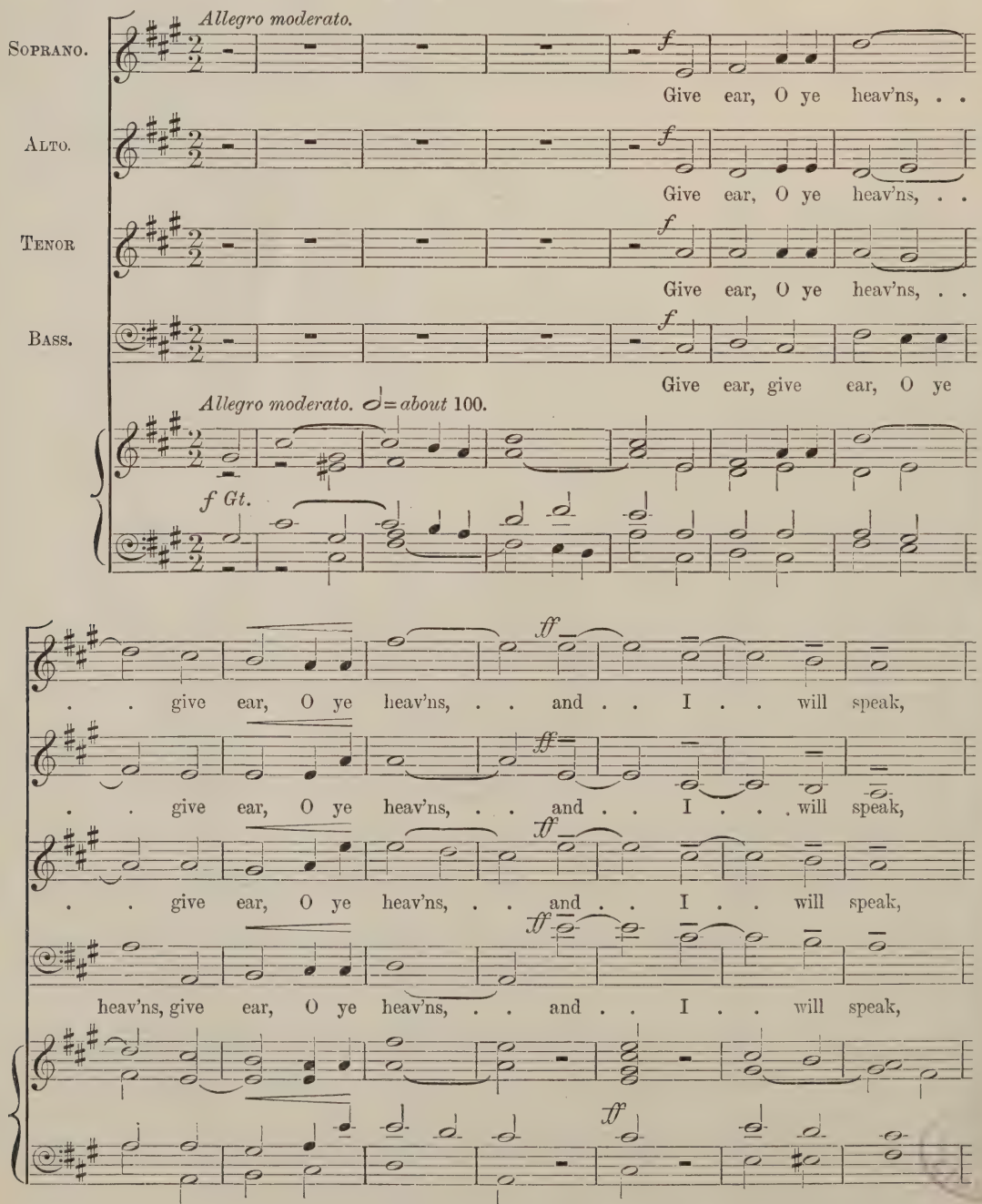
Allegro moderato.
Soprano.
Alto.
Tenor
Bass.
f
Give ear, O ye heav'ns, . .
Give ear, O ye heav'ns, . .
Give ear, O ye heav'ns, . .
Give ear, give ear, O ye
Allegro moderato. ♩= about 100.
f Gt.
ff
. . give ear, O ye heav'ns, . . and . . I . . will speak,
. . give ear, O ye heav'ns, . . and . . I . . will speak,
. . give ear, O ye heav'ns, . . and . . I . . will speak,
heav'ns, give ear, O ye heav'ns, . . and . . I . . will speak,

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GIVE EAR, O YE HEAVENS.

f

I will speak; and hear, . . O earth, the words of my mouth.

f

I will speak; and hear, . . O earth, the words of my mouth.

f

I will speak; and hear, . . O earth, the words of my mouth.

f

I will speak; and hear, . . O earth, the words of my mouth.

f *Sw.*

SOPRANO SOLO OR FULL.

A little slower. *p*

My doc - trine . . shall drop as the rain, . . my speech shall dis -

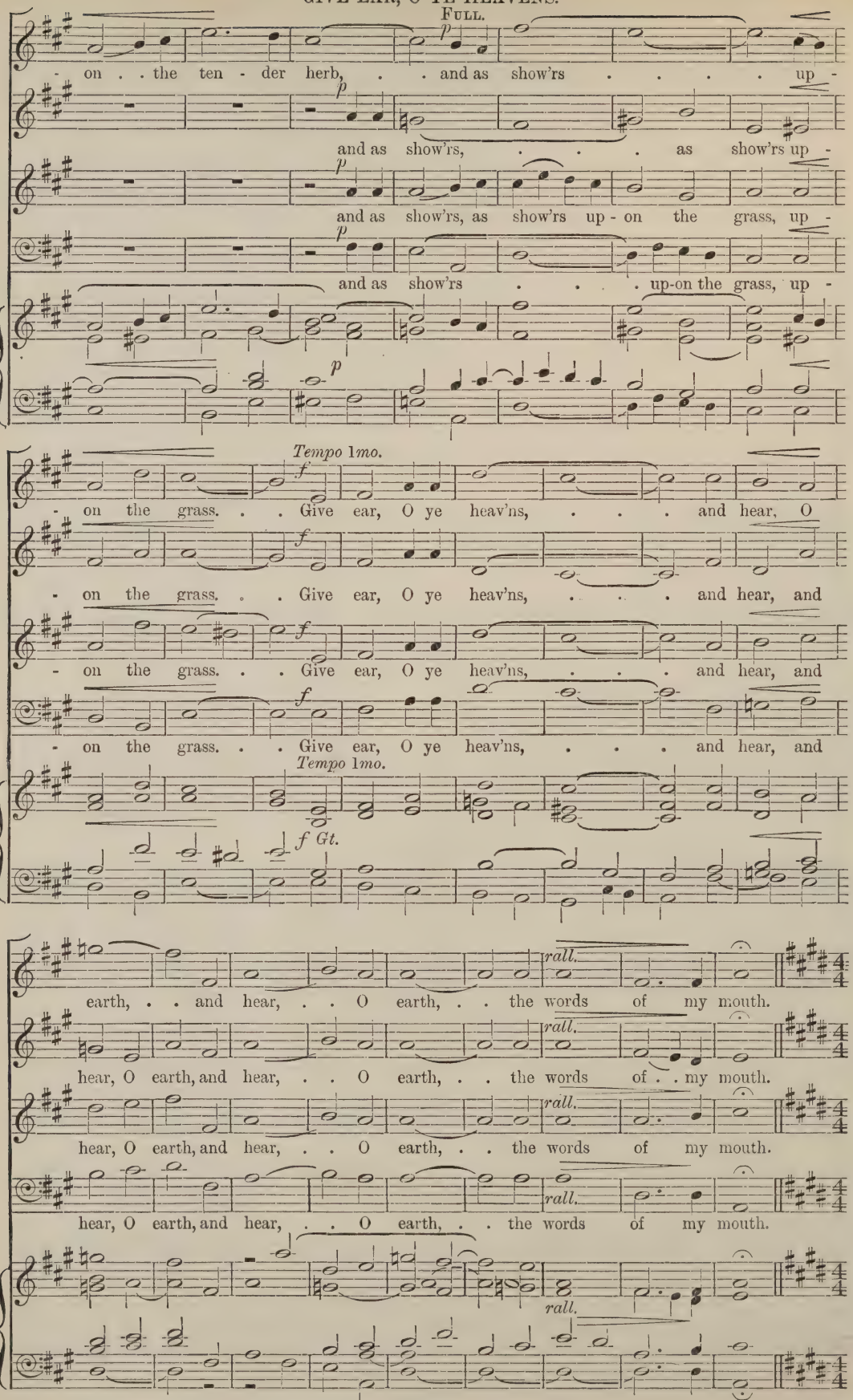
A little slower.

p *Sw.* *p*

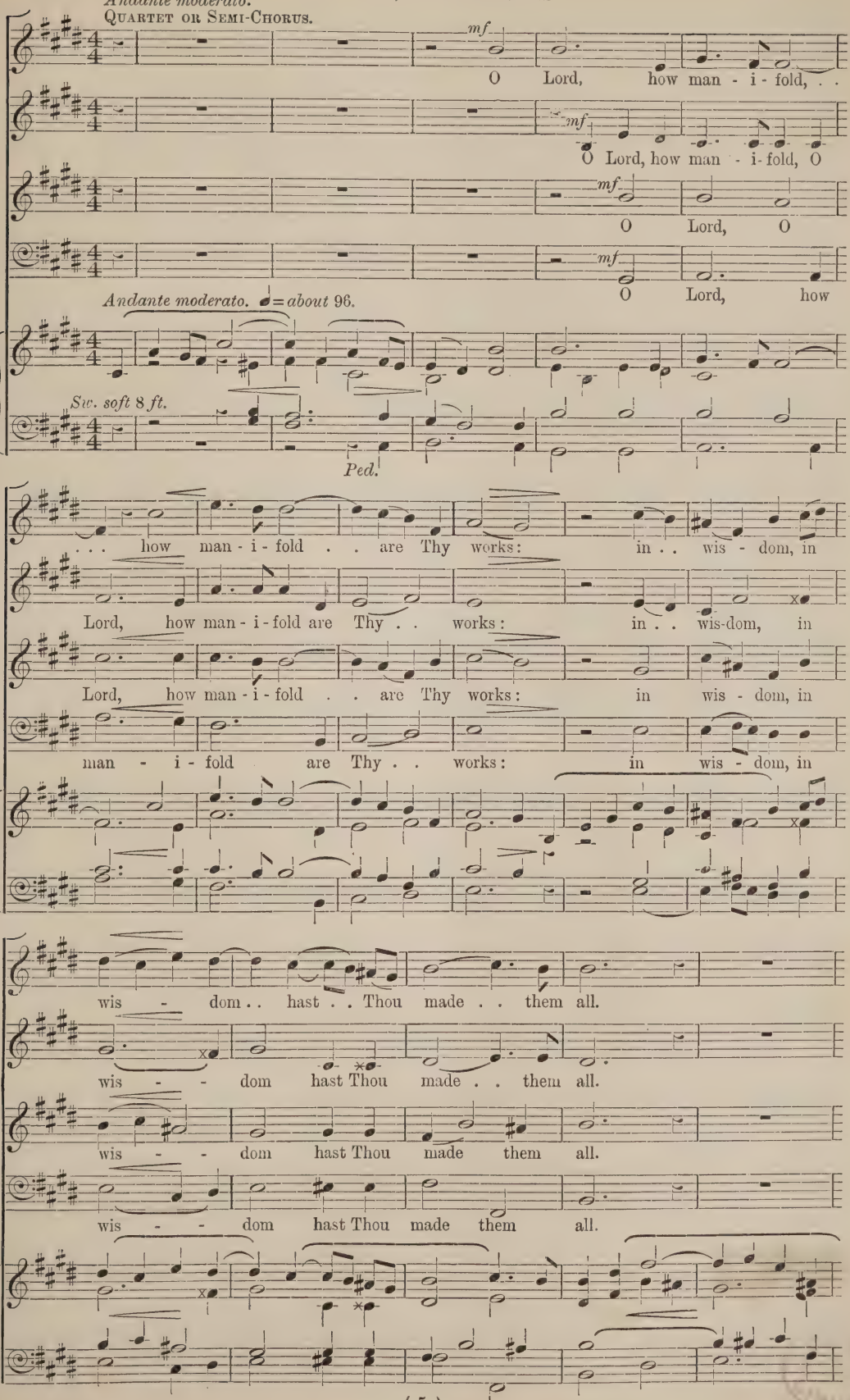
p

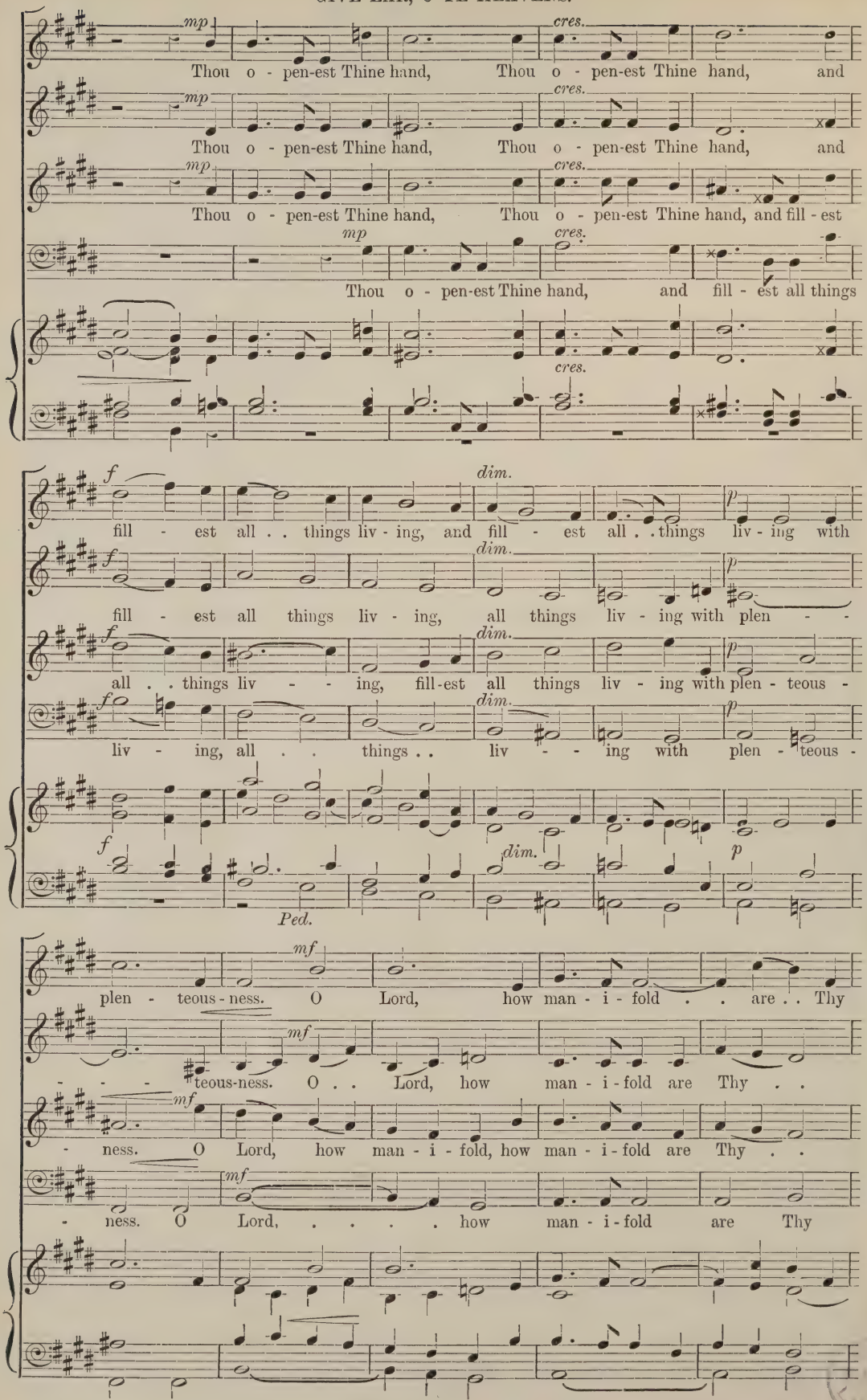
- - til . . . as the dew, . . as the small rain . . . up -

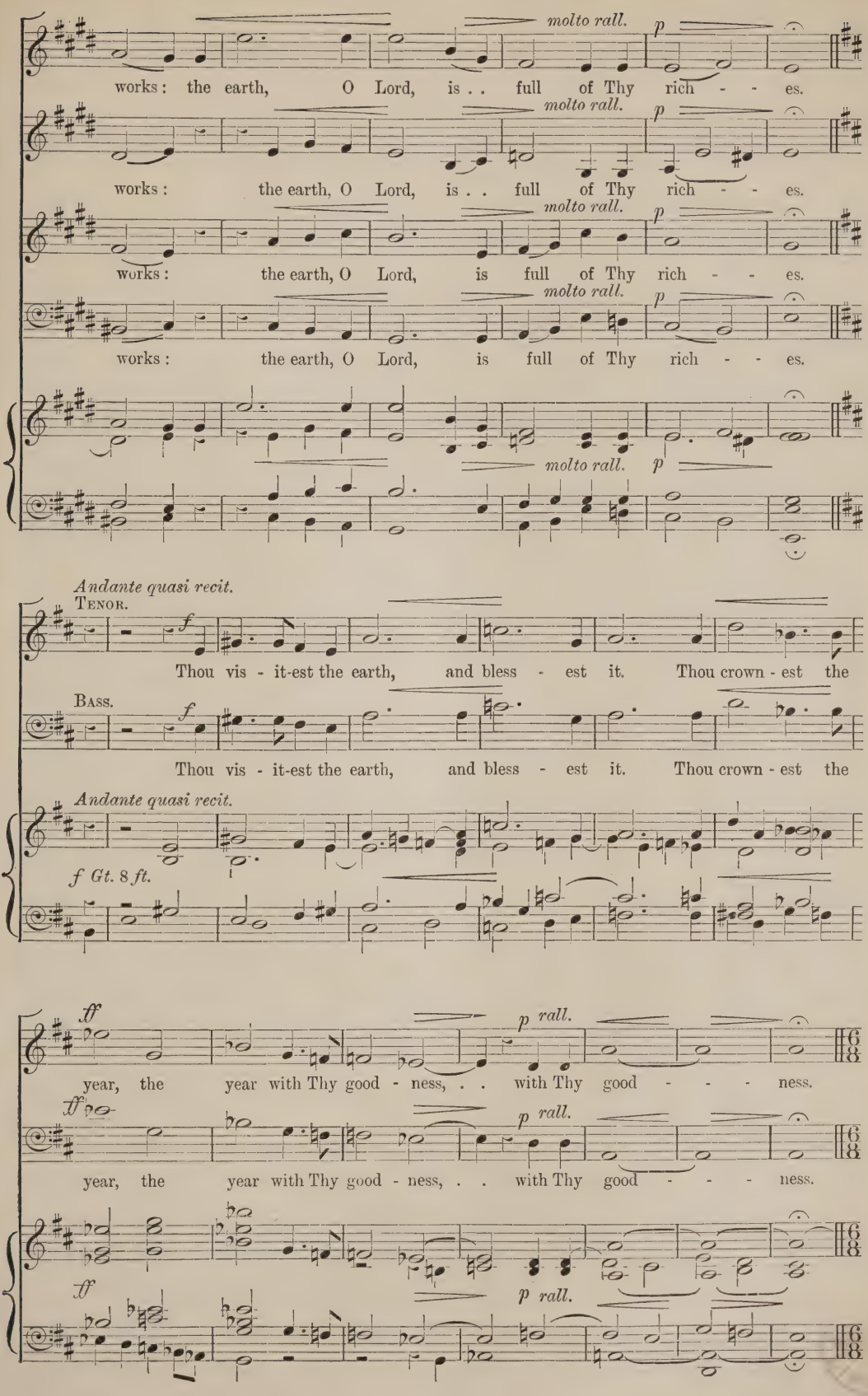
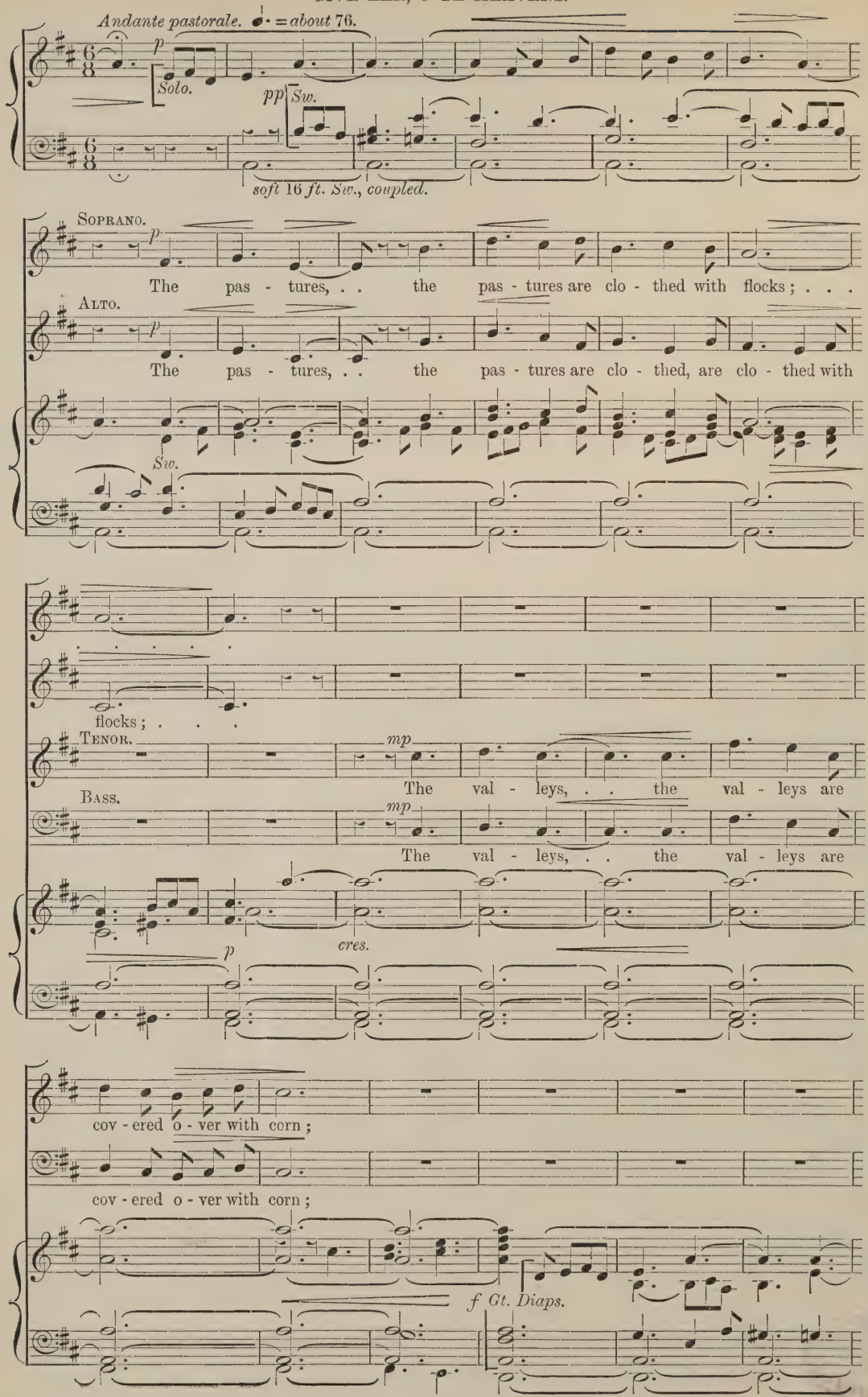
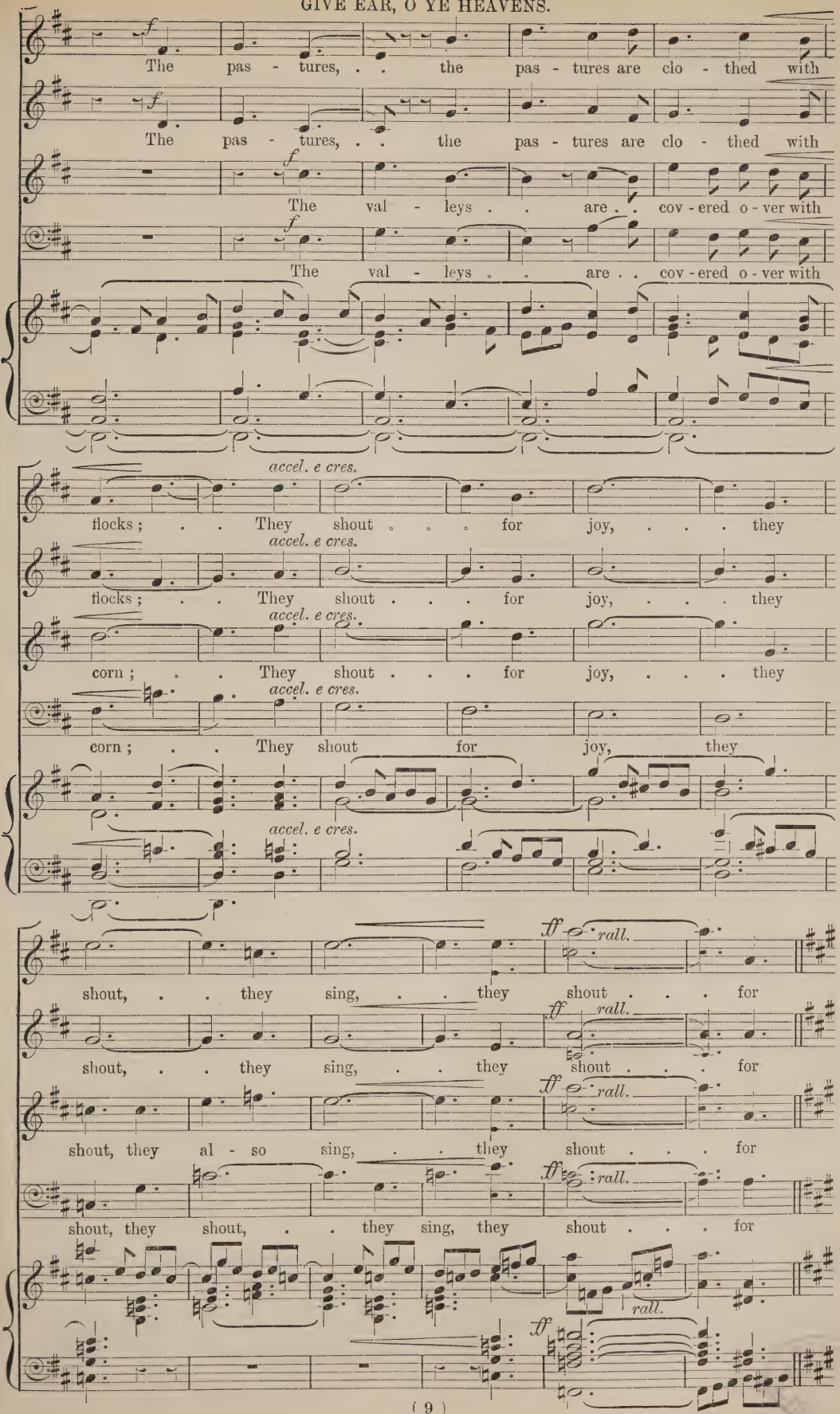
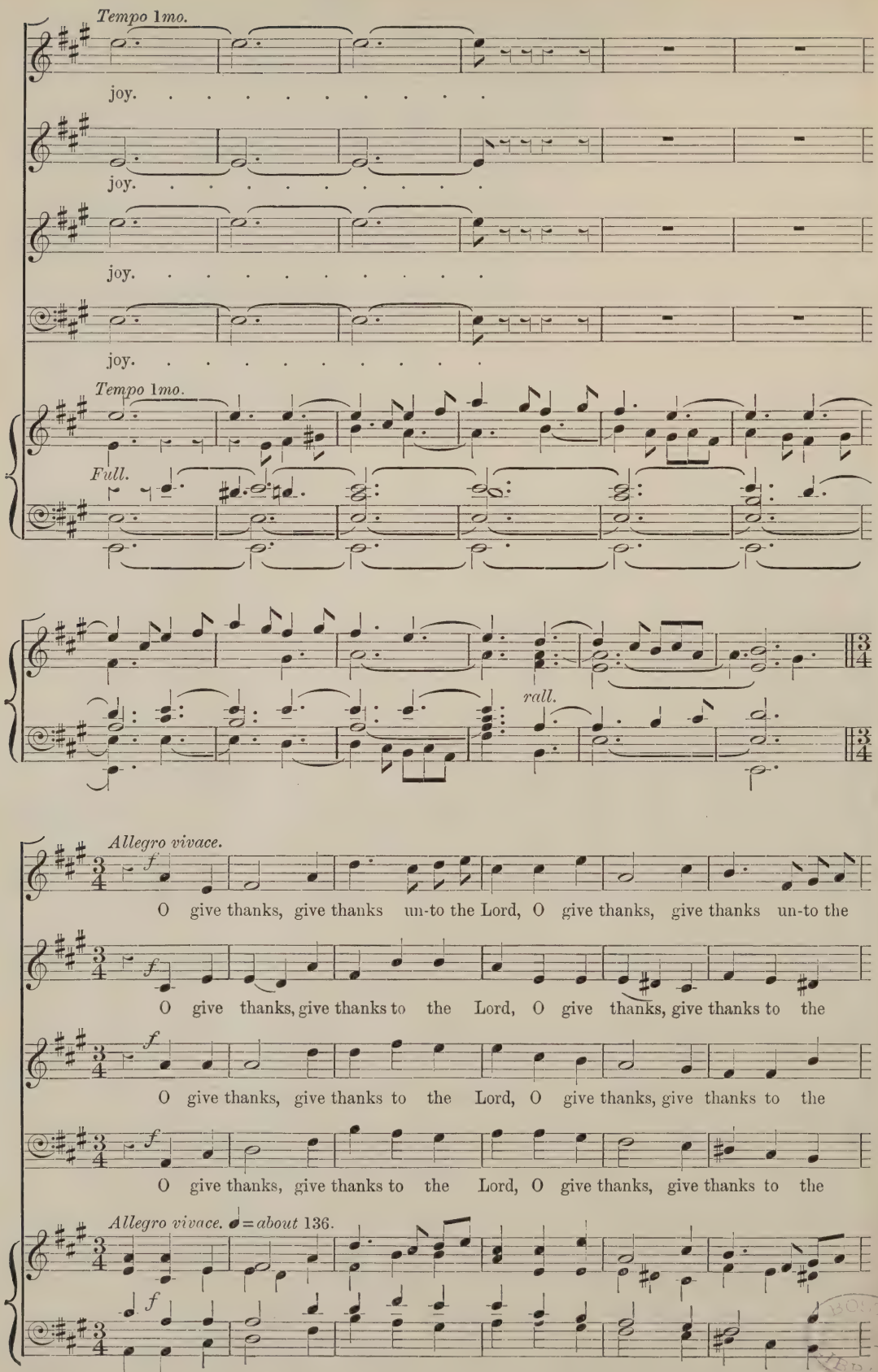
p *p*

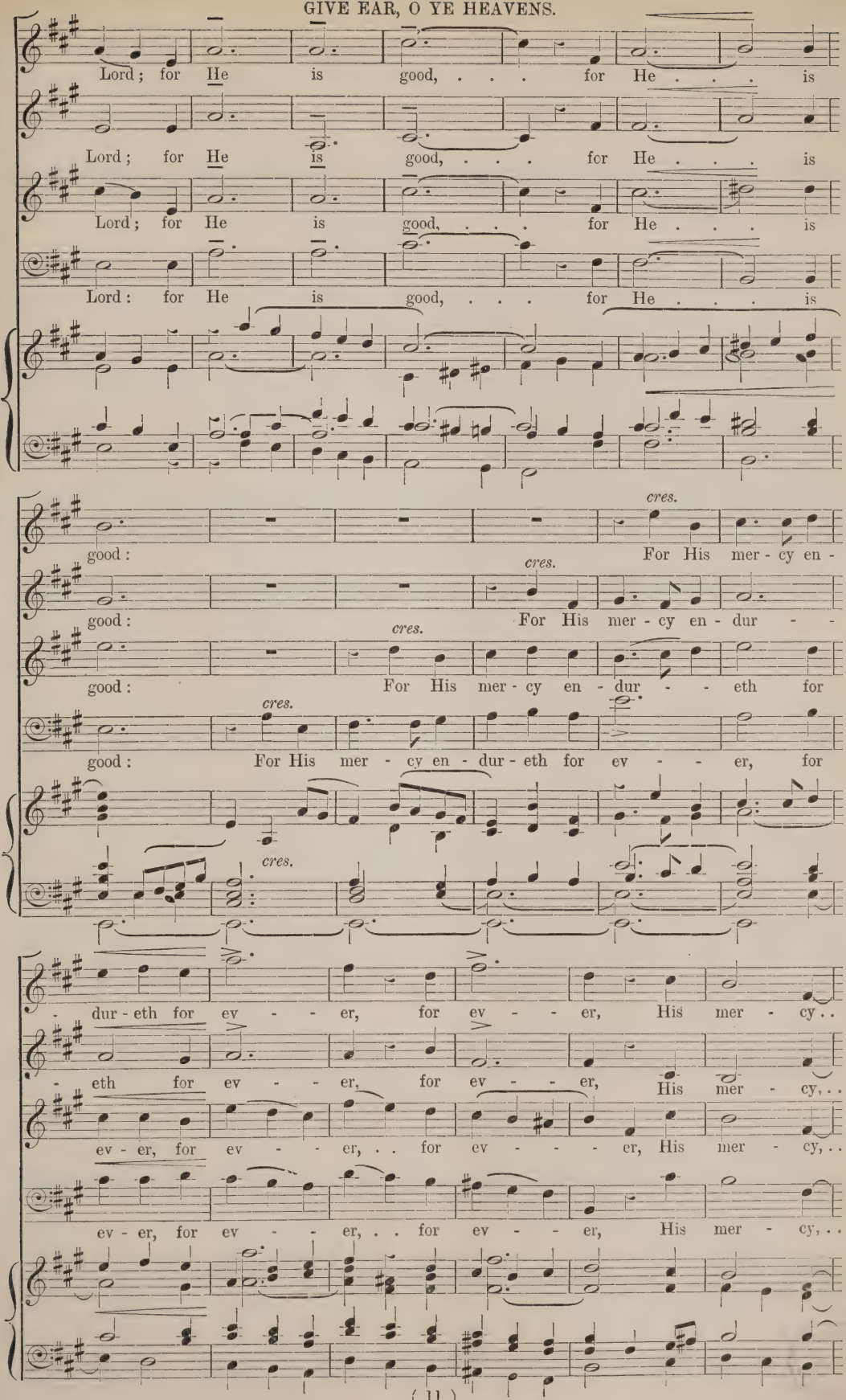
Ped.

Full.
p
on the ten - der herb, and as show'rs up -
and as show'rs, as show'rs
and as show'rs up - on the grass, up -
and as show'rs up-on the grass, up -
Tempo 1mo.
f
on the grass. Give ear, O ye heav'ns, and hear, O
on the grass. Give ear, O ye heav'ns, and hear, and
f Gt.
rall.
earth, and hear, O earth, the words of my mouth.
hear, O earth, and hear, O earth, the words of my mouth.

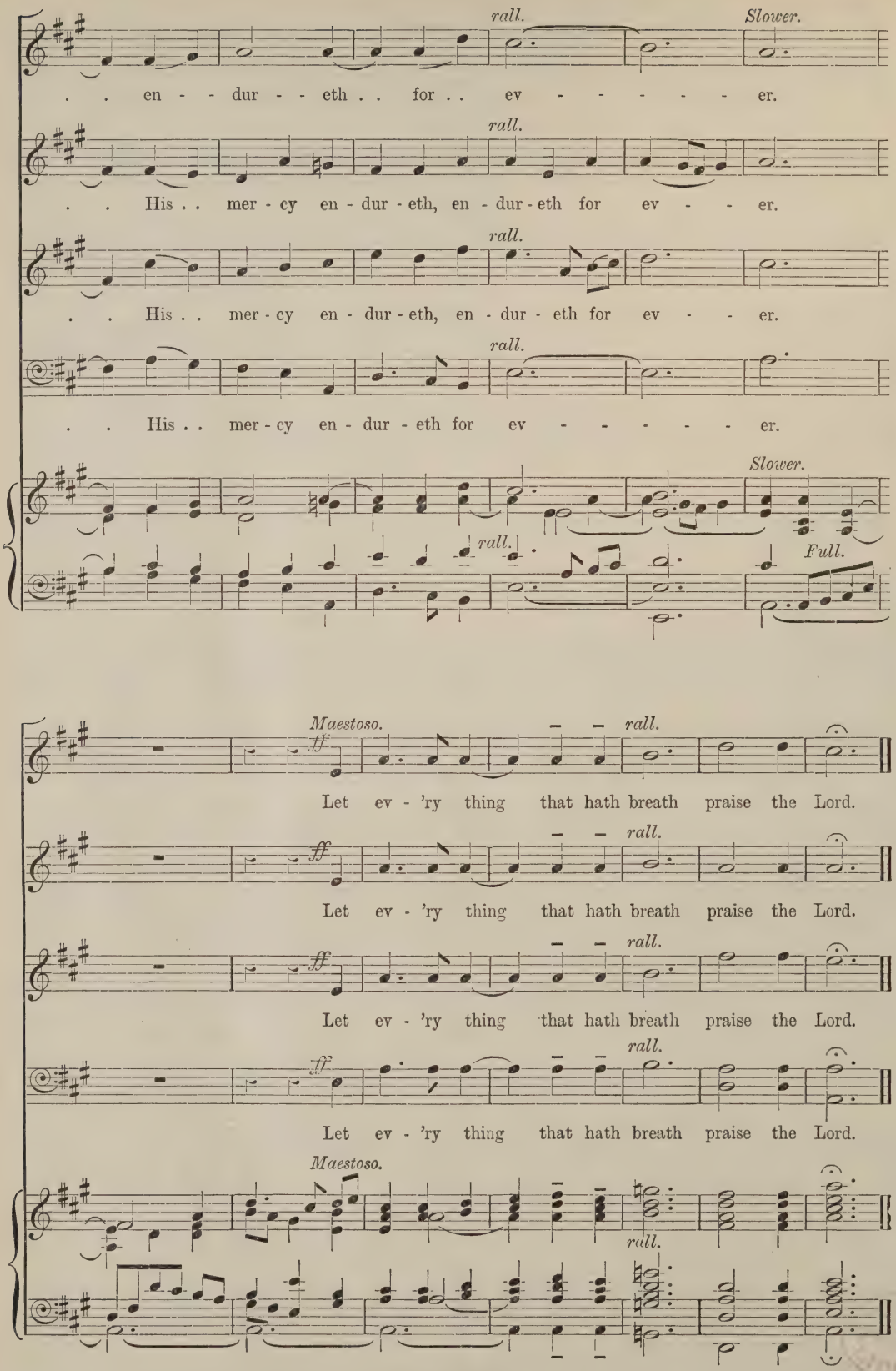
GIVE EAR, O YE HEAVENS


Andante moderato.
Quartet or Semi-Chorus.
mf
O Lord, how man - i - fold, . .
mf
O Lord, how man - i - fold, O
mf
O Lord, O
mf
O Lord, how
Andante moderato. ♩= about 96.
Sw. soft 8 ft.
Ped.
. . . how man - i - fold . . are Thy works: in . . wis - dom, in
Lord, how man - i - fold are Thy . . works: in . . wis-dom, in
Lord, how man - i - fold . . are Thy works: in wis - dom, in
man - i - fold are Thy . . works: in wis - dom, in
wis - dom . . hast . . Thou made . . them all.
wis - - dom hast Thou made . . them all.
wis - - dom hast Thou made them all.
wis - - dom hast Thou made them all.


mp
cres.
Thou o - pen-est Thine hand, Thou o - pen-est Thine hand, and
Thou o - pen-est Thine hand, Thou o - pen-est Thine hand, and
Thou o - pen-est Thine hand, Thou o - pen-est Thine hand, and fill - est
Thou o - pen-est Thine hand, and fill - est all things
f
dim.
p
fill - est all . . things liv - ing, and fill - est all . . things liv - ing with
fill - est all things liv - ing, all things liv - ing with plen - -
all . . things liv - - ing, fill-est all things liv - ing with plen - teous -
liv - ing, all . . things . . liv - - ing with plen - teous -
Ped.
mf
plen - teous - ness. O Lord, how man - i - fold . . are . . Thy
- - - teous-ness. O . . Lord, how man - i - fold are Thy . .
- ness. O Lord, how man - i - fold, how man - i - fold are Thy . .
- ness. O Lord, ... how man - i - fold are Thy


molto rall.
p
works: the earth, O Lord, is . . full of Thy rich - - es.
works: the earth, O Lord, is . . full of Thy rich - - es.
works: the earth, O Lord, is full of Thy rich - - es.
works: the earth, O Lord, is full of Thy rich - - es.
Andante quasi recit.
Tenor.
f
Thou vis - it-est the earth, and bless - est it. Thou crown - est the
Bass.
Thou vis - it-est the earth, and bless - est it. Thou crown - est the
f Gt. 8 ft.
ff
p rall.
year, the year with Thy good - ness, . . with Thy good - - - ness.
year, the year with Thy good - ness, . . with Thy good - - - ness.

Andante pastorale. ♩. = about 76.
p
Solo.
pp
Sw.
soft 16 ft. Sw., coupled.
Soprano.
p
The pas - tures, . . the pas - tures are clo - thed with flocks; . . .
Alto.
p
The pas - tures, . . the pas - tures are clo - thed, are clo - thed with
Sw.
flocks; . . .
Tenor.
mp
The val - leys, . . the val - leys are
Bass.
mp
The val - leys, . . the val - leys are
cres.
p
cov - ered o - ver with corn;
cov - ered o - ver with corn;
f Gt. Diaps.

The pas - tures, . . the pas - tures are clo - thed with
The pas - tures, . . the pas - tures are clo - thed with
The val - leys . . are . . cov - ered o - ver with
The val - leys . . are . . cov - ered o - ver with
accel. e cres.
flocks; . . They shout . . . for joy, . . . they
accel. e cres.
flocks; . . They shout . . . for joy, . . . they
accel. e cres.
corn; . . They shout . . . for joy, . . . they
accel. e cres.
corn; . . They shout for joy, they
accel. e cres.
ff rall.
shout, . . they sing, . . they shout . . . for
ff rall.
shout, . . they sing, . . they shout . . . for
ff rall.
shout, they al - so sing, . . they shout . . . for
ff rall.
shout, they shout, . . they sing, they shout . . . for
rall.
ff

Tempo 1mo.
joy.
joy.
joy.
joy.
Tempo 1mo.
Full.
rall.
Allegro vivace.
O give thanks, give thanks un-to the Lord, O give thanks, give thanks un-to the
O give thanks, give thanks to the Lord, O give thanks, give thanks to the
O give thanks, give thanks to the Lord, O give thanks, give thanks to the
O give thanks, give thanks to the Lord, O give thanks, give thanks to the
Allegro vivace. ♩= about 136.


Lord; for He is good, . . . for He . . . is
Lord; for He is good, . . . for He . . . is
Lord; for He is good, . . . for He . . . is
Lord: for He is good, . . . for He . . . is
good: For His mer - cy en -
cres.
good: For His mer - cy en - dur - -
cres.
good: For His mer - cy en - dur - - eth for
cres.
good: For His mer - cy en - dur - eth for ev - - er, for
cres.
- dur - eth for ev - - er, for ev - - er, His mer - cy . .
- eth for ev - - er, for ev - - er, His mer - cy, . .
ev - er, for ev - - er, . . for ev - - - er, His mer - cy, . .
ev - er, for ev - - er, . . for ev - - er, His mer - cy, . .


rall.
Slower.
. . en - - dur - - eth . . for . . ev - - - - - - er.
rall.
. . His . . mer - cy en - dur - eth, en - dur - eth for ev - - - er.
rall.
. . His . . mer - cy en - dur - eth, en - dur - eth for ev - - - er.
rall.
. . His . . mer - cy en - dur - eth for ev - - - - - - er.
Slower.
rall.
Full.
Maestoso.
ff
rall.
Let ev - 'ry thing that hath breath praise the Lord.
ff
rall.
Let ev - 'ry thing that hath breath praise the Lord.
ff
rall.
Let ev - 'ry thing that hath breath praise the Lord.
ff
rall.
Let ev - 'ry thing that hath breath praise the Lord.
Maestoso.
rall.

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The Competition Festival Record

(COMMENCED AUGUST, 1908.) No. 13.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The fifth annual conference was held at Messrs. Broadwood's, Conduit Street, W., on July 15. Lady Mary Trefusis presided. The following officers and committee were re-elected: President, Her Grace the Duchess of Norfolk; Committee, Lady Mary Trefusis (Chairman), Mr. W. H. Leslie (Hon. Treasurer), Miss Mary Egerton, Mr. J. A. Fuller Maitland, and Mrs. Commeline; and Miss Wakefield and Dr. W. G. McNaught (hon. secs.).

The report of the committee on the suggestions of the Council and the reports of various sub-committees were adopted. A proposed new constitution was discussed and also adopted. The attendance of members, although not great in numbers, was widely representative of the festivals.

The report of the committee stated that there were at present 303 individual members and twenty federated festivals. They were glad to be able to say that the movement continued to make satisfactory progress. A new festival on a large scale had been successfully inaugurated at Aberdeen in June of this year, and a new one was being organized (by the chairman, Lady Mary Trefusis) at Truro. The movement, therefore, might be said to extend its influence from John o' Groat's house to Land's End. Other festivals had also been started at Coleraine (Ireland), Dorchester, Hastings and Central London. The report went on to say that it was now generally recognized that the competition festival movement was a considerable factor in the musical development of the country. The committee felt that the Association had been influential in promoting this beneficial result, and had therefore fully justified its existence. They desired to remind members that the spirit in which it had been formed was a missionary one, and that while individuals might not personally benefit by its operations, they might derive satisfaction from the fact that they were units in a body that was conferring benefits on others and helping a great national work.

The following papers were read:

THE SPIRIT AND THE LETTER IN COMPETITION FESTIVALS.

By Dr. H. Walford Davies.

Dr. Walford Davies said he had noticed that, at one of the greatest festivals in the Kingdom, five or six splendid choirs came up, and that they absolutely fulfilled the letter of the law down to the very last demisemiquaver and every single mark of expression, but the spirit was often deplorably absent or misunderstood. He did not wish to suggest that perfection of detail was to be less the object of their festival than it happily was at present, but only that it should be made subservient to the spirit of the music in hand. We must have both. Fulfilment of the letter must be coupled with genuine and sincere expression of the enthusiasms and emotions of their own lives, for which music was a perfect equipment.

There was a quality in music too often overlooked, and that was its balance, its sanity. Let them put aside the sensational and cultivate with all their power balance, restraint, and reticence. Let them eschew all mere sensationalism, while maintaining that fire, and life, and enthusiasm which, coupled with restraint, gave expression to the grandest feelings and gave music its fullest scope. He deprecated the crowding out of combined work in festivals, and suggested that it might be a good plan if all the solo work were taken *in camera*, the solo work being often the weakest part of a festival. Pleading for fuller attention to church music at competitive festivals, he said that this music was still in rather a perilous condition. It was not generally known, perhaps, what a quick movement of improvement had taken place in the last year or two, but for himself he felt that the situation was still one that amounted to a national scandal. It was sad to see church choirs lagging behind village choral societies, and he was afraid they would have to face the question and in many cases resort to mixed choirs in churches. Why not? Sentiment might be against it, but he could see no logical objection. He believed that good church music, rendered with perfect attention to every detail, might have the most helpful and beneficent effect upon the lives and the general *morale* and the happiness of the British people? If they could but secure adequate church music through competitive festivals it would prove an asset of more national importance than hundreds of *Dreadnoughts*.

In the course of a short discussion on Dr. Walford Davies's address, the question of the expediency of using worship music in competitions was brought up. Mr. Harry Evans declared that competitions had brought congregational singing to a high standard in Wales, and Dr. Walford Davies gave instances of the great educational advantages of competitions amongst church choirs.

THE EISTEDDFOD AND THE COMPETITION FESTIVAL MOVEMENT: COMPARISON OF AIMS, METHODS AND RESULTS.

By Mr. Harry Evans (Liverpool).

Mr. Evans said although the Eisteddfod had in the course of its existence undergone many changes, and had been subjected to much criticism, it had to-day a firmer hold than ever before upon the Welsh people. When the foundations were laid the aims of the Eisteddfod were stated to be to cultivate and foster poetry and literature; to investigate, arrange, and preserve the historical records and the literary treasures of the nation; to assist in publishing original works in the Welsh language; and to adopt, from time to time, any and every means to raise the status of the Welsh people socially, morally, and intellectually.

These aims commanded the respect and admiration of all, and that was some excuse for the outcry of the bards that *Music*—which was not even mentioned at first, and which, they said, had usurped the position of poetry and literature—should have so much attention in the present-day Eisteddfod. But, whatever the bards might say, music was now the most potent factor in the existence of the Eisteddfod—national and otherwise.

Until recent years the Eisteddfod was the only means of discovering talent and of trying to develop it. There were no schools of music—there were none now, for that matter. There were no capable teachers, and most of the singing, including that of the choirs, was by ear. Taking into consideration the many disadvantages, it should be conceded that the Eisteddfod in the past had done splendid work for music in Wales, and if it had shown signs of failure as an educative faculty during recent years, it was because of the lack of a controlling hand, and the advent of commercialism into its constitution. Though they had the great annual National Eisteddfod in North and South Wales alternately,

there was no real controlling body, and the work of compiling the syllabus was in the hands of a local committee formed in the town appointed for the holding of the Eisteddfod. The experience gained by the promoters of one year's gathering was not available the following year. The weakness of this system was clearly seen in the musical department. They had, perhaps, good music one year, and at the next a selection that was unworthy, and that made little demand on the skill of the competitors. The Archdruid—who was the chief Bard and had some authority—said recently: "The Eisteddfod Association should have more authority than it now possesses over local committees. Local interests must not be allowed to absorb or overshadow national interests. If the authorities of a particular town sought the National Eisteddfod mainly for the purpose of enhancing the commercial prosperity of the town, that was an object that was wholly unworthy of the Festival, and of the nation, for it was an object which was distinctly at variance with the special aims of the Festival. The local authorities of a town were not entitled to devote even a farthing out of the proceeds of a National Eisteddfod to the erection of a town clock, unless, of course, it be such a clock as could be seen by the whole nation, and could be heard, striking the hours, in every corner of the Principality." The English competition festival movement knew no such gathering as the National Eisteddfod, and each festival was worked in its own locality and was guided by experienced hands in that locality, and so went on from strength to strength annually.

There were scores of smaller meetings held during the year in various parts of Wales, and it was not an uncommon experience to find half-a-dozen competitive meetings held in the various chapels of one town on the same day—Christmas day for choice. These local Eisteddfodau should be the feeders of the National, but each was independent of the others, they went and came promiscuously, and the main object in most cases was pecuniary profit for the promoters. It was true that there were a few annual fixtures that had gone on for years, but they were in a distinct minority. The "gate-money" being of paramount importance, Eisteddfod committees selected their test-pieces with that end in view. What piece would attract the greatest number of choirs, which meant increased "gate-money"? was the main question. The probability was that a piece that was already well known and had done duty many times before, was selected, and this proving a successful bait in attracting numerous choirs, was immediately selected by other committees, and so things went on with disastrous results to the competing choirs. It was pathetic to hear the wail of the committees who had endeavoured to improve the state of things by the selection of new and unknown test-pieces, and who had been rewarded by having no entries, and, worse than all, had been compelled *by the choirs* to select a well-known piece approved by *them*.

The English festival as a rule did much better. The music was selected by capable people, it increased in difficulty, both executive and interpretative, from year to year, with the result that choirs and conductors were systematically developed and improved; the spirit of commercialism did not interfere with the aim of the festival, and so the main object, the cultivation of music in the district, was successfully achieved.

But the English festival, in the course of the development of its choirs, should guard against selecting music mainly because it was difficult! Such music might be ugly, and as such certainly was no inducement to choirs and conductors to spend their evenings in its preparation. One sometimes came across instances of village choirs having to struggle with the most unattractive and uninspired but difficult music. This tended to break their spirits, to damp their ardour, and to create a distaste for music. There was an abundance of beautiful music that was quite difficult enough for competitive purposes.

This all-important matter of the selection of music, which in the English festival was relegated to experts, was settled by the whole committee, as a rule, in a Welsh Eisteddfod. Interests other than musical and artistic were considered, with the result that very often the most unworthy music was selected, whilst the music publisher who gave prizes on condition that trumpery publications were included in the schedule was unfortunately all too welcome. The great increase in the money-prizes in recent years was responsible for much unhealthy excitement, the money-prize being often the first consideration, with little or no thought of artistic development. The larger English festivals would no doubt take warning. In Wales it was not customary to require an entrance fee, and the result often was that competitors sent in their entries indiscriminately, and when the event came around an entry of forty soloists was diminished to half-a-dozen. This had even happened at a National Eisteddfod. But it was evident that committees would not tolerate this state of things much longer, and the recent London Eisteddfod showed a great advance in that direction, mainly owing to the entrance-fee clause. It was obvious that it was impossible to keep a time-table under those unsatisfactory conditions. Too often the meetings were carried on in a "go-as-you-please" sort of fashion, classes being taken in the order which suited the convenience of the competitors. No English festival would tolerate that kind of thing.

Another serious weakness in the Welsh system was that only the few who were fortunate enough to survive the preliminary test got any criticism of their performances. Of fifty entries, three might be selected for the final, and forty-seven had to go away without the helpful criticism and advice of the judge. This individual criticism, which was so helpful, was a feature of the English festival. Another serious drawback in Wales was that competitors did not hear each other sing. Choirs—especially if they were previous winners—marched on to the platform, sang the test-piece, and marched off, satisfied that they could not be beaten. Alas! the poor judges suffered on this account. But it should not be thought that they were stoned or mobbed, or guarded by police. There was nothing worse than wagging tongues and scribbling pens. But when there was the addition of a Press critic—musical, of course—who did not sign his articles, but who was bold enough to give his remarks and marks, and to place choirs according to his view as opposed to the combined judgment and award of experienced judges, the trouble and dissatisfaction became greatly increased and did a great deal of harm. Some of the larger English festivals were not entirely free from that trouble. If only choirs would remember that judges had nothing at all to do with competitors' reputations, or past successes; that each choir, like an individual artist, had to be constantly making a reputation at each public appearance and must not rely on any past performances; and that no judge would be so rash and foolish as to risk the whole of his reputation for the sake of favouring any choir, conductor or committee, that trouble would be considerably lessened. The gradation of test-pieces from year to year had produced excellent educational results in England, and the inclusion of sight-reading was another feature that distinguished English festivals from the Welsh. A point that added considerably to the pleasure and interest of audiences and gave them a better opportunity of forming their own judgment, was the printing of the words of pieces in the programme. This was not done at the Eisteddfod. A distinctive feature of the Eisteddfod was its master of ceremonies, the "conductor." He arranged the competitions, kept order, and treated the audience to samples of his jocularity between the various items. If he had not a pretty wit and an attractive manner of serving up jokes, ancient and modern, his career was short and inglorious. There was a certain free-and-easy style about an Eisteddfod that was very delightful, except perchance to the hungry, over-worked judge. A strong feature of the English plan was the businesslike management, the well-thought-out time-table—not forgetting the needed intervals during the day—and the quiet way in which all the arrangements were carried out.

The singing of the test-pieces by the combined choirs was a successful feature of English festivals, but the

Eisteddfod knew it not, and the audience would not care for it. "Who's won?" was the point that had to be immediately made known. The Eisteddfod, and more particularly Welsh choirs, some years ago had suffered from the flattery of some English judges. They were told their singing was grand, magnificent, and perfect. Welsh conductors became self-satisfied, and it was not until repeated shocks of defeat by English choirs came that they realized the true state of affairs.

During its comparatively short existence, the English movement had flourished to a surprising degree. Not only did one hear remarkable singing of remarkable music at some of the bigger festivals, but one heard good singing in the South, East, and West, as well as the famous North. That the competition movement was at present a potent factor in the musical life of England could not be denied. Was it going to endure? The Eisteddfod was dear to the Welshman; it was a part of the nation's life—it was of the people. There was surrounding it an atmosphere which appealed strongly to a Welshman. At these gatherings they often cemented friendships and made new friends. They met not as a gathering of the clans, but as a huge family party. The Eisteddfod had brought to light some of the best Welshmen.

Mr. Balfour's recent splendid tribute to the Eisteddfod and the Welshman's love of music was justly deserved. Some of them believed that Wales would become one day a great musical country, if only her great musical gifts were turned into the right channel and carefully developed. The Eisteddfod had something to learn from the younger institution. That it was prepared to do so had been amply demonstrated at the recent London National Eisteddfod, where an admirable list of subjects had been drawn up, and the performances in some cases had been such as to prove that Welsh singers and choirs in particular were capable of tackling the most difficult music with excellent results. The most wonderful thing about the Eisteddfod was its extraordinary vitality. If the English competition festival movement could become possessed of the quality that made for endurance, and if both institutions could have as their common aim the spreading of the love of music and its development, then there would be no doubts or fears as to the future of music in this country.

COMBINED PERFORMANCES AT COMPETITION FESTIVALS.

By Mr. Ivor Atkins (Worcester Cathedral).

Mr. Ivor Atkins said that he regarded the combination of choirs as the most inspiring and helpful part of a competition festival. The whole work of a festival gathering should lead to this end. There might be difficulties in certain cases, but with "close" village choir centres such combination was nearly always feasible. The bringing forward of only winning choirs to perform was to be deprecated. Probably other choirs shut out had lost by only a mark or two, and yet they were not heard. It rarely happened that first-prize winners embodied in their performance all the merits of other choirs. Perfection generally laid with the whole.

Each singer in a choral competition should be made to feel that he or she was part of a festival, and that the work only reached its due climax in the joint performance of some masterpiece. The final rehearsal and the performance were the things to live for.

As to the means to be adopted to secure adequate and impressive combined performance, it was important that the music to be studied should be announced early in the autumn, before choirs had formulated their plans for the coming season. A competent conductor was indispensable. He had to be an inspiring force. If possible all the choirs, or at least their conductors, should be assembled in the autumn, and the general conductor should explain his views as to the work chosen, and draw attention to its special features and difficulties. On the festival day it was imperative that a proper amount of time should be allocated for rehearsal. Conductors sometimes had to work under very trying conditions. The official time-table, even if adhered to, often left ridiculously inadequate time for rehearsal, but when the day arrived it was sometimes found that the judge—"the great critic, profoundly skilled and analytic, distinguishing and dividing hairs twixt south and south-west side"—had been so conscientious that it was lucky if the proceedings were only an hour late. All was chaos. Audience and choirs were mixed up: choirs eventually found their way to their places with martyrdom on their faces, and a thousand mute voices proclaimed the fact that they had had no tea! A glance at the clock warned them that an hour or so later they must be fed, dressed, and back again on the platform. This was not the way in which months of careful preparation should be treated.

All this unsatisfactory condition was due in a large measure to a fundamentally wrong conception of the aims of a festival. It was not enough to teach village choirs part-songs and glees. They must be brought into touch with great music. In Worcestershire (Kidderminster) this year they had encouraged combined performances from the first. They had arranged for the combined rehearsal to begin at 3.30 p.m., and found that everything worked satisfactorily. Two combined performances were given on separate days. Bach's cantata, "The Lord is a sun and shield" was given by the town choirs, and Mendelssohn's "42nd Psalm" and César Franck's "150th Psalm" by the village choirs. There were faults, but on the whole there was brightness and vitality, and, above all, sheer joy in the massed singing. He did not desire to imply that no good work was done at festivals, where, owing to local difficulties, combined performances had not yet been found possible, but he trusted that these difficulties would be overcome and that the time was not far distant when combined performances of works would be universal.

THE TRAINING OF FEMALE-VOICE CHOIRS.

By Mrs. Mary Layton.

Mrs. Layton began by remarking that she could not hope to say anything new to such an audience. Her experience had been with young girls from the age of 12 to 14 years, and of groups of women of various ages and generally of only average ability. In dealing with this raw material her underlying thought had ever been that it was not for her to create, but rather, as it were, to restore natural power. The early suppleness of childhood had to be re-discovered by simple exercises that promoted deep breathing, released stiffness, and increased lung capacity. Then followed gentle throat exercises that included "kooing," on the plan advocated by the late Emil Behnke, to whose teaching she owed much of her success. After many excursions in other directions she was always drawn back to the use of Behnke's simple exercises. In passing, she remarked that these exercises were often terribly misused. She endeavoured to impart a feeling of buoyancy, never allowing the upper bony structure to weigh down the delicate and elastic reservoir of air. Her singing birds were told to fly. The wearing of loose garments was preached. Scales and arpeggios over two octaves were practised for about ten minutes at every rehearsal. All classes of voice could manage this range by employing a little nasal resonance. The chromatic scale was also practised. The extended compass used enabled the whole class to blend all in register. Nearly all her pupils could sing from the low F to high A. Experience deepened her faith in the superiority of the tonic sol-fa system. Members of her classes who had learned this system in childhood responded to all the work of the choir most delightfully, and thus saved much time when difficult passages had to be attacked. Her regret was that so many other grown-ups would not go through a steady course of tonic sol-fa training, but preferred to rely on ear, instinct theory, or piano-playing. The time-names as used by tonic sol-faists were also extremely useful. She used them in connection with scales and exercises for flexibility, the names

being employed with the tune. The Swiss way of singing *tra la la* on arpeggios was a cheerful way of practising rapid passages. The vowels *oo, o, aa, ai, ee* were used in turn. Then the vowels of a new piece were studied, and sometimes the whole piece was sung to the vowels only. Difficult passages were sung *staccato* and *legato*. Her mixed-voice choir had on the previous evening so practised Leslie's "Charm me asleep." Latin and Italian words were learned by pattern. The words were intoned on a monotone. For German a language teacher came and gave a pattern. With all pieces sung to foreign languages a literal translation was provided. Then, when all this mechanical work was well forward, the spirituality of the music was studied. Every singer had to forget self and identify her personality with the high, the noble, the aspiring, and other expressions demanded by the piece. When the class had got to this point she had found at times an exaltation of spirit beyond the description of words. They could not always realize the high ideals that led them on, but at least they could, to some extent, idealize the real everyday work.

In addition to the foregoing the following papers are reported in The School Music Review edition of The Record:—"The elementary schools and the competitive festival movement," by Mrs. Commeline; "The competitive festival movement from a schoolmaster's point of view," by Mr. Stubbings; "The duties and functions of a competition festival judge," by Dr. W. G. McNaught.

ALBERTA, CANADA.

May 4, 5.

The second Annual Musical Festival of the province of Alberta, Canada, was held at Edmonton. The competitive entries were very large, and the interest shown was most pronounced. The standard of performance in the various items on the programme was in most cases a decided improvement on that previously attained. At the concluding concert held in the Skating Rink, under the patronage of His Honour Lieut.-Gov. Bulyea and party from Government House, nearly 2,000 people were present, and an excellent programme was rendered by the prize-winners. A massed chorus of 250 voices, accompanied by an efficient orchestra, under the direction of Mr. Vernon Barford, performed various choral numbers, including Cowen's Bridal Chorus and Bishop's "Now tramp o'er moss and fell." Miss Webster was the soloist, Mr. Rhys Thomas and Mr. James W. Matthews were the adjudicators.

Chief Prize-Winners.

Large choirs.—All Saints', Edmonton.
Small choirs.—First Presbyterian, Edmonton.
Female choruses.—All Saints', Edmonton.
Ladies' trio.—Wetaskiwin Choral Society.
Male choruses.—Mr. Jackson Hanby's Male Chorus.
Male quartet.—All Saints' Quartet.
Choral societies (towns under 10,000).—Strathcona Choral Society.

PHILADELPHIA, U.S.A.

June 24 to 29.

The Wanamaker Competition Choral Festival proved epoch-marking in many ways. The adjudicators were Drs. George W. Chadwick, Horatio Parker and J. Lewis Browne. Seven classes were represented, the winners being as follows:

Mixed Choirs (40 voices upwards).

Tests: "Ave Maris Stella" (Grieg); and "Lullaby of life" (Leslie).
St. Paul Memorial Reformed Church Choir, Reading, Pa. (Miss Evelyn Essick), 94 per cent.

Mixed Choirs (20 to 40 voices).

Tests: "Venetian boatman's song" (Bach); and "Night song" (Rheinberger).
Central Methodist-Episcopal Choir, Philadelphia (Joseph Smith), 74 per cent.

Women's Voices.

Tests: "Tota Pulchra est Maria" (Ferrata); and "Spinning song" (*Flying Dutchman*) (Wagner).
People's Sight-Singing Class, Philadelphia (Miss Anne McDonough), 72.66 per cent.
Tests: "O Salutaris" (Gounod); and "Bedouin love song" (Foote).
People's Sight-Singing Class (as above), 65 per cent.

Vested Choirs of Men and Boys.

Tests: "Lord, for Thy tender mercies' sake" (Farrant); and "O Saviour of the world" (Goss).
St. Mary's P. E. Church Choir, Philadelphia (Harold S. M. Balsley), 83.33 per cent.

Mixed Quartet Church Choirs.

Test: "Te Deum in B minor" (Buck).
Quartet Bethlehem Presbyterian Church, Philadelphia (Clarence Shank), 85 per cent.

Male Quartets.

Tests: "Veni Sancte Spiritus (Kreutzer); and "All through the night (Smith)
Fideles Male Quartet, Philadelphia, 83 per cent.

Female Quartets.

Tests: "No evil shall befall thee" (*Eli*) (Costa); and "The little dustman" (Brahms).
The Manhattan Ladies' Quartet, New York City, 83.33 per cent

The second Wanamaker Competition Choral Festival will be held next year during Easter week.

Features of competition week included a luncheon to the judges by Mr. John Wanamaker and the reception on Musicians' Assembly Day, June 29, when 2,000 music teachers were entertained. The meeting was addressed by Mr. Wanamaker, whose speech will never be forgotten.

In addition to the awards of first merit granted to successful organizations, each individual participant in the competition was promised a singer's medal.

PORTSMOUTH.

Band of Hope, June 30.

At the forty-first annual meeting of the Portsmouth Band of Hope Union a large audience assembled to hear twelve children's choirs compete.

In the senior competition for three-part choirs of forty voices the test-pieces were: "Sweet day so cool" (Macfarren) and Mendelssohn's "Lift thine eyes." Lake Road sang beautifully, and won the first place with 139 marks. London Road obtained second place.

In the junior section, limited to two-part choirs of twenty voices, there were nine entries. The test-pieces were "I would that my love" (Mendelssohn) and "Rest, my baby, rest" (Taubert). The first-prize was won by Victoria Street, and Lake Road was a close second.

Mr. Maskell Hardy adjudicated. He remarked that the outstanding features of the competition were the clear enunciation of the children and the rather painful conscientiousness of nearly all the conductors. He congratulated the conductor of Lake Road Choir, who was a positive genius in the art of training children's choirs.

Southport.—In the report of this festival given in our last issue, the Birkdale Choir (Miss Edith Griffiths), not Ancoats, should have been placed first.

Dover.—The conductor of the winning choir in the chief choral section was Mr. F. Wilson Parish.

SUMMARY OF DATES OF COMING COMPETITIONS.

New Brighton.—September 18.

Hull (Co-operative Union, N.W. Section).—September 25. T. Horrocks, 2, Nicholas Croft, High Street, Manchester.

Blackpool.—October 13, 14, 15, 16. Mr. L. Franceys, Williams Deacon's Bank.

Keighley (The "Summerscales").—October 23, 30. Mr. Allan Bradley, Scott Street.

Barrow.—November 11, 12, 13. Mr. T. J. Symons, 28, Warwick Street.

Nottingham.—November 13, 20. F. Purdy, 1, Claremont Terrace, Francis Street.

Chester.—December 27. Mr. D. Rees Evans, Chester House.

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MICHAELMAS TERM begins Thursday, September 23. Entrance Examination, Monday, September 20, at 9.30.

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An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES will be held in September and during the Christmas vacation, and a Certificate will be granted to successful candidates.

Prospectus, Entrance Forms, and all further information of—
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TUESDAY EVENING.—
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And MISCELLANEOUS.

WEDNESDAY MORNING.—
"THE DREAM OF GERONTIUS."
BACH'S MOTET, "THE SPIRIT ALSO HELPETH US."
MOZART'S "JUPITER" SYMPHONY.

WEDNESDAY EVENING.—
DVORÁK'S "STABAT MATER."
And MISCELLANEOUS.

THURSDAY MORNING.—
HANDEL'S "JUDAS MACCABÆUS."

THURSDAY EVENING.—
Mr. GRANVILLE BANTOCK'S "OMAR KHAYYÁM," PART II. (First Performance in Birmingham) and PART III. (First Performance).
And MISCELLANEOUS.

FRIDAY MORNING.—
CHERUBINI'S MASS IN C, No. 4.
BRAHMS'S "SONG OF DESTINY."
BEETHOVEN'S "EROICA" SYMPHONY.

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EVENING.—"Faust" Overture (Wagner); Cantata, "Ballad of the Doom of Oleg" (Rimsky-Korsakoff); Concerto in E flat (Liszt); Overture Phantasy "Prometheus," New (Edgar L. Bainton); "Tod und Verklärung" (Richard Strauss); "Triumphlied" (Brahms).

THURSDAY.
MORNING.—Oratorio, "The Kingdom" (Elgar); Symphony in A flat (Elgar).
EVENING.—Overture, "Manfred" (Schumann); Poem for Chorus and Orchestra, New, "The Invincible Armada" (Rutland Boughton); Serenade, "Eine kleine Nachtmusik" (Mozart); Song-Cycle, "Sea Pictures" (Elgar); Tone-Poem, New, "Salome" (H. Hadley); Symphony No. 4 (Tchaikovsky).

FRIDAY.
MORNING.—Oratorio, "The Return of Tobias" (Haydn); Concerto for Piano, Orchestra and Male Chorus, New (Busoni).
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London: NOVELLO AND COMPANY, Limited.

The Musical Times.

SEPTEMBER 1, 1909.

GRANTHAM, AND ITS STATELY PARISH CHURCH.

Grantham, a pretty town . . . for pleasure I consider it comparable to most inland places of England; famous is the steeple for the exceeding height of the shaft, which is of stone.—Diary, August 20, 1654.

JOHN EVELYN.

To the through-traveller on the Great Northern Railway, or to the more modern motorist, Grantham is little more than a name. Should its outstanding feature come across his range of vision, he might exclaim, 'A fine church,' and, having said that, he would speed on his way. Suppose, however, he were inclined to break his journey, if only for an hour or two, would he be repaid by a visit to this old Lincolnshire town? Let us endeavour to answer that question.

Always a royal domain in ancient times, Grantham has interesting kingly and queenly associations. According to Doomsday Book the manor at one time belonged to Editha, queen of Edward the Confessor. In 1209, King John honoured the town with his presence, for what purpose history recordeth not; but on February 23, 1213, he held his court at the Angel Inn, and there is a tradition that he hanged two men in the gateway of that ancient hostel. In the same room wherein King John held his court, over the said gateway, Richard III., in 1483, signed the death warrant of Buckingham. Charles I. several times passed through the town: on his royal progress to receive the Crown of Scotland at Holyrood, on his journey to York, and on various occasions during the troublous times which followed. Cromwell gave the first proof of his military genius near Grantham, when he defeated twenty-four troops of the King's Horse and dragoons at Belton. More than two hundred years had elapsed before an English monarch again passed through Grantham, when Queen Victoria received a loyal address from the town on her first railway journey to Scotland, September 6, 1855. While in this queenly region, mention must be made of a royal funeral procession, in November, 1290, when the body of the beloved Queen Eleanor paused for a night at Grantham on its way to Westminster. The memorial cross to commemorate the event was unhappily destroyed by the Parliamentary soldiers between 1642 and 1646. It stood on the west side of St. Peter's Hill, therefore the commonplace obelisk in the Market Place, bearing an inscription that it occupies the site of the Eleanor cross, furnishes false information.

GRANTHAM GRAMMAR SCHOOL, WHERE SIR ISAAC NEWTON WAS EDUCATED.

(*Photograph by Mr. A. M. Emary, Grantham.*)

Reference has been made to the Angel Inn which stands on the Great North Road. One of the three remaining mediæval hostels in England, the Angel dates from the reign of Edward IV. The arch of the gateway is surmounted by a fine oriel window, and on each side of the gateway, at the spring of the arch, is a sculptured head, one representing Edward III., the other his queen, Philippa of Hainault. Under the curious bequest of one Michael Solomon, made in 1760, the Angel is subject to an annual charge of 40*s.* for a sermon against drunkenness to be preached in the parish church. Another old inn is the George, which was not unknown to Charles Dickens. In chapter v. of 'Nicholas Nickleby'—describing the coach journey of Nicholas and his fellow-travellers to Yorkshire, 'and what befel them on the road'—we read: 'The night and the snow came on together, and dismal enough they were. . . . . Twenty miles further on [from Stamford], two of

SIR ISAAC NEWTON.
From a mezzotint by J. Smith (1712), after Sir Godfrey Kneller.

the front outside passengers wisely availing themselves of their arrival at one of the best inns in England, turned in for the night at the George at Grantham.'

One other literary association with the town must be mentioned, Sir Walter Scott's novel 'The Heart of Midlothian.' Who has not been thrilled by the heroic journey, mostly on foot, of Jeanie Deans from Edinburgh to London? Its most tragic event occurred at 'Willingham,' now identified with the beautiful village of Belton, situated about two-and-a-half miles north-east of the town. How does the Wizard of the North describe it?

> They were now close by the village, one of those beautiful scenes which are so often found in merry England, where the cottages, instead of being built in two direct lines on each side of a dusty high-road, stand in detached groups, interspersed not only with large oaks and elms, but with fruit-trees, so many of which were at this time in flourish, that the grove seemed enamelled with their crimson and white blossoms. In the centre of the hamlet stood the parish church, and its little Gothic tower, from which at present was heard the Sunday chime of bells.
>
> . . . . . .
>
> It was one of those old-fashioned Gothic parish churches which are frequent in England, the most cleanly, decent, and reverential places of worship that are, perhaps, anywhere, to be found in the Christian world.

In spite of her strict Presbyterian upbringing, Jeanie, in her agitated frame of mind, attended the morning service. 'Not even the sound of the organ, and of one or two flutes which accompanied the psalmody, prevented her from following her guide into the chancel of the church.' As this incident belongs to the year 1737, Scott's description of the instrumental accompaniment to the service at Belton Church is doubtless a little lacking in accuracy. Do not an organ and one or two flutes form a curious combination? We may leave the reader to answer this question. But to return to Grantham.

The Grammar School is an ancient and famous foundation. According to Mr. Arthur F. Leach, in his valuable book 'English Schools at the Reformation, 1546-8,' it dates back to 1329. This date is two hundred years earlier than that usually given, viz., the foundation of the School by Richard Fox, Bishop of Winchester, in 1528. It is true that Fox built the school house and master's house at that time, but the youth of Grantham had already enjoyed for two centuries certain educational advantages. Edward VI. re-endowed the School, which is now generally known as the King's School. The photograph on p. 565 shows the old building, in the Late Perpendicular style, which stands on the north side of the church. Its most famous alumnus was Sir Isaac Newton (1642-1727). Born at Woolsthorpe, by Colsterworth, a hamlet just off the Great North Road and near the town, Isaac Newton was a scholar at Grantham Grammar School for two years (1654-56). No wonder that Grantham is proud of this distinction. A fine statue, by Theed, of the great philosopher forms a prominent feature of the town's possessions. The bronze figure is twelve feet in height, and the stone pedestal on which it stands is fourteen feet high: the monument was formally unveiled on September 21, 1858, by Lord Brougham.

> Nature and Nature's laws lay hid in night:
> God said, 'Let Newton be,' and all was light.

The glory of Grantham is its stately parish church. It is the only church in England dedicated to St. Wulfram, the 7th century Archbishop of Sens. Born about A.D. 650, St. Wulfram (or Wulfrann) devoted himself to missionary work among the Frisians. The great leader of the mission to the Frisians was the Northumbrian St. Willibord (Clemens), in admiration of whose work and in order to join him, St. Wulfram resigned his Archbishopric of Sens. When

Photograph by] **Grantham Parish Church.** [*Mr. A. M. Emary, Grantham.*

Northumbria conquered Mercia—where for some time missionaries had worked—Christianity was established there; its religious life became bound up with that of the northern kingdom and the Mercians joined in the task of converting their kindred the Frisians and Franks. So zealous a man as St. Wulfram would be held in high repute among the Mercians of that part of the country now called Lincolnshire, hence the dedication of Grantham Church to the Archbishop of Sens.

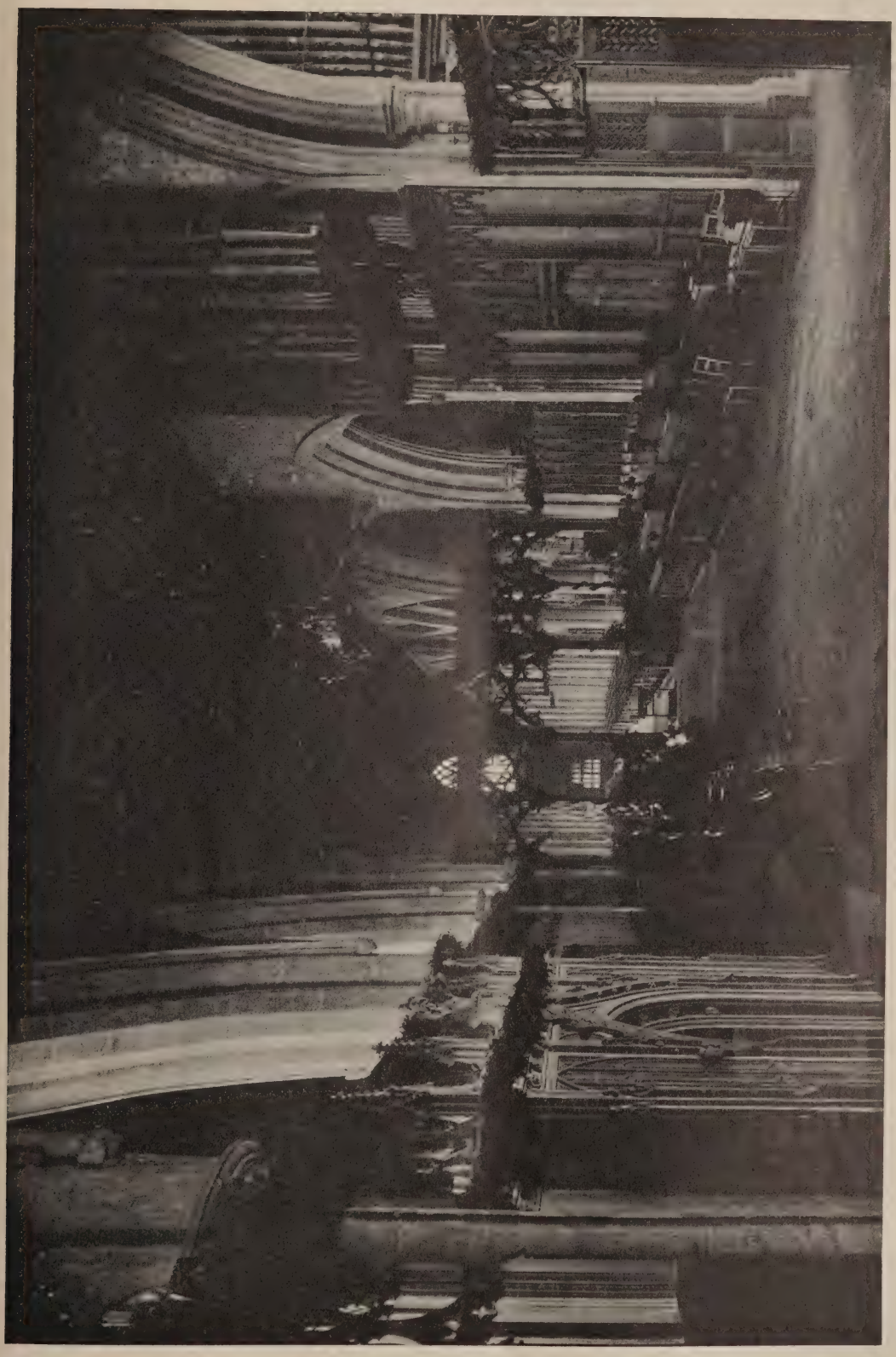
The following traditional story is recorded of St. Wulfram. He was on the point of baptizing Radbod, the Frisian King, when the latter, standing with one foot in the water, inquired whether his unbaptised ancestors were to be found in heaven or in hell, and being assured that they were in hell, he withdrew his foot and declared that he would not be separated from his royal ancestors! So the story goes.

From time immemorial a church has stood upon the site of the present one. Here were long preserved some relics of St. Wulfram, and here were buried the bodies of St. Symphorianus, the Martyr, and St. Elritha, the Virgin. There are foundations of Saxon and Norman buildings. The present edifice dates from the 13th century; it furnishes examples of all styles, but chiefly of the best periods of Early English and Decorated. It is in the form of a parallelogram, 205 feet long and 86 feet wide, with no division between the nave and the chancel. Six pillars, three on each side of the nave, of fine Late Norman (*c.* 1170), are survivals of the earlier church, as are the base moulding and string course under the east window, and other features. About the year 1280 the nave was extended with two fine bays, and the magnificent north aisle was built to the end of the first bay of the chancel. The north aisle has this peculiarity, that its bays are much wider than those of the nave; its west window is a noble one of six lights. The south aisle of the chancel is flowing Decorated (*c.* 1360) and probably formed a Lady Chapel. The imposing north porch also served as a chapel, as is proved by the piscina in its east wall; but as the porch was a thoroughfare, with an open archway in both walls, Sir Gilbert Scott was of opinion that services must have been carried on in the open air.

THE CHAINED LIBRARY OVER THE SOUTH PORCH OF THE CHURCH.

(*Photograph by Mr. A. M. Emary, Grantham.*)

To return to the interior. Mention must be made of the double crypt, both vaulted (*c.* 1340). The photograph on p. 570 shows the stone altar with a peculiar recess in the centre, now hidden by a frontal. Here, in that recess, were probably kept the relics of St. Wulfram until 1565, when 'a sylver and copper shryne, called Sent Wulfrane shryne, was sold, and bought the pryce thereof a sylver pott full gilt and an ewer of sylver.' The church possesses two libraries. One, presented by Dr. Newcome, a dean of Rochester in the 18th century, is located at the west end. The other and much older library is of greater importance and interest. Founded by one Francis Trigg in the 16th century, the books are preserved in a room above



GRANTHAM PARISH CHURCH, LOOKING WEST.
(*Photograph by Mr. A. M. Emary, Grantham.*)

the south porch (see the photograph on p. 568). It will be observed that some of the books, about seventy in number, are 'chained books.' The collection includes Henry More's works, presented by himself, and a mutilated portion of the rare Antwerp Biblia Polyglotta, printed at the Plantin Press, 1569-72, given by Bishop Sanderson, of Lincoln, in 1661. Other interesting features of this room are the ancient fireplace and chair, and a beautiful Perpendicular oriel window looking from a great height into the church.

Chantries, to the number of eight, formerly existed in Grantham church. The earliest of these (1360) was founded for the maintenance of a chaplain, on condition that he should celebrate divine service therein 'in surplice and choral habit' and pray for the souls of the founders and others. The 'choral habit' is more suggestive of the 'garment of praise' than the garb of prayer. The benefactions include one of Madam Sarah Ellys, who 'built the lofts in the north isle at her own charge for bachelors to sit in.' The former

THE CRYPT, SHOWING THE ANCIENT STONE ALTAR AND AN OLD CHEST.

(*Photograph by the late Dr. Jeans, J.P., of Grantham.*)

altar piece was painted by one Emmanuel, a Jew, who introduced the figures of Moses and Aaron, with the Ten Commandments, the Lord's Prayer, and the Apostles' Creed!

What shall be said of the graceful steeple of the church? The view on p. 567 is the best answer to that question. But this may be added: it is one of the greatest works of the 14th century. The tower itself is 140 feet high, and the wonderful spire, richly crocketed, is of the same height, making a total of 281 feet. Although it is fifth in the order of height of cathedrals and churches in this country, Sir Gilbert Scott said that it ranks second to Salisbury among English steeples. The bells, ten in number, date from 1752-75. The sum of £516.0.2 was subscribed for their erection in 1753, a large sum in those days. Three of the inscriptions are so quaint as to be worthy of quotation:

2nd.—If you have a judicious ear, you'll own my voice is sweet and clear.

9th.—Ye ringers all that prize your health and happiness,
Be merry, sober, wise, and you'll the same possess.

10th.—(Before it was recast in 1818)—

In wedlock's bonds all ye who join
With hands your hearts unite,
So shall our tuneful tongues combine
To laud the nuptial rite.

The earliest known record of the music of St. Wulfram, Grantham, is the gift of an organ to the church by Dr. Farmery, chancellor of the diocese in the year 1640, a critical time in the history of England. This gift raised the ire of certain fanatics in the town, who considered the matter of sufficient importance to be laid before Parliament; thereupon the Corporation drew up a most temperate petition which, with many of its quaint archaisms rendered in modern spelling, reads as follows:

To the Right Honourable the Knights, Citizens and Burgesses of the Commons House of Parliament.

The humble Certificate of the Alderman and Burgesses of Grantham in the County of Lincoln assembled in the Alderman's Court there holden the 30th day of October 1640.

Touching the Orgaines lately erected in the parish Church of Grantham aforesaid, and the removing and placing of the Communion Table and Railing in the same as it now standeth . . . humbly showeth that the Orgaines then intended to be erected in our Church by the said Chancellor should not in any sort be chargeable to the Parish either in respect of the orgaines, the setting them up for the . . . or for the present or for future maintenance of them, or of an Organist to play upon them, And that in case there should be at any time after any fail made in the maintenance of them according to their promise, that then the Orgaines should be taken away and removed.

The Alderman, Comburgesses and Burgesses of Grantham in that Court assembled, who be the representative body of that Borough, did with great thankfulness to the Chancellor [Mr. Doctor Farmery] give (as far as in them lay) their consent to and for the placing of the said Orgaines in the said Church. And we do also certify that to this day the parish hath not been put to any charge for the maintenance of the Orgaines or Organist.

And we do further certify that we are still very willing to have the Orgaines continued and used in our Church. As they have been, viz to accompany the singing of the Psalms after the common and plain tunes appointed to be used in in the church so that for the maintenance of them and of an organist the Parish be not in any sort charged, Considering them in their own nature to be things indifferent, And finding by experience that by that use of them hitherto practiced in our Church first in the parish Clerk signifying what psalm is to be sung And the Organist then distinctly playing the tune All persons that can read have time to turn unto the Psalms, And the confusion which sometimes heretofore hath happened in our Church, being a very large and spacious Church, in singing the Psalms appointed, after divers tunes, is taken away. But we are and shall be ever willing to submit ourselves to be ordered therein by Authority.

Lastly we acknowledge that understanding that some of our Parish after this our consent in Court did intend and did frame a Petition to the Archbishop of Canterbury in the

name of the Parish for the removing of these Orgaines, the then Alderman and divers of the Comburgesses and Burgesses did by their letter inform the Chancellor thereof, he being then at London, to the end the Archbishop might be certified the truth by showing the said letter unto him.

The remainder of the petition referred to the position of the Communion Table which 'standeth now much better than before for the edifying of the Communicants, and for the avoiding that profane usage by boys and others in the time of sermons in getting under the same playing and sleeping and in standing about the same prayting and talking to the offence and disturbance of the congregation which inconveniences will hardly be reformed in case the Communion Table should be placed again in the old place,' and so on. No wonder that such profanation disturbed the congregation. The petition was, however, returned unpresented by the two borough members, who considered it unfit to be laid before Parliament.

In the year 1736 John Byfield, senr., erected a three-manual organ—Great, Choir, and Echo. It had a double front and stood on a screen about the centre of the church. A panel on this old organ gave a list of the subscribers to the instrument, the various sums amounting to £672. No other record appears to exist concerning this organ or the player thereupon. On July 19, 1745, the trustees agreed to advertise 'that the place of the Organist for this town is now vacant and to invite all Masters of Musick . . . for to appear at their own expense as Candidates for the said place, on the first Wednesday in October next, at which time all the candidates are to shew their skill in musick, and the place will be soon after disposed of to the Best Hand and the Best Character, the salary of which is thirty pounds a year.' A little research among the old London newspapers at the British Museum has enabled us to discover the said advertisement. It appeared in the *General Evening Post* of Tuesday, July 30, to Thursday,

A FINE CLUSTER OF COLUMNS AT THE WEST END OF THE CHURCH.
(Photographed specially for this article by Mr. A. M. Emary, Grantham.)

August 1, 1745, and was repeated in the next issue. Here it is, *verbatim et literatim*:

Grantham, Lincolnshire, August the 1st., 1745.

The Organist's place for this Church (the annual Salary of which is thirty Pounds) being now vacant, all Persons, who intend to be Candidates, for it, are desired to be at Grantham, at their own Expence, on the first Wednesday in October next, there to shew their Skill in Musick, before such Masters of it as will be appointed to judge of their several Performances; and the Organist's Place will be soon after filled up, with him who appears to be the best Master of Musick, with the best moral Character.

On October 2, Mr. William Lee, organist of Southwell Minster, and Mr. Walter Collingwood, organist of Newark Church, came to Grantham to adjudicate upon the candidates. In their opinion 'Mr. Sweet, Mr. Wright, and Mr. Sharon were the three best Masters of Musick, and that Mr. Hutchinson and Mr. Strathes might be improved.' By ballot of the Trustees on October 19 Mr. Sweet was appointed; but he had to agree 'to pay 5*s.* a week to Mr. Strother during the time he continues to play,' and also to pay '1*s.* to the poor-box each time he omitted to take the service—Sundays, Wednesday mornings, and all Holidays.' As an act of grace the Trustees allowed Mr. Sharon 'Two guineas to bear his charges home again.'

In 1755 Mr. Sweet retired, and was succeeded by Mr. Andrew Strother. This gentleman appears to have been a somewhat interesting person. He was evidently connected with the organ for some time. In 1789, when he was sixty years old, various unecclesiastical entries concerning him begin to appear in the Trustees' accounts: *e.g.*, 'Paid Mr. Strother for a hat, 8*s.*, and gave him 2*s.* 6*d.*; Gave him 5*s.* 6*d.*, and for making his breeches, 3*s.* 3*d.*; Great coat, 15*s.*' He was allowed the sum of 2*s.* 6*d.* per half-year for shaving, and there are other entries for his shoes, board, washing, hats, &c. Strother evidently became past work, for in 1808 Francis Sharp was appointed joint-organist, Strother to receive the salary during his lifetime and Sharp to receive 15 guineas 'as long as the Duke of Rutland continues his subscription to that amount, and after Mr. Strother's death to have the £30 in addition.' The following entry in the Trustees' accounts speaks for itself:

To cash paid for the funeral expenses [January 1, 1816] of Andrew Strother, the late organist, who was appointed as long ago as the year 1755, and who died in indigent circumstances having never a larger stipend than £30 per ann. as organist—£10 17*s.* 5*d.*

To return to Francis Sharp, who was buried October 6, 1832, aged seventy-six. He may have been the author of 'New Guida di Musica, being a complete book of instructions for beginners on the pianoforte' (Op. 6), and the composer of 'Six sonatas for the harpsichord.' A single-sheet ballad, 'Poor Mary,' was certainly composed by him. After Sharp's death the Trustees decided to increase the salary to £40 per annum, and to require the organist to teach a competent number of boys and girls to sing in the church, 'for which an additional remuneration may be expected.' Mr. Whale, organist of Lincoln Cathedral, was the adjudicator, and Mr. William Dixon, an early articled pupil of Dr. Z. Buck, of Norwich, was appointed, the six unsuccessful candidates being allowed two guineas for a dinner at the hotel.

In 1809 G. P. England turned the Echo into a Swell organ, and he doubtless carried out other work on the Byfield instrument. Further improvements were made in 1833, when the re-opening of the organ was celebrated by the Grantham Musical Festival, held on January 9, 1834, under the presidency of the Duke of Rutland and the patronage of a large number of the neighbouring aristocracy and gentry. The Duke of Wellington, then a guest of the Earl and Countess Brownlow, was also present with his host and hostess. Clara Novello, at that time a girl of fifteen, was the principal lady vocalist! Henry Phillips was the chief bass, and Thirwall led the band, while the conductor was the organist, Mr. Dixon, 'who will preside at the organ and pianoforte.' Two performances, both of a miscellaneous character, were given, in the morning at the church ('Great care will be taken to have the Church well aired'), and in the evening at the theatre. The *Court Journal* of January 18, 1834, gave a long notice of the festival. We are told that 'in the Patrons' gallery were congregated, at the hour of twelve, the Duke of Rutland, who sat in the centre of the first row in an ornamental chair.' The vociferous reception—and in the church, too!—accorded to the Iron Duke is recorded in a further extract from the *Court Journal*:

The Duke of Wellington's arrival at the grand entrance was hailed by loud cheers from those who had assembled around, whilst the crowded audience on his *entrée* into the interior of the Church, arose, as with one accord, and testified their grateful admiration of the hero of a hundred battles by repeated and enthusiastic plaudits; Mr. Dixon, the Organist, with excellent discrimination, playing, *con spirito*, 'See the Conquering Hero comes.' His Grace, on ascending the Patrons' tribune slightly bowed in acknowledgment of the kindly feeling so powerfully evinced towards him.

The local newspaper report contained the following reference to the Duke at the festival:

The Duke of Wellington was there for only a very short time, he being troubled with deafness, and having a painful sensation from powerful sounds.

In 1865 Messrs. Foster & Andrews built an organ which was placed in the third arch of the north aisle. Up to that time the instrument had stood upon the screen. In the same year William Dixon resigned the office of organist; to him succeeded his brother George, afterwards Dr. Dixon, who, after twenty-one years' service, resigned in 1886.

The present organ, of which a view is given on p. 569, was built by Messrs. Norman & Beard in 1906. Subjoined is the specification of the instrument; the stops marked * are prepared for only.

PEDAL ORGAN (10 stops).

		Feet.		Pipes.	
1.	Double diapason	32	Closed wood	12	Remainder derived.
2.	Open diapason	16	Wood	30	
*3.	Open diapason	16	Metal	30	
4.	Violone	16	,,	30	
5.	Bourdon	16	Wood	30	
*6.	Principal	8	Metal	12	Remainder derived.
7.	Bass flute	8	Wood	12	
8.	Violoncello	8	Metal	30	
9.	Trombone	16	,,	30	On heavy wind.
*10.	Posaune	8	,,	30	

CHOIR and SOLO ORGANS (12 stops).

11.	Open diapason (small)	8	Metal	58
12.	Violoncello	8	Wood-metal	58
13.	Dulciana	8	Metal	58
14.	Claribel	8	Wood	58
15.	Principal	4	Metal	58
16.	Flauto traverso	4	,,	58
17.	Stopped flute	4	Wood	58
18.	Flautina harmonica	2	Metal	58
19.	Viol d'orchestre	8	,,	58
20.	Clarionet	8	,,	58
21.	Orchestral oboe	8	,,	58
22.	Vox humana	8	,,	58

Nos. 13, 14, 17, and 19 to 22 are enclosed in a swell-box.

GREAT ORGAN (13 stops).

23.	Double diapason	16	Wood	58	
24.	Open diapason (large)	8	Metal	58	On heavy wind.
25.	Open diapason (medium)	8	,,	58	
26.	Open diapason (small)	8	,,	58	
27.	Stopped diapason	8	Wood	58	
28.	Hohl flute	8	,,	58	
29.	Principal	4	Metal	58	
30.	Harmonic flute	4	,,	58	On heavy wind.
31.	Twelfth	$2\frac{2}{3}$	,,	58	
32.	Fifteenth	2	,,	58	
33.	Mixture (4 ranks)	—	,,	232	
34.	Trumpet	8	,,	58	On heavy wind.
35.	Clarion	4	,,	58	

36. Sub-octave to reeds only.

SWELL ORGAN (14 stops).

37.	Double diapason	16	Metal	58	
38.	Horn diapason	8	,,	58	On heavy wind.
39.	Open diapason	8	,,	58	
40.	Stopped diapason	8	Wood	58	
41.	Echo gamba	8	Metal	58	
42.	Voix celeste (Tenor C)	8	,,	46	
43.	Gemshorn	4	,,	58	
44.	Lieblich flute	4	,,	58	
45.	Fifteenth	2	,,	58	
46.	Mixture (3 ranks)	—	,,	174	
*47	Double trumpet	16	,,	58	On heavy wind.
48.	Cornopean	8	,,	58	
49.	Oboe	8	,,	58	
50.	Clarion	4	,,	58	On heavy wind.

Manual compass CC to A=58 notes.
Pedal compass CCC to F=30 notes.

COUPLERS.

51. Swell octave (pneumatic).	55. Choir to great sub (pneumatic).
52. Swell to great.	56. Swell to pedal (mechanical).
53. Swell to choir.	57. Great to pedal ,,
54. Choir to great.	58. Choir to pedal ,,

ACCESSORIES.

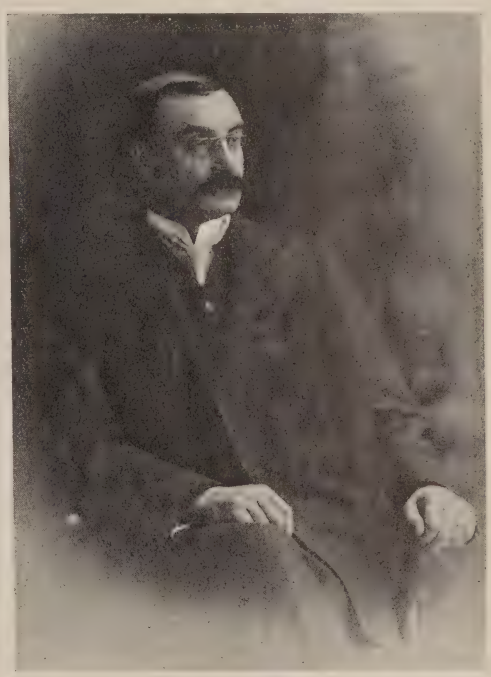
Four pneumatic pistons and four composition pedals to Swell organ.
Four pneumatic pistons and four composition pedals to Great organ.
Four pneumatic pistons to Choir organ.
All the combination pistons are adjustable with the exception of the *ff* pistons.
Three composition pedals to pedal organ.
On and off pedal for great to pedal coupler.
On and off pedal for swell to great coupler.
Tremulant to swell.
Tremulant to choir.
Balanced swell pedals to swell and choir.

SUMMARY.

Speaking stops	49	Accessory movements	29
Couplers	9	Total number of pipes	2786

Tubular-pneumatic action throughout.
The wind is produced by a Kinetic blower, operated by a 5 B.H.P. electric motor, which supplies wind to nine reservoirs placed in various parts of the organ.
Oak case designed by Mr. Walter J. Tapper.

The choir of Grantham Church is an entirely voluntary one and numbers fifty voices; an additional choir of ladies' voices assists on the special occasions of oratorio or cantata performances. Mr. Richard T. Back, the organist and choirmaster, began his musical career as a chorister of Peterborough Cathedral (1875-81). He was afterwards articled to the organist, Dr. Haydn Keeton, and acted as his assistant from 1884-6. After having been organist of St. Mark's Church, Peterborough, Mr. Back was appointed to Grantham Parish Church on April 19, 1886. Curiously enough, exactly four years later he was married to the only child of the late Dr. Jeans, J.P., of Grantham. Mr. Back has long taken a practical interest in the Volunteer movement. He was invited to take command of the cycle section attached to the 2nd V.B. Lincolnshire Regiment, eventually becoming Captain commanding 'B' company of that battalion. It was in the early days of his military hobby that he was induced to initiate and conduct a performance of Gilbert and Sullivan's opera 'The Yeomen of the Guard' for



MR. R. T. BACK.

ORGANIST AND CHOIRMASTER OF GRANTHAM PARISH CHURCH.

(Photographed specially for this article by Mr. A. M. Emary, Grantham.)

the funds of the local Volunteer companies. So much success attended the effort that it caused the formation of the Grantham Amateur Operatic Society, which he conducted for ten seasons, the proceeds being devoted to the benefit of local charities. In addition to his work in Grantham, Mr. Back is conductor of the Bourne Choral Society.

For valued help in the preparation of this article the writer is indebted to Mrs. R. T. Back for her kindness in searching the Corporation records, and, through the courtesy of Mr. Aubrey H. Malim, the Town Clerk, in making extracts therefrom, and in other ways; also to Mr. A. M. Emary, of Grantham, for his excellent photographs.

DOTTED CROTCHET.

TWO IMPORTANT BOOKS ON MUSIC.*

CATALOGUE OF THE MUSICIANS' COMPANY EXHIBITION.

England can claim the distinction of having initiated music exhibitions. The first—held at South Kensington in 1872—was restricted to ancient musical instruments made before 1880. Thirteen years later a more comprehensive scheme, at the Royal Albert Hall, formed an exceedingly interesting adjunct to the Inventions Exhibition of 1885. On the continent the valuable collection brought together at Vienna in 1892 was most noteworthy. Since then, there have been similar displays in England, though none of such importance as the Music Loan Exhibition organized by the Worshipful Company of Musicians in 1904. We have before us a complete set of the catalogues of the above-named exhibitions previous to that held five years ago. These are all hand catalogues, hastily compiled under the inevitable conditions attending the preparation of the various exhibits. As such they are useful for reference, and, as time goes on, they become valuable. But nothing so complete, so comprehensive, and—may we say it?—so interesting in the nature of a music-exhibition catalogue has appeared as the publication under notice.

Consisting of some 350 pages, this handsomely got-up quarto volume can be reviewed from two main points of view—its subject-matter and its illustrations. Taking the latter feature first, the eleven photogravure plates include portraits of Handel, Haydn, and Monteverde; an elaborate positive organ of the 16th century; the Countess of Dudley's Ruckers virginal (1642) and Mr. Arthur Hill's Liversidge's virginal (1666). Other portraits are those of Dr. Arne and Dr. John Bull. No less interesting are the facsimiles. These include specimens of the handwriting of Bach, Orlando Gibbons, Handel, Mendelssohn, Henry Purcell and Wagner. Bach is represented by a document—signed, sealed, and settled—acknowledging the receipt of five thalers; Orlando Gibbons by a memorandum at the bottom of a bill of John Burrard, organ builder to Westminster Abbey in 1625, in which Gibbons says: 'I have already cut him off ten shillings.' The neat calligraphy of Wagner is shown in the opening lines of the first draft of his 'Tristan,' and the fine 'pothooks and hangers' (*pace* Samuel Wesley) of Handel are displayed in a characteristic letter—three quarto pages long—written from Dublin, on December 29, 1741, to Charles Jennens, the compiler of the text of the 'Messiah.' The letter begins: 'Sr—it was with the greatest Pleasure I saw the Continuation of Your kindness by the Lines You was pleased to send me, in order to be prefix'd. to Your Oratorio Messiah, which I set to Musick before I left England.' It concludes thus: 'I have the Honnour to be Sr Your most obliged and most humble Servant, George Frideric Handel.'

The facsimiles include the opening bars of Mendelssohn's *Scherzo* for full orchestra. This, from his Octet, he scored for his Symphony in C minor, to replace the minuet and trio, when he conducted that work on his first appearance in England, at a Philharmonic Society's concert in 1829. No less legible are the notes of Henry Purcell, as shown in the first six bars of his 'The Yorkshire Feast Song.' Many other illustrations—pages from old and rare books, photographs of beautiful and valuable instruments, some of them quaint—are profusely scattered throughout the pages of this *edition de luxe* catalogue, whereby its attractiveness is greatly enhanced.

Turning to the literary features of the volume, we find that it is divided into six main sections: Music-printing; Printed music; Instruments; Portraits, &c.; Manuscripts (music and letters); Concert and theatre bills, programmes, and miscellaneous. Except the last-named section, which speaks for itself, to each division is prefixed a preface written by an expert in that particular subject, while the general prefaces include the 'Introduction to the original catalogue,' and a list of the seventeen lectures delivered in connection with the Exhibition.

There remains to be mentioned one important feature in which this Catalogue differs from others of its kind. We refer to the copious notes to many of the entries which throw light upon the most important exhibits and at the same time remove the subject-matter from the aridness of bald description into the fertilized region of readableness. A cataloguer pure and simple who is deeply dyed in the technicalities of his calling, would probably object to these illuminating side-lights upon the various exhibits; if so, he can pass them by: but that they add immensely to the interest of the descriptions, the general reader will not have the slightest doubt. In order to prove this point, we venture to give a few specimens of these 'notes,' selected from each section of the catalogue.

Under the entry 'Psalterium et Hymnarium' [1470-80] we read:

> No place or date. The stave lines only printed. This frequently happened in the case of early liturgical works, and possibly shows that the printer was unable to print the notes; but it is more probable that the notes were omitted in order that the authorities of individual churches might have the opportunity of inserting the music of the service which was according to their own particular 'use.'

Sebastian Virdung's 'Musica getutscht' (1511)—a book that is as interesting as it is rare—is thus referred to:

> This extremely rare book (a small oblong 9 in. by 5½ in.), written in dialogue, is quite encyclopædic in its survey; moreover, it is the oldest work describing the precursors of modern musical instruments. The illustrations are by no means its least attractive feature . . . . The letterpress

* *An illustrated Catalogue of the Music Loan Exhibition held by the Worshipful Company of Musicians at Fishmongers' Hall, June and July*, 1904. Novello, 1909.
The King's Musick: a transcript of records relating to music and musicians (1460-1700). Edited by Henry Cart de Lafontaine, M.A. Novello 1909.

of this quaint old book contains some curious views held by the author—*e.g.*, that kettledrums are instruments which cause 'much unrest (or tribulation) to pious old people, to sick folk, and to the devout in cloisters who have to read, and study, and pray'; and so little do the drums find favour with Virdung, that he goes so far as to say: 'I verily believe that the devil has invented and made them'!

In the Instrumental section the Flemish positive organ (1592) is described in the following terms:

This instrument has always been known as 'Queen Elizabeth's Organ,' but it was the opinion of its last owner, the late Mr. J. Snowden Henry, M.P., of East Deen, Bonchurch, Isle of Wight, that, 'having been in the Isle of Wight so long, if it had a royal owner it is more likely to have been the Princess Elizabeth—a daughter of Charles I.—who died at Carisbrooke.' There is, however, no evidence that it ever belonged to a member of the royal family.

The organ bears the date 1592 and a quotation from Psalm cl., of which the English translation is: 'Praise the Lord with stringed instruments and organ.' It is probably of Flemish origin, and appears to have been specially made for an Earl of Montrose, whose arms are prominent in the decoration, and whose initial 'J.' (for John Graham) is so treated in the ornamentation of the case that the monogram forms an 'M' for 'Montrose,' under a coronet. This monogram appears twice on the upper portion of the case, and alternates with a representation of a human head on the front of the keys.

The compass of the instrument is from E to C—45 notes, and the stops are 'Stopped Diapason,' 'Flute,' and 'Regal,' the last named extending from B to C—26 notes. There is also a tremolo which, used in conjunction with the 'Regal' stop, gives the effect of a 'Vox humana.' The organ measures 5 ft. 9 in. high by 3 ft. 6 in. wide by 1 ft. 9 in. deep. There is no draw-stop action of the usual description, but the slides are worked direct, a carved knob being affixed to each end.

The pipes are of wood, and are most elaborately carved in such a way as to resemble, so far as was possible, the Scotch thistle. Probably the original organ had but two stops, the 'Stopped diapason' and the 'Flute,' the 'Regal' being added as an afterthought, possibly before the instrument left the workshop. In 1889, at the dispersal of the late Mr. Snowden Henry's collection at Messrs. Christie's, it realized 200 guineas. Exhibited at South Kensington, 1872.

To the portrait of Monteverde (1567-1643) is appended a note which reads:

This portrait long passed as that of Antonio Stradivari. It was presented by the late Signor Giacomo Stradivari, a descendant of the great violin-maker, to J. B. Vuillaume, and was acquired by its present owner from a member of the latter's family. Everything about the portrait not only points to a date considerably earlier than the time of Stradivari, but to an original who was a musician. A comparison of it with an undoubted portrait of the composer, together with other evidence, affords reasonably satisfactory proof that this portrait does represent Claudio Monteverde, who was also a native of Cremona.

His Majesty the King headed the list of lenders with some valuable manuscripts from the Royal Music Library at Buckingham Palace, of which the most precious was the autograph of Handel's greatest oratorio. Here is the note on that supremely interesting volume:

The first page is headed 'Messiah': on the same page Handel has written the date when he commenced the oratorio, August 22, 1741. The end of the first part is dated August 28, 1741; that of the second part, September 6, 1741; while on the last page of all is written 'S. D. G. | Fine dell Oratorio | G. F. Handel ℔ Septembr 12 | 1741 | ausgefüllet den 14 dieses.' Handel bequeathed this and all his other autograph scores to his amanuensis, Christopher Smith, who, in return for kindnesses shown to him, presented them to King George the Third.

We have already referred to the letter written by Handel to Charles Jennens, therefore two more short quotations from the 'Letters and documents' section must suffice in that particular. In 1855 Richard Wagner was in London as conductor of the Philharmonic Society's concerts. In a letter dated May 11, 1855, he 'requests Mr. Anderson [treasurer of the Philharmonic Society] to send him £50, as he is in want of that sum.' The next letter, written in French and dated 'London, June 25, 1855,' reads thus in its translated form:

My dear Mr. Anderson,

Mr. Berlioz begs for two tickets for the concert this evening. If you will have the goodness to give them to him, you can send them to me with my tickets, as I shall be seeing Mr. Berlioz again. Failing that, his address is 13, Margaret Street.

Au revoir for the last time this evening,

Yours sincerely,

RICHARD WAGNER.

Our last quotation is the note to a finely engraved ticket of admission to a concert, given on February 10, 1734, by the Castle Society of Music, and furnishes the following information concerning that 18th century organization:

The Castle Society of Musick was held in great repute in the eighteenth century. It derived its name from the Castle Tavern, in Paternoster Row, where the concerts, vocal and instrumental, were originally held. In 1768 the performances took place at Haberdashers' Hall, the business meetings being held at the Half-moon Tavern in Cheapside.

The foregoing extracts may suffice to show that the Catalogue is no mere dry bones of prosaic profundity, but that it is alive with information of a kind that is as valuable as it is interesting and sometimes amusing. From a typographical point of view the volume leaves nothing to be desired. The reproductions are faultless in their veracity, and the printing of the book is a matter upon which those immediately concerned are to be warmly congratulated. As a tribute to British workmanship, no less than from its literary and artistic points of view, it may safely be said that this Catalogue forms a valuable addition to the musical literature of our country.

THE KING'S MUSICK.

Those who are more or less familiar with the ins and outs of the Record Office know full well how vast is the mass of historical material stored in that great building, and, unless they be experts, they also know the difficulty attending the deciphering of many of the ancient and valuable

documents preserved in the nation's archives in Chancery Lane. Much has been done by way of printing and publishing the contents of the Record Office, and industrious transcribers are constantly at work ferreting out the contents of these musty old manuscripts and making them available to the public. But, so far as we know, no one has taken up any special subject in transcribing these State papers, certainly not that of music. It has therefore been left to the enthusiasm and enterprise of the Rev. H. Cart de Lafontaine, a member of the Worshipful Company of Musicians, to delve among the documents of the Record Office, whereby he has been able to set forth the result of his labours in a volume of 522 pages, entitled 'The King's Musick.'

The scope of the book is indicated by the following extract from the preface :

One has only to turn a few pages of the text to discover that we have here a collection of documents, arranged in chronological order and classified under the various reigns, all coming from the Lord Chamberlain's records, as now preserved in the Record Office. Those selected treat for the most part of the maintenance and ordering of musicians attached to the English Court ; but we gather up by the way many details concerning their lives which ought to be of much interest to students of music and musical history. These records commence in 1460-1, and are carried up to Michaelmas, 1700. It was thought that such a date would be a convenient stopping-place ; had investigations been carried further it would have made too bulky a volume, and this is more than sufficient for a first instalment.

Mr. de Lafontaine pays a well-deserved tribute to Miss Stainer for her learned and invaluable co-operation in the preparation of the book for the press. He says :

I can unhesitatingly say that had it not been for Miss Stainer's valuable aid, this work would never have been brought to a satisfactory conclusion. I therefore take this opportunity of expressing my obligation to her, not only for so aiding me, but also for rendering—and I think all will confess she has so done—signal service to musical literature.

A superficial glance at the pages of this book might result in characterizing it as a mass of entries wherein a certain amount of reiteration is inevitable. But a detailed examination of its contents reveals information of much interest, quaintly and not infrequently set forth in amusing terms. Moreover these State documents of long ago are invested with the charm of variety : *e.g.*, the King at Newmarket, perfumed gloves, musicians for windy instruments, breeding a boy, Gregorians, beare and ale, and small pox—these are some of the subjects, *inter alia*, that are referred to. Some old-time spellings are to be found, such as shagbutts, howboies, pfife, mending a claricon, and so on. Early in the book—under date 1580—it is interesting to find the name of Parratt, not as a Master of the King's Musick, but as Admiral Sir John Parratt, in a 'warrant for sea liveries' for 'two trumpeters' attending upon that naval officer. 'December 26, 1634' is the date of a 'Warrant for 12 surplices for his Majesty's musicians for the wind instruments, at times of their service in the Chappell' ; and on January 31, 1637⅞, Mr. John Woodington was paid £12 'for a Cremona violin, to play to the organ, upon the certificate of Mr. Nicholas Lanier.' Here is a quaint entry, dated July 6, 1668, which curiously enough contains the name of a prominent politician of the present day :

'Whereas William Watson, yeoman of ye great bakehouse, is willing to deliver unto the musitians the roome over the same ; these are therefore to require you to deliver it to them accordingly, and unto Sir Winstone Churchill the roome adjoyneing to his lodgings over the great buttery now in the possession of the musitians for the violins with the little cole roome at the foot of the stayres leading to ye said lodgings.'

Unauthorised teachers of music fared badly in the reign of King Charles II. On June 28, 1669, was issued a

Warrant to apprehend George Smyth, Francis Pendleton, Mosse, Cæsar Duffill and Josiah Priest, for teaching, practising and executing music in companies or otherwise, without the approbation or lycence of the Marshall and Corporation of musick, in contempt of His Majesty's authority and the power granted to the Marshal and Corporation.

An entry—dated May 16, 1674—is headed 'Chappellmen for ye theatre,' and reads :

It is his Majesty's pleasure that Mr. Turner and Mr. Hart or any other men or boys belonging to his Majesty's Chappell Royall that sing in ye Tempest at His Royal Highnesse Theatre doe remaine in towne all the weeke (dureing his Majesty's absence from Whitehall) to performe that service, only Saturdayes to repaire to Windsor and to returne to London on Mundayes if there be occasion for them. And that [they] also performe ye like service in ye opera in ye said theatre or any other thing in ye like nature where their helpe may be desired upon notice given them thereof.

Among the payments to Nicholas Staggins, Master of the King's Musick in July, 1675, was one

For the fair writing of a chaccon with several others that was played at Scaramoucha from the fowle original in score, the foure parts together and the prickers' dyes, £6. 5s.

As may be assumed, the Chapel Royal figures largely in 'The King's Musick.' There are many entries relating to the expenses attendant upon commandeering chorister-boys in various parts of the country by virtue of a royal warrant dating from the time of Queen Elizabeth. By this means we can trace two Masters of the Children, Captain Henry Cook and Dr. John Blow, on their press-gang expeditions at eleven different cathedrals, also at Cambridge, Newark, and even Windsor. At Newark (July, 1661) the haul doubtless included John Blow, then the shining light of the song school there. Cook's expenses 'for fetching five boys from Newarke and Lincolnie for his Majesty's service' amounted to £23. 16s. 9*d.* ; 'for 8 days going to Salisbury and bringing a boy from thence'

Dr. Blow was reimbursed to the extent of £6. The education given to the children may be judged from a warrant dated May 4, 1663:

Warrant to pay Henry Cooke, master of the Children of his Majesty's Chappell, the sum of £30 expended by him for teaching the said children the latin tongue, and for learning of them to write; also the sum of £30 for the Children's learning of the violins and the organ.

The illnesses of the Children also find a place in these records, as witness the following, under date November 8, 1676:

Warrant to pay Mr. John Blow, master of the children of the Chappell the sum of £143 for the children learneing on the lute, violin and theorbo, and for strings and other expenses; and for his charges and expenses in his going to Windsor, Oxford, Gloucester, Hereford and Worcester to fetch boyes from these Quires for his Majesty's Chappell Royall in 1676; and for a nurse, chamber rent and firing for keeping of John Cherrington, one of the children of the Chappell, being sick of spotted fever.

A similar payment to John Blow (December 5, 1677) included 'the cure of a broaken legg of one of the children.'

Even allowing for the difference in the value of money as compared with our own day, the copying of music was an expensive business in olden times. Here is a warrant—dated November 9, 1686—relating to the coronation of James II.:

These are to pray and require you to pay unto Dr. Nicholas Staggins, master of his Majesty's musick, the sum of £19. 11s. 6d. for faire writeing of a composition for his Majesty's coronation day from the originall in score the 6 parts, for drawing ye said composition into forty severall parts for trumpetts, hautboyes, violins, tennors, bases, pricker's dyett included, for ruled paper, penns, inke and chamber rent, and disburst in providing severall musitians for ye coronation day who were not his Majesty's servants.

In 1691 it was ordered 'That the King's Chappell shall be all the year through kept both morning and evening with solemn musick like a collegiate church.' The word 'Gregorians,' already mentioned, occurs in 'Musicians' riding charges for attending the King and Queen in their progresses at Windsor, Hampton Court, or elsewhere,' in 1687 Of the forty-one persons—including one organ-blower and one cushion-man — named in that document, eight were 'Gregorians.' The list is headed with 'One organist' (unnamed) and includes a 'Mr. Curkaw.'

The names of distinguished English church musicians constantly occur. For instance, that of Orlando Gibbons, who at the funeral of James I. in 1625, played the 'privy organ,' whatever that instrument may have been, on that mournful occasion. Henry Purcell, father and son, frequently appear. The younger of the twain was admitted 'in the place of keeper, maker, mender, repayrer and tuner of the regalls, organs, virginalls, flutes and recorders and all other kind of wind instruments whatsoever, in ordinary, without fee, to his Majesty, and assistant to John Hingston, and upon the death or avoydance of the latter, to come in ordinary with fee.' As this warrant is dated June 10, 1673, it shows that Purcell received this important, though honorary, appointment in his boyhood and at or before the breaking of his voice, for under date December 17, 1673, is a warrant which reads:

Warrant to provide outfit of clothing for Henry Purcell, late child of his Majesty's Chappell Royall, whose voice is changed, and gon from the Chappell.

Warrant to pay to Henry Purcell, late one of the children of his Majesty's Chappell Royall, whose voyce is changed and is gon from the Chappell, the sum of £30 by the year, to commence Michaelmas, 1673, last past.

As the above appointment does not seem to have been recorded by any of Purcell's biographers, herein lies the value of 'The King's Musick.' Later on we find further references to the great musician which speak for themselves:

Bill for fine holland for Henry Purcell, child of the Chappell, going off (Jan. 8, 167$\frac{3}{4}$).

Bill for handkerchiefs for Pursell a boy gone off from the chapel (Feb. 2, 167$\frac{3}{4}$).

Account for a felt hat for Henry Purcell, a boy leaving the Chappell Royal (Accounts ending Michaelmas, 1674).

Warrant for payment for one and twenty ells, three quarters of holland, for four whole shirts, four half shirts, and for bands and cuffs for Henry Purcell, a child gone off from the Chappell (Feb. 13, 167$\frac{8}{9}$).

Many more extracts could be given did space permit. Mention must, however, be made of the useful appendixes contributed by the editor. These consist of Notes on musicians and other personages mentioned, Notes on references to costume, Notes on court masques, particularly the Whitehall masque of 1674, Notes on some general references in these records. To these succeed an exhaustive index of names, which greatly adds to the value of this informing volume as a book of reference. 'The King's Musick,' which is dedicated to Queen Alexandra, bears evidence of having been most carefully compiled; indeed, nothing but praise can be awarded to a volume that is of distinct value as a contribution to the history of music in England, and it is one that does infinite credit to all concerned in its production.

GREEK MUSIC AND THE FOLK-SONGS OF HELLAS.

The study of Greek music has interested and fascinated many thinkers from Aristoxenus, B.C. 300, to the present time. One of the latest of these is Mr. Raymond Duncan, who, with his wife, believes 'that the music still sung in Hellas, both ecclesiastic and popular, is, with slight exceptions, naturally descended in a direct line from the music of the ancients, both in theory and in practice. Notwithstanding the many vicissitudes and great lapse of time, the Hellenic people have retained their music in an extraordinarily near and pure relation to those natural laws upon which classic music was founded.' Moreover, he maintains that ancient Hellenic music is a living and

powerful factor in the present day. And this not only among some six millions of Greeks, but in a more or less pure form among countless Assyrians, Armenians, Russians, Turks, Roumanians, and indeed all other peoples who have come into contact with the overwhelming influence of Hellenic culture, and that it will surely win its way and modify the music of Europe in the very near future. He also believes that music was the most perfect of all the Hellenic arts, and that it is destined to outlive future generations of mankind.

Mr. Raymond Duncan epitomises his creed in three sentences—Hellenic music is (1) the survival of the greatest Art of the ancients, (2) the oldest

MR. RAYMOND DUNCAN.

written music in the world, (3) the most true and complete of all music. Recently, at Messrs. Novello's Rooms, Wardour Street, Mr. Duncan and his accomplished wife gave an instructive demonstration of the truth that is in them regarding the ancient music of Greece, their desire being to do all in their power to awaken an interest in Hellenic music. For they believe that a knowledge of the theory and practice of that music is absolutely necessary for any further development of either the modern practice or appreciation of music; and that, as classic architecture, sculpture, painting, and poetry are and always will be the natural foundation and starting-point for the practice or understanding of those arts, so Hellenic music is the natural foundation and starting-point for the art of music.

Mr. Duncan has lived for seven years in Greece, in the very heart of the country, taking stock, as it were, of the songs and dances of the people in districts remote from the leaven of modern influences. As part of a programme for the revival of the classic arts and industries, a school and colony have been founded by him and his wife at the foot of Mount Hymetos, near Athens. One aim of this school is to reform and simplify the methods of teaching the old music, and to complete the efforts that have been made during the last hundred years to form a comprehensive theory of that music. 'I believe,' he says, 'that I have not only gone far on the road to this end, but that I have found and can give a rational, natural explanation of many of the musical laws the reason of which has long been lost. Hellenic music is not the result of individual genius, nor is it the composition of musicians; it is a form of expression that has been evolved through ages under natural laws. Moreover, it is not only Nature music, but music of the highest culture, its theory and laws being derived from and common to the systems of Nature, while its practice has an exact physical and spiritual effect upon the performers and hearers. It is music that appeals to all forms of animals that have a fully-developed sensitive system; it is a common language not only between men, but between man and Nature. Why? Because of its absolute and exact compliance with Nature in its laws of melody, harmony, and rhythm.'

Again: 'Hellenic music is the result of the human attempt to express an appreciation of cosmic laws, design, and harmonies, and those human sentiments, aspirations, and states of mind which words are unable to express. As a medium for conveying and receiving impressions, it is far more expressive than language; to my thinking it is the father of language, and holds a much more important place in man's development. I think the time has come when the world must look back and study more deeply than ever the wondrous culture of ancient Hellas.'

To go into the technical details of Mr. Duncan's propaganda would be to encroach on the limits of our space and of his field of study and research. In his lecture on Hellenic Music—which he hopes to repeat in London during the coming season—he gives a concise and practical explanation of 'the development of the diatonic, chromatic, and enharmonic genders; the development of the four master-modes and their plagals; the systems of diaphonie, triphonie, tetraphonie, and diapason; harmonic attraction and the relation of melody, harmony, mode, and rhythm.'

The subject of folk-music has now become an important feature in the musical life of our country, therefore, with the knowledge that Mrs. Duncan, herself a Greek lady, had given special attention to Hellenic folk-song, we asked her to supply us with some first-hand information on this interesting

theme. This she very kindly and readily consented to do in the following words :

'There are various kinds of folk-songs in Greece,' she says. 'There are songs of the mountaineers ; songs of shepherds ; dancing songs ; songs at festivals, weddings, spring, &c. ; songs at funerals ; songs which accompany daily occupations. These songs have a natural division into three classes : rhythmic, melodic, and harmonic. That is to say, classes in which rhythm, melody or harmony predominate and govern the construction of the song.

'The dancing songs, songs which accompany occupations, and funeral songs are rhythmic ; festival and shepherd songs are mostly melodic ; songs of the mountaineers are mainly harmonic. In Hellenic music, harmony is absolute and exact ; it applies not only to the relations of notes, but to their sequence, speed, rhythm, and expression. Although the shepherd and mountaineer songs naturally have a common meeting-point, there is a great difference between the characteristic songs of each class.

'One class of folk-song is dominated entirely by rhythm—rhythm being uppermost and forceful, while melody and harmony are practically non-existent in comparison. This class is used for the telling in verse of a tale or the happening of an incident. The music of these songs may be used with any verses whose rhythm is in harmony with the rhythm of the music. These songs are invariably cast in one tetrachord or in one pentachord, and they are more generally found among the mountaineers and shepherds.

'Many songs of the mountaineers are principally harmonic. That is to say, songs in which, though the rhythm or melody can be greatly modified, yet the harmonic expression and character of the song will remain the same. Among these songs are a certain limited number of set types of harmonic songs, which become very elastic and adapt themselves to the expression and rhythm of the words used, though their harmonic character remains true to their particular type.'

In response to our request for a verbal picture of Greek life in folk-song, Mrs. Duncan says : 'In Hellas are to be found the most musical people of Europe. Music is as important a part of their life as their language. They make use of it almost entirely when wishing to express their emotions ; indeed, they rarely employ language to this end. When enjoying themselves on a holiday the people do not talk about or discuss the beauty of mountain, grove, or field, but they dance and sing and become a part of the natural harmony of Nature which surrounds them. On a working-day, the people sing at their work ; if on holiday, they sing to their dance. They sing at a wedding, they sing at a funeral, in fact, their religious services are all carried out in song. The bride, bridegroom and priest dance hand in hand before the altar in the church, singing. On a holiday there is hardly a hill-top near Athens that has not its circle of young men and maidens, hand in hand, dancing to their united song. In all Hellas there is not a mountain that does not echo to the sound of flute and song both by night and by day, while the rush of the waters of every clear stream is the accompaniment to the song of young girls as they fill their earthen vases with water.

'Though Hellenic music appals the modern musician by its eight distinct modes, its two chromatic and five enharmonic scales with their quarter tones, in Hellas the people, though in many cases not even knowing how to read or write, will sing these modes with absolute correctness ; moreover, they will make fine differences in intervals impossible for the most cultured of modern singers to produce, or in many cases, even to appreciate. A shepherd playing a flute having six holes will produce a wealth of tones and intervals, and overcome all technical difficulties, which the greatest of modern flautists—even with the help of his complicated machinery of keys and life-time of study—cannot in any manner approach.'

MRS. PENELOPE DUNCAN.

In conclusion, it should be stated that Mrs. Duncan has a natural talent for the vocal rendering of the music of her country, and for an exact intoning of the various modes and precise expression of the different rhythms. She has spent many years in gathering the songs of the people and mountaineers, and in studying with the psalmists of the different districts. She believes that she has succeeded in disentangling all local or individual mannerisms from the music, and in separating the true musical tradition from those acquired through such influences. Whatever may be said for or against the theories, as practically demonstrated, of Mr. and Mrs. Duncan on the subject of Greek music, no one can question their enthusiasm in a propaganda which is of great interest in the study of the Art in all its beautiful forms.

Occasional Notes.

The Dean of Westminster (Dr. Armitage Robinson) and the Provost of King's College, Cambridge (Dr. M. R. James)—both experts of the greatest distinction in their several spheres—have been critically examining the manuscripts still extant in the Chapter Library of Westminster Abbey. A great fire in 1694 made a holocaust of the documents then in the Library, mostly collected by John Williams, Dean of Westminster from 1620 to 1641; but Dr. James has examined in detail thirty-four manuscripts now preserved in the Library, and gives the results of his researches in a book, recently published by the Cambridge University Press, entitled 'The Manuscripts of Westminster Abbey.' No. 20 of these (*Tractatus de Sphæra*), which dates from the 15th century, has a musical interest. Sandwiched between a tract on arithmetic in Latin and an astronomical diagram, it contains an unknown Christmas carol in English, which reads as follows:

A babe ys borne I wys
This worlde to ioy and blis
His ioy shall never fade and misse
And Ihesus is hys name.

On cristmasse day at morne
Thys child was i borne
To save us alle that were for/lorne } & Ihesus.

On gudde friday so sone
To dethe he was i done
Be twyx all morne and none } & Ihesus.

On Estyr day so swythe
He rose fro dethe to lyve
To make us all bothe gladde and blythe } & Ihesus.

On the holy Thursday
To heven he toke hys way
Ther to a byde for euer and day } & Ihesus.

The question may seriously be asked, Why have the Brighton Sacred Harmonic Society been ignored in the preparations for the second Brighton Musical Festival to be held next year? They did such excellent work at this year's festival that it seems something more than a slight for the Devonshire Park Choral Society, of Eastbourne, to have been invited to sustain the choral part of the performances. Some explanation seems to be called for in thus importing an outside organization when a capable body of local and efficient chorus-singers is available.

The library of the Royal College of Music is now provided with a Catalogue of the printed music contained in that valuable collection. This volume, of 368 pages, printed in double columns, is entitled:

Catalogue of printed music | in the library of the Royal | College of Music, London, by | Wm. Barclay Squire, M.A., F.S.A.
Printed by order of the Council | sold at the Royal College of Music | and by Novello & Co., Ltd., London | and Breitkopf & Haertel, Leipzig | 1909.

The preface states that the library has been formed by the amalgamation of several libraries, of which the most important was that of the Sacred Harmonic Society, purchased in 1883 for the sum of £3,000. To this nucleus have been added the libraries of the Concerts of Ancient Music, presented by Queen Victoria; Sir George Grove, presented in 1897-8; Mr. S. W. Waley, presented in 1900 by his executors; also the collections of Mr. J. W. Windsor (of Bath) and his family; the collection of Franz Ries, presented in 1900 by Mr. Justin; 129 volumes from the library of Mr. Edward Dannreuther; over 200 duplicates from the British Museum, presented by the Trustees; a collection of full scores published (and presented) by Messrs. Novello & Co.; together with many gifts and bequests from various individuals. As to the plan of the Catalogue, the entries are arranged in alphabetical order, with ample cross-references and notes as to former owners. It is satisfactory to learn that this volume is to be followed by a catalogue of the important collection of manuscripts and that it is already in progress; this section of the Catalogue will be especially valuable. A final volume will include books on the theory of music, on acoustics, the construction of instruments, &c., in addition to the collection of general literature. In the meantime the present instalment may be accorded a warm welcome as a useful book of reference. The fact that it has been compiled by Mr. Barclay Squire, of the British Museum, is a sufficient guarantee of the thoroughness and accuracy of the work. The volume, which is sold at 12*s.* 6*d.* net, can be obtained from Messrs. Novello.

Dr. George Robertson Sinclair—whose portrait, seated at the organ, forms our special supplement illustration—has now completed a full score years of service as organist of Hereford Cathedral. The Festival of the Three Choirs, to be held at Hereford this month, will be the seventh of these time-honoured music-makings that he has conducted, and, let us add, with success. Dr. Sinclair's personality is characteristically portrayed in No. XI. of Sir Edward Elgar's 'Variations on an original theme for Orchestra,' which is headed 'G. R. S.' His pedalistic propensities are reflected thus (bars 2 and 3, &c.):

The organ in Hereford Cathedral is by Father Willis, the cost of the rebuilding of which, amounting to the sum of £2,300, Dr. Sinclair raised by his own enthusiastic exertions.

Care should naturally be taken in selecting anthems for church use in order that they may be suitable to the seasons of the year, ecclesiastical and otherwise. A summer number of a certain parish magazine, however, referred to the singing of an anthem entitled 'O chap your hands.'

'First performance.' One of the most annoying pitfalls to writers on music consists of these two words. Owing to erroneous information supplied in prospectuses of musical festivals, concert programmes and books of reference, the most wary journalist frequently falls unaware into one of the yawning chasms thus dug for him. Mr. Hamish MacCunn's clever overture 'The land of the mountain and the flood' is a case in point. The new edition of 'Grove's Dictionary of Music and Musicians' (art. MacCunn) gives the place and date of the first performance of the work as 'Crystal Palace, November 5, 1887.' While the place is correct, the date is open to correction. And thereby hangs a tale. In the Crystal Palace Saturday Concert programme-book of October 29, 1887, the overture is announced to be played on the following Saturday (November 5)—'First time of performance.' So far this information agrees with the statement in 'Grove.' But the programme of the 'Orchestral Band' performance given at the Crystal Palace at the odd hour of 12.30 p.m., on Monday, October 31, 1887, contains this item :

Allegro Romantique in B minor - - *McCunn*

which is nothing more nor less than a fancy title of the overture in question !

In the programme-book of the Saturday concert following (November 5) the overture is headed 'First time at these concerts.' Therefore, it may be assumed that Manns followed his usual custom of trying over a new work at one of his daily 'Orchestral Band' performances, in order that his permanent players might become familiar with the music previous to the full rehearsal for the Saturday concert. We have drawn the attention of Mr. MacCunn to the above curious title of his overture. In reply thereto he writes as follows : 'I have not the ghost of an idea as to "The land, &c." having been put into a programme as "Allegro Romantique"—a very odd sort of description anyhow !—but I suspect it must have been one of dear old Manns' diabolically ingenious dodges for cloaking the real name of a new piece till he had "tried it on the dog," the "dog" being the characteristically mild assembly usual at the festive hour of 12.30 p.m. These performances were practically just public rehearsals.' The foregoing facts, whatever they may be worth, are not without interest in the production of a fine tone-poem which, we are glad to observe, finds a place in the scheme of this season's Promenade Concerts.

When did the designation 'Programme Music' first appear in print in the English language ? Sir James Murray, in a recently-issued instalment of 'The Oxford English Dictionary,' gives vol. iii. of 'Grove's Dictionary of Music and Musicians, art. Abbé Vogler, 1881.' But this is surely too late a date for the introduction of the words in their compound significance. It certainly appeared in Part II. of the Dictionary (article 'The Battle of Prague'), issued in 1878, three years earlier than the reference above quoted. We have however discovered a previous use of 'Programme Music.' It is to be found in the *Musical World* of March 23, 1867, p. 179, where it forms the heading to a translation from Schumann's *Gesammelte Schriften*. There are probably earlier instances of the use of this now familiar term, but that of 1867 is fourteen years previous to that given in 'The Oxford English Dictionary.' In the same work is given some interesting information in regard to the use of the word 'programme' in English literature.

The usual form of the word was reintroduced from France at the beginning of the 19th century. A writer in the 'New Monthly Magazine' in 1823 says : 'A regular program (that is a nice new word I have just imported from France, to supply the hacknied common-place of a bill of the play).' The old form of the word, 'Program,' was used by Scott, Carlyle, and others. In 'Sartor Resartus' (1858) Carlyle spells it with a capital P. J. L. Motley and Robert Browning ('The Ring and the Book,' 1869) also kept to the old form. On the other hand, Dickens, in 'Nicholas Nickleby' (1838), prints it in italics as a French word. Here is the extract, from the amusing description of the wedding-anniversary party given by Mr. and Mrs. Kenwigs.

Mrs. Kenwigs and Miss Petowker had arranged a small *programme* of the entertainments between them, of which this was the prescribed order, but they had settled to have a little pressing on both sides, because it looked more natural. (Chapter xiv.)

The Royal Manchester College of Music will this month inaugurate a new course of study to meet the needs of those students (1) who intend to become teachers of music, (2) who intend to qualify for the Teachers' Diploma of the College, and (3) who desire to pursue the study of the art of teaching apart from considerations of diploma or vocation. As nearly 90 per cent. of the College students ultimately become teachers of music, this new course has been designed to equip those students for the special business of their lives, and to fit them to exercise their calling with the maximum of benefit to their pupils. We have before us the special prospectus of the department for the training of music teachers, which we understand has been drafted by Dr. Walter Carroll, a vigorous advocate of the claims of the child-pupil, and approved by the Council of the Manchester College. Dr. Carroll will himself take charge of this new branch of instruction.

The prospectus leaves little to be desired on the ground of intelligent analysis and of thoroughness, and is made up equally of theoretical and practical work, of lecture and demonstration, embracing two lessons weekly in the art and practice of teaching. The course of study outlined covers a period of two years, beginning with the general principles of teaching as applied to the mind of the child in a stage of growth and expansion ; it treats of the questions of the development of observation, imitation and attention in the youthful pupil, as well as with the training of the imagination. The appearance of this prospectus is a sign of the times. In a thorough and systematic manner it deals with a problem that is much discussed and often handled tentatively, the practical training of the teacher in the art of music. The experiment at Manchester is one that will be watched with interest.

Mr. William Henry Hadow, Fellow and Tutor of Worcester College, Oxford, has been appointed Principal of Armstrong College of Durham University at Newcastle-on-Tyne, in succession to Sir Isambard Owen, who has accepted the Vice-Chancellorship of Bristol University. Oxford therefore loses one of her most distinguished sons, but Newcastle may be congratulated upon having in its midst a cultured amateur of music and a gifted writer upon the art.

The music-publishing firm of 'Charles Avison, Limited,' has ceased to exist, with the result that its publications will in future be issued by Messrs. Novello. Founded by the members of the Society of British Composers for the publication of their compositions, the now defunct firm justified its existence in issuing works by Sir Alexander Mackenzie, Messrs. Arnold Bax, W. H. Bell, E. York Bowen, Frederick Corder, B. J. Dale, H. Balfour Gardiner, W. Y. Hurlstone, J. B. McEwen, Tobias Matthay, Norman O'Neill, Felix Swinstead, and others. The extensive catalogue of 'Charles Avison, Limited,' bears testimony alike to the good work done by them and the Society of British Composers.

'Charles Avison, Limited,' was, of course, a fanciful name suggested by the Newcastle-on-Tyne musician of the 18th century. To musicians his best known work is 'An essay on musical expression' (1752). In recent years Avison gained fresh notoriety by having been discovered by Robert Browning. In the poet's 'Parleyings with certain people,' one of the seven studies in biographical psychology forming that book is Charles Avison. It was from one of Avison's numerous concertos for full orchestra of strings that the once popular chorus 'Sound the loud timbrel' was adapted by Thomas Moore. In his 'Sacred Melodies' Moore naïvely states: 'I have so altered the character of this Air, which is from the beginning of one of Avison's old-fashioned Concertos, that, without this acknowledgment, it could hardly, I think, be recognised.' Seldom, indeed, are arrangers and adapters of other people's music so honest in admitting their alteration propensities.

The organization of the Naval and Military Musical Union, to which we referred last month, is proceeding apace. A central council has been formed in London with Surgeon-General G. J. Evatt, C.B., as president, and Lieut.-Colonel C. Hope Willis (late Royal Marines) as honorary secretary. The other members of the council are Dr. W. G. McNaught, Mr. Orton Bradley, and Mr. James Walter Smith. The council have approved of certain general lines upon which concerts given under the auspices of the Union should be held. John Farmer's 'Scarlet and Blue' has been adopted as the official chorus song-book, and it is hoped that a part-song book will shortly be published under the auspices of the Union. The Union will be inaugurated at a concert to be given at Chatham Town Hall on October 20. We trust that the concert will be a great success, and that the Union will spread rapidly throughout the Services. The address of the honorary secretary is 13, St. James's Square, S.W.

The prospectus of the Birmingham Musical Festival—October 5-8—has now been issued. Two novelties only will be presented: Professor Bantock's 'Omar Khayyám' (Part III.) and Mr. Rutland Boughton's 'Midnight.' The following are the principal works to be performed under the direction of Dr. Hans Richter:

CHORAL. Elijah (*Mendelssohn*); Judas Maccabæus (*Handel*); Midnight (*Rutland Boughton*); Dream of Gerontius (*Elgar*); The Spirit also helpeth us (*Bach*); Stabat Mater (*Dvorák*); Omar Khayyám, Parts II. and III. (*Bantock*); Mass in C, No. 4 (*Cherubini*); Song of Destiny (*Brahms*); and Faust (Berlioz).

ORCHESTRAL. Symphonies: Jupiter (*Mozart*); Eroica (*Beethoven*); Unfinished (*Schubert*); in A flat (*Elgar*). Overtures: Der Freischütz (*Weber*); Leonora, No. 3 (*Beethoven*); Die Meistersinger (*Wagner*). Suite (*Bach*). Symphonic-poems: Francesca di Rimini (*Tchaikovsky*) and Till Eulenspiegel (*Strauss*). Symphonic Variations (*Parry*).

HEREFORD FESTIVAL NOVELTIES.

DR. WALFORD DAVIES'S 'NOBLE NUMBERS.'

The collective title which Herrick gave to his volume of sacred verse has been used by Dr. H. Walford Davies for the work which will be produced at the Hereford Festival as its principal novelty. The composer's original intention was to write a cycle for choral and solo songs drawn exclusively from the 'Noble Numbers'; but as the plan developed it was found that the sequence of ideas could be materially strengthened by the addition of some other poems of the same period, and several by George Herbert, one by Donne and one by an anonymous writer were included in the scheme. 'Noble Numbers' is different in design from that of any work which has been produced at a Three Choirs Festival within recent years, since it has nothing to do with either the oratorio or choral-symphonic forms. It is simply a cycle of eighteen songs, in which solo voices, chorus and orchestra are used in various combinations.

The essential interest of such a work is purely lyrical; it can have none of the dramatic narrative, involving continuity in the music, which takes so important a place in modern oratorio. Each poem is complete in itself and is set to music which belongs wholly to it; there are practically no leading themes representing specific ideas. A song-cycle is mainly dependent for its continuity of design upon the sequence of its words, which in the great cycles—such as Tieck's 'Magelonelieder,' set by Brahms, or Heine's 'Dichterliebe,' set by Schumann—gradually unfolds a central idea by presenting its various aspects through a progressive series of lyrical contrasts. The religious experiences of the soul, its faith and hope, doubts and fears, and, above all, its devotion, take the same central place in Herrick's 'Noble Numbers' as do the emotions of the lover in such a cycle as the 'Dichterliebe,' or in a volume of secular poems such as Herrick's own 'Hesperides.' But the absence of any continuous design in Herrick's poems, either sacred or secular, entails the necessity for considerable selection and arrangement when they are made the libretto for a musical work lasting a full hour in performance. With the help of the few additions already mentioned, Dr. Davies has succeeded in producing a vigorous and definite scheme, which not only gives the opportunity for the employment of a great variety of musical contrasts, but embodies many of the noblest among the religious lyrics of Herrick and his contemporaries.

A short orchestral movement, called 'Entrata,' precedes the songs; the melody built on the interval of the ascending fifth expresses the yearning aspiration of the first song:

> 'Tis hard to find God, but to comprehend
> Him, as He is, is labour without end.

The couplet is sung by soloists and choir, and followed by an orchestral ground bass on a theme of shifting tonality, which first gives the impression of a vague groping in the dark, and afterwards, as the variations become more closely knit, of a persistent struggle towards a certain goal. A powerful chorus on Herrick's words, 'Weigh me the fire,' and a contralto solo, 'Whither, O, whither art Thou fled, My Lord, my Love?' (Herbert), may be grouped together with the first movement as representing the search after God, the solution of the question comes with the fourth number, a dignified choral setting of the words:

> God 's said to dwell there, wheresoever He
> Puts down some prints of His High Majesty.

After this the point of view changes, and Herrick's well-known 'Grace for a child,' 'To the Saviour, a Child,' and the lovely carol, 'What sweeter music can we bring?' are all set to delicate and simple music; the first two for soprano and contralto solo respectively, the last for soprano solo and small chorus. These, with the anonymous poem called 'A royal guest,' lead up to a more elaborate choral aria on Herrick's words:

> Christ He requires still, wheresoe'er He comes
> To feed or lodge, to have the best of rooms:
> Give Him the choice; grant Him the nobler part
> Of all the house: the best of all 's the heart.

which sums up the thought and completes the music of the first part.

The second part turns from childhood to the fuller experiences of manhood. It opens with a bold song of praise, in which three men's solo voices (one tenor and two basses) lead the male chorus. The rich, spontaneous melody is supported by a strongly-moving instrumental bass, and the whole is broad, vigorous and confident. But the setting for bass solo of Herrick's 'The Bell-man' gives a check to this mood and leads to the penitential 'Litany: to the Holy Spirit,' in which four solo voices and chorus are combined, and the refrain, 'Sweet Spirit, comfort me!' is sung to a phrase of haunting beauty. A tenor solo—from the purely musical point of view one of the most striking movements in the whole work—is called 'The revolt,' and is a setting of Herbert's words beginning:

> I struck the board and cried, No more.
> I will abroad.

It is an impulsive piece of strenuous music which sets the solemn mood of the two previous songs at defiance; but the last stanza:

> At every word
> Methought I heard one calling, *Child*,
> And I replied, *My Lord*.

subdues the violence and leads to a serene ending. The three little songs which follow — Herbert's 'Heaven's Echo,' Dean Donne's 'Christ and the Cross,' and Herrick's 'To Heaven' (Open thy gates)—all maintain the submissive attitude of this ending and lead up to a musical climax in the massive choral setting of Herbert's words:

> Come, my Way, my Truth, my Life:

noble words set to a melody of irresistible force.

An orchestral movement intervenes between this and the *Finale*. Its title is 'The Mastery,' and a couplet by Herrick forms a text and explains its purpose:

> No man is tempted so, but may o'ercome,
> If that he has a will to Masterdom.

The principal theme is a majestic melody; the rising sixth, like the fifth which was so prominent in the 'Entrata,' gives it its special character of exuberant power, and makes a triumphant ending, which leads direct to the last chorus:

> Let all the world in every corner sing,
> *My God and King.*

Herbert's wholehearted song of praise makes a fine conclusion to the whole, and both solo voices and chorus take part in the musical setting; the refrain, returning each time with increasing vigour and more elaborate figuration for the voices, gives a solidity to the movement which for the moment reminds one of Handel, though the episodes which lie between, overflowing with ecstatic joy, make the whole absolutely free and unfettered. After the last repetition of the refrain, a short *Coda*, in which the theme of 'The Mastery' is once uttered with the whole strength of the orchestra, makes a terse and forcible ending to 'Noble Numbers.'

'OLD ENGLISH SUITE,' FOR SMALL ORCHESTRA, BY PROFESSOR GRANVILLE BANTOCK.

Good old English tunes skilfully arranged and instrumentated come as a boon to orchestras, both professional and amateur. It was therefore a happy thought which prompted Professor Granville Bantock to select five ancient and attractive pieces and to cast them in the form of a Suite for small orchestra. With one exception, the opening number, this quintet of tunes is taken from the Fitzwilliam Virginal Book, that remarkable collection of Elizabethan music preserved in the Fitzwilliam Library, Cambridge.

The Suite begins with a Fantasia in A minor by Orlando Gibbons from 'Parthenia, or The Maydenhead of the first musicke that euer was printed for the Virginalls' (1611). Scored for wood-wind, horns (2), and strings, it forms a fugal introductory number. To this succeeds a 'Lachrymæ Pavan' by John Dowland, in Thomas Morley's arrangement, scored for strings only, which are muted throughout this beautiful old-world strain. 'The King's Hunt' (No. 3), by Dr. John Bull, is a movement that is sure to prove attractive in its *vivo* cheerfulness. In addition to the usual wood-wind and string orchestra, four horns (the third and fourth *ad lib.*), trumpets and drums are employed in order to give *élan* to this spirited tune. No greater contrast could be afforded than the orchestration of the next number, Giles Farnaby's 'Quodling's Delight.' Professor Bantock has evidently regarded Quodling—whoever he may have been—as some simple-minded rustic. Why? Because he has scored this delightful 'Delight' for one oboe, two clarinets, and one bassoon! As to the manner in which the Birmingham professor has rusticised the music, it is sufficient to say that the village-green conversations between the four wind instruments are worthy of Schubert. The Suite is capitally rounded off with a very jolly arrangement of William Byrd's 'Sellenger's Round,' the orchestration including two horns and drums, but without trumpets. Here the horns are skittishly employed, vying with the semiquaverousness of the strings in their frolicsome pranks. 'What larks!' they seem to say as, in their *allegretto giocoso* lilt, the piece goes merrily on with irresistible charm from beginning to end.

Finally, Professor Bantock has been very fortunate in the selection of his melodic material for this attractive Suite. Upon so firm a foundation he has built a series of studies in effective and dainty orchestration which, while of great interest and value to the student, will assuredly meet with popular favour. Moreover, he demonstrates the potentialities of the small orchestra by way of effective contrasts and colours laid on with an artist hand. And then, how welcome such genial strains, in their fanciful instrumentation, after the noisy assertiveness of so much manufactured modern music. Need anything more be said?

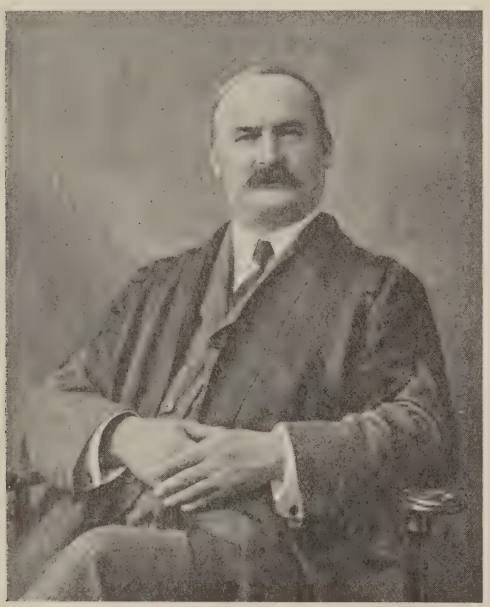
The attention of conductors of choral societies and choirmasters of churches is directed to the new series of classified catalogues and the lists of recently-issued part-songs on pp. 612 and 613 of the present issue.

Church and Organ Music.

A DISTINGUISHED CANADIAN ORGANIST: DR. ALBERT HAM.

It is always pleasant to greet British musicians from across the seas when they come 'home' to enjoy their well-earned holiday. Moreover, it is interesting to hear from their own lips of the progress of music in Greater Britain, especially in that particular sphere wherein their lot is cast. Among our colonial visitors last month was Dr. Albert Ham, organist of St. James's Cathedral, Toronto, whose church work in Canada merits special mention in the *Musical Times*.

Born at Bath, in the year 1858, Dr. Albert Ham has all his life long been closely associated with church music. He began his career as a chorister of St. John's Church, Bathwick, of which he subsequently



(*Photograph by Messrs. Hills and Saunders, Oxford.*)

Yours sincerely,
Albert Ham.

became sub-organist. He studied under Mr. Joseph Hewitt, organist of St. John's, Bath, and Mr. J. K. Pyne, organist of Bath Abbey for upwards of half-a-century and an exceptionally fine extempore player. He also took some lessons from the late Dr. James Higgs and Dr. Varley Roberts. In his eighteenth year Dr. Ham became organist of All Saints', Bath, of which church the late Canon Fleming was then vicar, while the congregation included one Major Roberts, now Field-Marshal Lord Roberts. In 1880 he exchanged his native city for Ilminster, upon being appointed organist of the parish church. There he worked with success for thirteen years, until, in 1893, he became organist of the church of St. John the Evangelist, Taunton, and conductor of the Taunton Madrigal Society and Taunton Choral Society.

A larger and more influential sphere of work opened for him, however, by his appointment in November, 1896, of organist and choirmaster of the cathedral church of St. James, Toronto, an office which he still holds with distinction. Upon taking up his duties, the first thing he did was to cast out the operatic style of solo work and of 'performances' generally, and to substitute music of a dignified character on the lines of the great cathedrals of the Motherland. He also set himself to disprove the tradition that the Canadian climate, or some other obstacle, is against the use of boys' voices in church choirs. In this he has been completely successful. As Sir Frederick Bridge remarked, after hearing Dr. Ham's boys in Toronto last year, 'It is all nonsense to say that there are no good boys' voices in Canada'; and the same eminent authority said that the singing of the St. James's Cathedral choir 'was quite equal to that of any English cathedral.' High praise, indeed, but bestowed by one who speaks with authority.

As to the rendering of the music, Dr. Ham tells us that he devotes much time to the practice of chanting and hymn-singing, subjects which he rightly considers of great importance, as well as to the preparation of anthems. He says: 'The *congregational* side of our services is never lost sight of. Large numbers of our own countrymen are attracted to the cathedral on Sunday evenings. Then it is most inspiring to hear Yorkshire and Devonshire, Lancashire and Middlesex, Somerset and Warwickshire, all joining together in singing some grand old hymn to a tune like St. Anne's or Melcombe, or the voice of congregational praise in such a hymn as "The day Thou gavest, Lord, is ended," which is sung with thrilling effect, especially the lines, with their deep emotional thrill:

> The sun that bids us rest is waking
> Our brethren 'neath the western sky,
> And hour by hour fresh lips are making
> Thy wondrous doings heard on high.'

The choir of St. James's Cathedral consists of thirty-two boys and thirty men. As only two of the latter are paid, the choir is virtually a voluntary one, and, in the words of Dr. Ham, 'their devotion to their work is remarkable, and worthy of all praise.' The organ, built by Karn-Warren, is one of three manuals and stands at the east end of the church. Three years ago a celestial organ was placed at the west end of the building.

In addition to his cathedral duties, Dr. Ham is actively employed in furthering the cause of music in the city of his adoption. He is a professor at the Conservatory of Music, where he specializes in voice production, and he is an examiner for degrees in music at Trinity College, Toronto, and at Toronto University. He is the conductor of the National Chorus, a capable organization which came into existence in 1902 specially for the Toronto musical festival of 1903, conducted by Sir Alexander Mackenzie. In this connection the Principal of the Royal Academy of Music wrote in this journal (*Musical Times*, June, 1903), under Toronto: 'The concluding concert took place with the assistance of a newly-formed choir of three hundred voices, entitled The National Chorus, trained by Dr. Albert Ham, who pleased me exceedingly in a finished performance of the "Cotter's Saturday Night." No less successful was the rendering of Elgar's "Banner of St. George," under the direction of Dr. Ham, who had devoted much time and care to these works, and who must have been gratified by the appreciation bestowed by the large audience which attended this National Night.' Still flourishing, with a membership of 220 voices, the National Chorus annually gives two concerts on successive nights, at

which important choral and orchestral works are performed. At the concert given in January last, Elgar's Symphony received its second performance across the Atlantic, when it was played by the New York Symphony Orchestra (conductor, Mr. Walter Damrosch), whose valuable co-operation the National Chorus has enjoyed.

Dr. Ham obtained the degree of Doctor of Music at Dublin University in 1894, and Toronto University conferred the same distinction, *honoris causâ*, upon him in 1906; he passed the examination for the Fellowship of the Royal College of Organists in July, 1883. His compositions include a March, entitled 'Canada,' for full orchestra, and for military band, composed in honour of the tercentenary of Quebec city; a Marche Militaire, 'Imperium et Unitas,' for military band and dedicated to Lord Strathcona; anthems (including a coronation anthem, 'Hear, O ye kings,' for eight-part chorus and orchestra, and sung by the Sheffield Choir during their Canadian tour); organ pieces; services; hymn-tunes; part-songs; and songs.

The following appreciation of Dr. Ham's church work is from the pen of the Very Rev. Edward A. Welch, Rector of St. James's Cathedral, Toronto, since 1890, who has recently been appointed Dean of Wakefield. The Dean's words form a fitting conclusion to this brief biographical sketch of a warm-hearted, genial, and gifted Canadian musician.

'Dr. Ham has been organist and choirmaster of St. James's Cathedral for about eleven or twelve years, and by his ability and devotion has immensely increased the reputation of the cathedral for its music. He is before all things a trainer of voices. His power in this direction shows itself pre-eminently in the results which he produces with the boys who come under his teaching. He succeeds in making average Ontario boys, whose voices are harsh and whose pronunciation is often atrocious, sing like the boys of an English college chapel or cathedral choir. Part of his success is undoubtedly due to the fact that he never allows his choir to attempt music that is too difficult for them. And then he is most thorough and conscientious in his rehearsals, and will have nothing sung at a service until the choir sing it as well as they are capable of doing. When they have attained as nearly to perfection as they have it in them to attain, then—but not till then—is the anthem, or service, or hymn, considered ready to be sung as part of the worship of the church. Besides being a thorough musician, Dr. Ham is also a thorough churchman, and the result is that all that his choir does is done reverently and in the spirit of worship. At St. James's there have been many services which are of a certain amount of historic interest. Nearly fifty years ago the King, then Prince of Wales, worshipped at the Cathedral during his visit to Canada. His Majesty commemorated the occasion by the gift to the church of a Bible, with an autograph inscription, which is one of its most highly-valued possessions. In Dr. Ham's time there was a great service on the day of the Queen's funeral, and another on the Coronation Day, in 1902. In 1904 the Archbishop of Canterbury preached in the church on the Sunday which he spent in Toronto, and two years later the Bishop of London took part in a Sunday evensong. The last service of special note was the Consecration of the present Bishop of Toronto, on March 25 of this year. On all these occasions the choir, under the direction of Dr. Ham, did their part in a way which reflected the greatest credit upon his painstaking training and his musical taste and ability.'

ST. JAMES'S CATHEDRAL, TORONTO.

'Music is one of the most beautiful and glorious gifts of God . . . I am fully satisfied in my judgment, nor am I ashamed to own it, that, divinity excepted, there is no science that can match music.' — *Martin Luther.*

THE NEW PRESIDENT OF THE ROYAL COLLEGE OF ORGANISTS.

Sir George Martin has been elected President of the Royal College of Organists in succession to Sir Walter Parratt. No better choice could have been made.

EXCELLENT ADVICE TO ORGANISTS.

'My last words to young students of the organ is, not to make too great use of couplers, and to be chary in the use of pedals.' Thus spake Sir Walter Parratt when resigning his Presidency of the Royal College of Organists. These wise words are capable of much wider application. Many middle-aged, not to say old, organists too often abuse the organ in respect of couplers and pedals.

MR. ALFRED HOLLINS.

Success has attended the organ recitals given by Mr. Alfred Hollins in South Africa. At his first recital in Cape Town he was favoured with a very distinguished audience, which included the Governor and Lady Hely-Hutchinson. We understand that, owing to the illness of the agent, the Canadian tour of Mr. Hollins has had to be cancelled, therefore he will be at liberty to accept engagements for recitals at home during the winter season.

The organ compositions of Mr. Hollins have become so popular that the issue of twelve of these attractive pieces in one volume causes no surprise. In the 108 pages forming 'Original compositions for the organ composed by Alfred Hollins' (Novello), are to be found the Concert overture in C minor, the Intermezzo in D flat, and the oft-played Spring Song, in addition to other favourite pieces which frequently find their way into recital programmes.

AN OLD CITY ORGAN MODERNISED.

The organ in the church of All Hallows', Barking, near the Tower, has recently been reconstructed by Messrs. Harrison & Harrison. The nucleus of the present instrument probably dates from that erected in 1675-7 by Thomas and Renatus Harris (Great and Choir organs), with a Swell organ added in the 18th century. Improved by Gerard Smith in 1720, and again in 1813, this organ was enlarged by Bunting in 1872 and 1878. It is satisfactory to learn that the restoration, while in accordance with the best modern ideas of organ construction, includes the retention of a number of old pipes, which have been carefully cleaned, repaired, and re-voiced. The organ remains in its original position in the west gallery, and it is pleasant to record that the old case of Grinling Gibbons, with its gilded front pipes, has been spared destruction.

A special interest is attached to the first-known organ in this church, erected by Anthony Duddyngton early in the 16th century. Forty-seven years ago, among some old papers in the church chest of All Hallows', Barking, was discovered what purports to be an indenture or contract between the churchwardens and Anthony Duddyngton 'for the organs,' A.D. 1519. The document, in its quaint phraseology, reads as follows:

This endenture made in the yere of oure lorde god m^{l} v^{o} xix. and in the moneth of July xxix day. Witnesseth that Antony Duddyngton, Citezen of London, Organ-Maker, hath made a full bargayn, condycionally, with Maister Will^{m}. Petenson, Doctour in Divinite, Vicar of Alhalowe Barkyng, Rob^{t} Whytehed and John Churche, Wardeyns of the same Churche, and Maisters of the P'isshe of Alhalowe Barkyng, next y^{e} Tower of London, to make an instrument, that y^{s} to say a payer of organs for the foresed churche, of dowble *Ce-fa-ut* that y^{s} to say, xxvij. playne keyes, and the pryncipale to conteyn the length of V foote, so folowing w^{t} Bassys called Diapason to the same, conteyning length of x foot or more: And to be dowble pryncipalls thoroweout the seid instrument, so that the pyppes w^{t} inforth [inside] shall be as fyne metall and stuff as the utter [outer] parts, that is to say of pure Tyn, w^{t} as fewe stoppes as may be convenient. And the seid Antony to have ernest vi^{li} xiii iiij^{d}. Also the foresaid Antony askyth v quarters of respytt, that y^{s} to say, from the fest of Seynt Mighell the Archanngelle, next following to the fest of Seynt Mighell the day twelvemonth following. And also undernethe this condicion, that the aforesaid Antony shall convey the belowes in the loft abowf in the seid Quere of Alhalowes, w^{t} a pype to the sond boarde. Also this p'rmysed by the said Antony, that yf the foresaid Maister, Docteur, Vicare, Churche Wardeyns, Maisters of the p'isshe, be not content nor lyke not the seid instrument that, then they shall allow him for convaying of the belows xl^{s}. for his cost of them, and to restore the rest of the Truest [Trust] agayn to the seid Maisters. And yf the seid Antony deceese and depart his naturall lyf w^{t} in the foreseid v quarters, that then hys wyff or hys executours or his assignes shall fully content the foresaid some of iiij^{li} xiij^{s} iij^{d} or to the seid Vicare, and Churche Wardeyns, and Maisiers of the P'isshe w^{t} out any delay. And yf they be content w^{t} the seid instrument, to pay to the seid Antony fyfty poundes sterlinge. In Wittnesse whereof the seid p'ties to these endentures chaungeably have set their sealls. Geven the day and yere abovesaid.

The clause in the above contract, 'as fewe stoppes as may be convenient,' would be regarded as *in*convenient by most present-day organists.

THE RETIREMENT OF MR J. W. ELLIOTT.

The following extract from the *Parish Magazine* (July, 1909) of St. Mark's Church, Hamilton Terrace, will be read with sympathetic interest:

It is with deep regret that we announce the retirement of our gifted and respected organist, Mr. J. W. Elliott, who has held his important post for thirty-six years with signal efficiency and devotion. Mr. Elliott's talents, both as a composer and as an executant, have won for him a high place in his profession, and, little as he has sought fame and popularity, he is known far and wide as the author of some of our most beautiful and best-loved hymn-tunes. As a secular composer he will be remembered by his charming 'Nursery Rhymes,' which have long been the delight of many a home in England and the Colonies, and by 'Hybrias the Cretan,' which for half-a-century has held its place in the front rank of English songs. As a performer on his instrument Mr. Elliott has had few to rival him among church organists in his best days. His brilliancy, accuracy, and finish were astonishing, while in power of improvisation few indeed could approach him. It was a rare musical treat to listen to him as he extemporized, and lavished on some simple theme the inexhaustible wealth of his graceful and ingenious fancy.

Broken in health, and well stricken in years, he has been compelled to resign the work which he loved with his whole soul. We cannot allow him to leave us without assuring him of our heartfelt gratitude for the services he has rendered in our church and parish. Much is due to the organist whose ideal of duty is high, who performs his task with consistent reverence 'As ever in the great Taskmaster's eye,' and under an unfailing sense of responsibility to Him Who, even when human art has done its utmost, 'cannot worthily be praised.'

The most practical form of demonstrating our gratitude would be to assist Mr. Elliott in the sad circumstances that have overtaken him in the loss of his work. Mr. Elliott's means are now very considerably straitened in consequence. Some kind friends have already pledged themselves by donations and annual subscriptions to help him in his old age, and should any other past or present members of the congregation be willing to assist in this way, will they please communicate with the honorary treasurer of the fund, Mr. F. J. Walker, 27, Upper Hamilton Terrace, N.W.?

THE NEW ORGAN FOR SANDRINGHAM CHURCH.

As in the year 1880, Messrs. J. W. Walker & Sons have been entrusted with the building of a new three-manual organ, the gift of his Majesty the King, for the Church of St. Mary Magdalene, in Sandringham Park. For the reception of the new instrument an organ chamber has been specially built on the north side of the nave of the church. (An illustration of the church appeared in our issue of April, 1905.) At their factory, on the evenings of July 26, 28, and 29, the builders gave London organists and others an opportunity of hearing the new organ, when recitals were respectively given by Mr. F. A. Keene, organist of Sandringham Church, Dr. Walter G. Alcock, organist of the Chapel Royal, and Sir Walter Parratt, Master of the King's Musick and organist of St. George's Chapel, Windsor. We append the programme of Sir Walter's recital and the specification of the organ.

PROGRAMME.

Passacaglia in D minor	*Buxtehude*
Berceuse	*Arensky*
Overture 'Palestine'	*Crotch*
Prelude, 'La Damoiselle Elue' ...	*Claude Debussy*
Introduction and Fugue in C minor ...	*Mozart*
Choralvorspiel	*Ethel Smyth*
Impromptu in A major	*A. M. Goodhart*
Prelude and Fugue in G major	*Bach*

SPECIFICATION OF THE ORGAN.

GREAT ORGAN (6 stops).

		Feet.	Pipes.
1.	Open diapason	8	61
2.	Dulciana	8	61
3.	Wald flute	8	61
4.	Principal	4	61
5.	Harmonic flute	4	61
6.	Dulciana fifteenth	2	61

SWELL ORGAN (9 stops).

1.	Lieblich bourdon	16	61
2.	Open diapason	8	61
3.	Stopped diapason	8	61
4.	Echo gamba	8	61
5.	Voix celeste (Tenor C)	8	49
6.	Principal	4	61
7.	Dulciana mixture (2 ranks)	—	122
8.	Horn	8	61
9.	Oboe	8	61
	Tremulant.		

CHOIR and SOLO ORGAN (5 stops).
Enclosed in a separate swell box.

1.	Dulciana	8	61
2.	Lieblich Gedact	8	61
3.	Lieblich Flöte	4	61
4.	Clarinet	8	61
5.	Tromba	8	61
	Tremulant.		

PEDAL ORGAN (5 stops).

		Feet.	
1.	Sub-bourdon (lowest octave acoustic) ..	32	32 notes
2.	Open diapason	16	32 pipes
3.	Dulciana	16	32 ,,
4.	Echo bourdon (from Swell)	16	32 notes
5.	Flute (from Swell)	8	32 ,,

Manual compass: CC to C=61 notes.
Pedal compass: CC to G = 32 notes.

COUPLERS.

1. Choir to Pedal (mechanical).
2. Great to Pedal ,,
3. Swell to Pedal ,,
4. Swell to Great.
5. Swell to Choir.
6. Choir to Great.
7. Swell octave.
8. Swell sub-octave.
9. Swell unison off.
10. Swell octave to Great.
11. Swell sub-octave to Great.

Three composition pedals to Great organ stops.
Four ,, ,, Swell ,, ,,
One poppet pedal controlling Great to Pedal coupler.
,, ,, ,, ,, Choir to Great ,,
,, ,, ,, ,, Swell to Great ,,
Balanced crescendo pedals to Swell and Choir organs.

CONSOLE ARRANGEMENTS.

Drawstop knobs of solid ivory. The drawstop jambs are placed at an angle of 45°. Pedal-board radiating and concave. Key-fittings of oak, fumed and wax polished.

Tubular pneumatic action to manuals, pedals, and drawstops.

The organ has a frontage of spotted metal pipes, in a case of carved oak, made to the designs of Mr. Arthur Blomfield, M.A., F.R.I.B.A., architect to the King at Sandringham.

The wind is generated by a patent silent 'Discus' blower, supplied by Messrs. Watkins & Watson, and driven by an electric motor.

THE LAY-CLERKS OF GLOUCESTER CATHEDRAL.

Since the year 1864 the lay-clerks of Gloucester Cathedral have been in the position of assistant choirmen, and therefore not on the Foundation. Without going into the financial reasons which has caused the suspension of the statutes of Henry VIII. in this particular during the past forty-five years, it may suffice to say that the choirmen recently asked the Dean and Chapter if they could see their way to reinstate them in their old privileges as members of the Foundation. One of their chief arguments for the change was that under existing conditions they were ineligible for membership of the Choir Benevolent Fund, that valuable institution for singing men in cathedrals. After giving the matter due consideration the Dean and Chapter decided to comply with the request, with the result that Gloucester falls into line with the majority of English cathedrals.

On August 9 the six assistant choirmen were received into fellowship by Bishop Mitchinson, the sub-dean, the simple ceremony taking place after Evensong. Standing in front of their stalls, each singer, in the order of seniority, made the oath of obedience to the Dean and Chapter, and the affirmative of the acceptance of the Canons of the church. Bishop Mitchinson then gave to each lay-clerk the right hand of fellowship and admitted them in terms similar to those used in installing an honorary canon. The six lay-clerks of Gloucester thus placed on the ancient Foundation of the cathedral, with the dates of their appointments, are Messrs. F. Evans (1876), H. Finch (November, 1907), W. H. Bubb (December, 1907), H. Groves (January, 1908), C. A. V. Jones (May, 1908), and H. Sanderson, (April, 1909).

A CHORISTERS' FESTIVAL SERVICE.

A novel and interesting service is announced to be held in Holy Trinity Church, Marylebone, opposite Portland Road Station, on Thursday, September 30, at 7 p.m. On that occasion Evensong will be sung by a boy choir of 100 picked voices, under the direction of Mr. James Bates, Principal of the London College for Choristers, and Mr. Charles Long, with Dr. Hugh Blair, organist of the church, at the organ.

The service-music will include the Versicles and Responses (four parts), arranged by Dr. Brewer; special psalms to chants (three parts) by Mr. Myles B. Foster and Mr. H. A. Fricker; Stainer's Sevenfold Amen (three parts); and *Magnificat* and *Nunc dimittis* in C (three parts), specially composed for the occasion by Dr. Hugh Blair. The Anthems are as follows: 'Praise the Lord' (three parts), also specially composed by Mr. John E. West; Spohr's 'As pants the hart,' arranged by the late Dr. F. J. Sawyer; 'O praise the Lord' (Mendelssohn); 'Blessed are they that dwell in Thy house' (Brahms); 'Praise to the Holiest' (Elgar); 'He in tears that soweth' (Hiller); and last, but not least, Handel's 'Let the bright Seraphim,' sung by 100 boys in unison, with trumpet obbligato by Mr. Frank James.

That such an interesting selection of chorister music, rendered under such unique conditions, will attract a large congregation, including many organists and choirmasters, is a foregone conclusion.

THE DOYEN OF LADY ORGANISTS.

A pleasant little ceremony took place on July 28, when Miss Ellen Day, the doyen of lady organists, was presented by the vicar, churchwardens, choir, and members of the congregation of Christ Church, Victoria Street, Westminster, with a silver bowl, a pair of silver candlesticks, and an illuminated address as a token of affection and esteem on the completion of her twenty-seven years of faithful service as organist of the church. A biographical sketch and portrait of Miss Day appeared in our issue of March last.

Mr. William C. Carl, director of the Guilmant Organ School, New York City, and organist and choirmaster of the First Presbyterian Church there, has been decorated by the French Government as *Officier d'Académie*, for promoting French music and methods in America.

'Free Church Musicians' is the title of a publication that should prove acceptable to organists and choirmasters of Nonconformist churches. Compiled and arranged by Mr. Charles Howes, the volume consists of 'an album and directory of present-day leaders of Nonconformist psalmody, with short biographical notices.' A large number of portraits of 'chief musicians,' and facsimiles of tunes in the handwriting of their composers, add to the attractiveness of the volume. The concluding section of the work consists of a 'Directory' of Free Church musicians, which, together with the information which precedes it, will be found very useful as a book of reference. The index of names adds to the completeness of a volume that appears to have been carefully compiled, and that is the precursor of a still more complete 'Handbook of Free Church Musicians,' which Mr. Howes announces will be published on January 1, 1910. The volume under notice has been well got up, and would form a suitable gift-book to those interested in its subject-matter. It is published by Messrs. Novello at the price of 5*s*. net.

ORGAN RECITALS.

Mr. W. E. Belcher, Llanrhaiadr Church—Choral Song and Fugue, *S. S. Wesley*.
Mr. Montague F. Phillips, Royal Albert Hall—Prelude and fugue on the name of Bach, *Liszt*.
Mr. H. J. Rushfirth (City organist), Albert Hall, Launceston, Jamaica—Toccata and fugue in D minor, *Bach*.
Mr. Henry Riding, Chigwell Church—Allegro con spirito, *Dupuis*.
Mr. Reginald D'Arcy-Irvine, St. Sepulchre's, E.C.—Lied, *Wolstenholme*.
Mr. R. W. Handley, Ancient Chapel of Toxteth, Liverpool—Spring song, *Hollins*.
Mr. Fred Gostelow, Parish Church, Great Yarmouth—Romance and finale from Suite in F minor, *W. R. Driffil*.
Mr. Sydney T. Cox, Rothwell Wesleyan Church—Toccata in C minor, *W. Faulkes*.
Mr. F. W. Benson, St. Andrew's Church, Paignton—Concert overture, *E. d'Evry*.
Mr. H. Whalley, Peebles Parish Church—Air and variations in D flat, *Noble*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Frank A. Curtis, Blandford Parish Church.
Mr. Frederick Kitchener, St. Mary's Church, Cairo, Egypt.
Mr. Dunstan C. L. Roe, Training Ship 'Mercury' (Naval School), Hamble, near Southampton.

DR. CHARLES HARRISS ON HIS VISIT TO CAPE TOWN.

A calm sea and a prosperous voyage favoured us both on our outward and homeward way. Indeed, the Bay of Biscay simply laughed Dibdin to scorn, the sea being like a millpond. Good music by the ship's orchestra, dancing, games, fancy-dress masquerades, cheerful and congenial company, magnificent sunsets, glorious sunrises, all contributed their quota to most pleasant and highly-interesting ocean passages.

At Cape Town, whither I went as the guest of the Municipality, I found the choral elements surprisingly good. First-rate singers with excellent voices gave me a spirited performance of 'Pan' and, under Dr. Barrow-Dowling's able direction, a most commendable performance of Pierné's 'Crusade.' For this work the festival chorus was augmented by a choir of six hundred children's voices. It was refreshing to see these young people so alert and ready.

Worthy of mention is the fact that in most South African cities, especially Cape Town and Durban, the municipal authorities take an active part in financially supporting music. The civic buildings possess large concert halls in which weekly organ recitals are given before interested audiences. Dr. Barrow-Dowling and Mr. Denham Walker are joint city-organists at Cape Town: the former conducts the Municipal Festival Chorus, the latter the Cape Town Philharmonic Society. I found in Dr. Barrow-Dowling a musician of high ideals, and a warm supporter of musical reciprocity within the Empire. He has promised to conduct a concert to be given on Empire Day next year in Cape Town, when the entire programme will consist of that given by me in the Royal Albert Hall last May. The Acting Premier and the Ministers of Cape Colony, whom I had the pleasure of meeting, assured me of their hearty support in the event of my taking a British choir to South Africa in 1911, when I purpose making, with Dr. Henry Coward and a special choir of 200 voices, the all-red route round the Empire—to include Canada, New Zealand, Australia, and South Africa.

The spirit of reciprocity will be shown in our joining forces wherever possible with the choruses to be found in the Over-Seas Dominions. I hope, before returning to London in January, to make a visit to New Zealand and Australia for the purpose of meeting, and gaining the valuable co-operation of, the leading members of the musical profession there, and thereby encircle the British Empire with a festival of music which has for its standard 'Our Over-Seas Dominions for each other and the Empire for us all.' I should not fail to add that the series of festivals in South Africa owe their initiative to my friend Mr. Albert Archdeacon, a most enthusiastic worker in the cause of Imperial music-making.

Charles A. E. Harriss.

HANDEL'S ODE ON ST. CECILIA'S DAY.*

The earliest known musical celebration of St. Cecilia's Day (November 22) was held at Evereux, in France, in the year 1571. More than a century elapsed, however, before St. Cecilia was similarly honoured in England. For the 'Feast,' as it was called, in 1683—the first held in this country—three odes were written, two in English and one in Latin. All three were set to music by Henry Purcell, but only one appears to have been publicly performed.

John Dryden (1631-1700) wrote two odes in honour of the patroness of music and musicians—'A Song for St. Cecilia's Day,' in 1687, and, in 1697, 'Alexander's Feast, or the Power of Music.' Both these odes were subsequently set to music by Handel. The text of the first of these, forming that of the present publication, originally appeared printed on a broadside headed:

A Song for St. Cecilia's Day, 1687. | Written | By John Dryden, Esq.; and Compos'd by Mr. John Baptist Draghi.

The imprint reads: 'Printed by T. Dring, in Fleetstreet, 1687.' Draghi's setting has not been published, but copies of the work are preserved in the library of the Royal College of Music, and there is an imperfect copy at the British Museum.

Handel was fifty-four years old when he set the first of Dryden's St. Cecilian odes to music. The autograph score, preserved in the Royal Music Library, Buckingham Palace, bears the following dates:

Ouverture ~~to the for a~~ Song ~~for at~~ St. Cecilia's Day. ~~ode~~ by Mr. Dryden 1687. Begun Sept. 15. 1739. | ♄ Fine. G. F. Handel. | Septembr 24. 1739. | ☽

This was the first work in which Handel used the old astrological signs in dating his autograph scores,

* Historical notes prefixed to a new edition of the work. (Novello.)

a custom which he afterwards continued to the end of his life. The manuscript shows some slight though interesting changes. Seven bars of soft music are omitted from the first movement of the overture; and the time-signature of 'The trumpet's loud clangour' was originally $\frac{3}{8}$. The March is headed 'La Marche.' At the beginning of the solos Handel has written the names of the principal singers who took part in the first performance—Signora Francesina and Mr. Beard.

The production of the work was advertised in the *London Daily Post and General Advertiser* of November 22, 1739 (St. Cecilia's Day), as follows:

LINCOLNS INN FIELDS.

At the Theatre-Royal in Lincolns Inn Fields, this Day, November 22, (being St. Cecilia's Day) will be perform'd

An ODE of MR. DRYDEN'S,

With two new CONCERTO'S for several Instruments.

Which will be preceded by

ALEXANDER'S FEAST.

And a CONCERTO on the ORGAN.

Boxes Half a Guinea. Pit 5s. First Gallery 3s. Upper Gallery 2s.

*** Particular Care has been taken to have the House well-air'd; and the Passage from the Fields to the House will be cover'd for better Conveniency.

Box Tickets will be sold this Day at the Stage-Door.

Pit and Gallery Doors will be open'd at Four, the Boxes at Five.

To begin at Six o'Clock.

It will be observed that Handel's name, as composer of the music, does not appear in the above announcement; indeed, in the earliest advertisement, Dryden's name is also suppressed, 'A new ode'—not 'new' as regards the words—being the only information given as to the identity of the work. In the advertisement of November 17, the word 'warm' appears instead of 'well-air'd' in respect of the condition of the 'House.'

The Ode was performed six times during the winter of 1739-40, in spite of the fact that this was the 'hard winter.' The frost lasted nine weeks, when coaches plied upon the Thames, and festivities and diversions of all kinds were enjoyed on the ice-bound river. No wonder, therefore, that Handel caused the following information to be added to the advertisement (February 13, 1740) of his performances at Lincoln's Inn Theatre:

Particular Care has been taken to have the House survey'd and secur'd against the Cold, by having Curtains plac'd before every Door, and constant Fires will be kept in the House 'till the Time of Performance.

Although this is the first St. Cecilian ode written by Dryden, it is the second by that poet which Handel set to music. It was preceded by 'Alexander's Feast,' composed in 1736. Mozart wrote, in June, 1790, additional accompaniments to the 'Ode on St. Cecilia's Day,' as he did to the 'Messiah,' 'Acis and Galatea,' and 'Alexander's Feast.' Except the 'Messiah'—of which the location is unknown—the autographs of Mozart's orchestration of the above works by Handel are preserved in the Royal Library, Berlin.

F. G. E.

Reviews.

The evolution of modern orchestration. By Louis Adolphe Coerne, Ph.D.

[New York: The Macmillan Company.]

The long-felt want of a history of orchestration in the English language, as distinct from a technical treatise on the subject, has been supplied by an American musician in the volume under notice. After some brief introductory matter on 'the cradle of instrumental music,' 'the dawn of independent instrumentation,' and 'the evolution of musical instruments,' Dr. Coerne proceeds to set forth the evolution of orchestration from Monteverde—'justly styled the founder of the modern orchestra'—to composers of the present day. As the preface to his book is dated 'April 30, 1905,' his survey is not quite up to date, so rapidly do developments in orchestration follow one another. But this does not detract from the value of a volume which bears evidence of having been carefully thought out and lucidly written.

Dr. Coerne divides his subject into three main divisions: (1) Preliminaries (composers prior to Bach and Handel); (2) The Classic Era; and (3) Romanticism. Each of these sections is provided with a summary, and there is an index of names. Eighty-five pages, nearly a third of the whole, consist of an appendix of musical illustrations, in score, from the works of Monteverde, Alessandro Scarlatti, Haydn, Mozart, Beethoven, Weber, Berlioz, Mendelssohn, Wagner, Saint-Saëns, Tchaikovsky, Dvorák and Richard Strauss. The absence from these illustrations of an American or English composer as a contributor to the evolution of the modern orchestra is rather remarkable, the more especially as the author says: 'the American composer is to-day ready to enter the lists against the entire world.'

It is interesting to learn what Dr. Coerne has to say about English orchestrators—this being a word he uses—in the four pages devoted to our countrymen. His 'sturdy list,' as he calls it, consists of Balfe, Macfarren, Bennett, Barnby, Sullivan, Bridge, Mackenzie, Parry, Cowen, and Stanford. Elgar is referred to later, partly in two foot-notes, and Coleridge-Taylor shares the same fate as Debussy in being consigned to foot-note type. Why Balfe is mentioned is not very obvious, as we are told that 'neither the substance-matter nor the instrumentation of his works merits the distinction of having furthered the cause of indigenous English music.' And then are the works of Macfarren 'among the most important contributions to the literature of English music'? The coupling of Barnby's name with two concert performances of 'Parsifal' has nothing whatever to do with his share, whatever that may have been, in the evolution of orchestration. Sullivan is dismissed in a paragraph of twenty-two lines. We learn that 'John Bridge

(1844) displays sound scholarship in a respectable list of sacred music, cantatas and orchestral works,' and that in Stanford our author 'discovers the accomplished scholar rather than the artistic dreamer.'

From the above quotations, and the absence of any illustrations from their works, it will be inferred that Dr. Coerne has scarcely given adequate attention to English-speaking composers. If, however, there are shortcomings in this respect, his book is one in which students will find much to interest them, more especially the 103 illustrations which form the appendix to the volume. The statement (on p. 76) that in 1829 Mendelssohn conducted his C minor Symphony in London at the pianoforte, needs correction, as he used a baton on that occasion.

Andantino. By Edwin H. Lemare. Arranged by Gustav von Holst as a quintet for pianoforte and stringed instruments.

Auf Wiedersehen. By A. Herbert Brewer. Arranged by the composer as a quintet for pianoforte and stringed instruments.

[Novello & Co., Ltd.]

Mr. Gustav von Holst, who is responsible for the new arrangement of Mr. Lemare's popular 'Andantino,' has wisely transposed the key from D flat to D. In the violin *primo* part appears a passage to which is attached a footnote: 'Only to be played in the absence of the viola'; but the effect of the setting will be somewhat lessened if the piece has to be reduced to a quartet. 'Tis true, alas! though 'pity 'tis 'tis true,' that the viola is not taken to as kindly as its usefulness deserves. And yet, with what open arms is a good violist received in all stringed-instrument circles!

Dr. Brewer's charming *morceau*, 'Auf Wiedersehen,' originally composed for violin and pianoforte, has been artistically arranged by the composer as a quintet for pianoforte and strings. In its new form this attractive composition is sure of being much appreciated.

Grieg and his music. By Henry T. Finck.

[John Lane.]

The lamented death of Edvard Grieg has naturally caused Mr. Finck to amplify his monograph of the composer (reviewed in the *Musical Times* of February, 1906), and in so doing to furnish a more complete biography of the popular Norwegian composer. So much fresh material is contained in the present volume, however, as to make it practically a new book. Grieg's letters to the author are now printed for the first time, and other epistolary sources have been drawn upon whereby the 'life' has been autobiographically enriched. Mr. Finck, who writes in the spirit of a hero-worshipper, pleasantly tells the simple life-story of an interesting man and a gifted creative musician. His personal knowledge of the composer enables him to give many peeps into the charming homelife of Grieg and his devoted wife amid their Norwegian surroundings. All this and much more—the well-written critical part of the book, for instance—will prove of great interest to the large circle of Grieg's admirers in this country. A number of illustrations add to the attractiveness of this ably compiled biography, the value of which is increased by an exhaustive bibliography, a catalogue of Grieg's compositions, and an adequate index.

Nocturne, from the music to 'Romeo and Juliet,' for violin and pianoforte. By Edward German.

Gavotte in G, from Suite in four movements for violin and pianoforte. By A. von Ahn Carse.

[Novello & Co., Ltd.]

Mr. Edward German's own arrangement of the Nocturne from his music to 'Romeo and Juliet' has been so skilfully accomplished that all appearance of an adaptation is lost, and the work successfully makes its appeal as a particularly effective violin solo, not unlike the sun-glow of a rare sunset. There can be little doubt that the Nocturne will be eagerly sought after by violinists.

Mr. A. von Ahn Carse's dainty Gavotte in G, from his Suite in four movements, has become popular enough to merit separate publication, and many will be glad to make its acquaintance in this form.

Puccini's Madama Butterfly. Puccini's La Bohème. Nights at the opera, Nos. xiii. and xiv. By E. Markham Lee.

[Alexander Moring, Ltd.]

The popularity of Puccini's two operas, 'Madama Butterfly' and 'La Bohème,' is sufficient justification for the issue of this pair of convenient handbooks. Not only are the stories of the operas related and illustrated with music examples, but dates are given of their productions abroad and first performances in this country; moreover, in the former of these handy little books we are told of the 'art of Puccini,' and in the latter we learn something about the composer biographically. Dr. Markham Lee appears to have discharged his task with praiseworthy skill, and the usefulness of the subject-matter is beyond dispute. Except for the music examples—which would look all the better were they printed from type—the get-up of the books leaves little to be desired.

The black monk. The men of Harlech. By Rutland Boughton.

The angelic hunter. Death, the reaper. The lover's wraith. Morning song. The merry time of maying. By Brahms.

[Novello & Co., Ltd.]

In his choral treatment, usually in variation form, of British folk-songs, Mr. Rutland Boughton has opened out a new field for composers, and his mastery of choral writing well qualifies him to take the lead. The present examples of his efforts in this direction are arrangements of the Welsh songs 'The black monk' and 'The men of Harlech,' in which his originality and contrapuntal skill are well displayed.

Brahms evidently thought highly of the native music of his country, judging from the number of folk-tunes he considered worthy of four-part choral arrangement. As contrasted with Mr. Boughton, Brahms retained the simplicity of the original form of these melodies in clothing them with equally simple but perfectly appropriate and artistic harmonies. The technical difficulty of these five examples of Brahms's method is inconsiderable. 'The lover's wraith' shows in an interesting manner the use of the sharp sixth in a minor key.

Eco dei miei verd' anni. Album di nove canzoni per varie voci. Composed by L. Zavertal.

[Boosey & Co.]

To those whose musical tastes run in a certain groove this album of songs will afford keen pleasure, for the music embodies many of the characteristics—both in melody and in accompaniment—that form the essence of the Italian folk-song style. The composer is evidently well versed in the potentialities of this school, and makes good use of his gift for presenting old matter in a new form. At the same time, there are passages that show original invention of some merit, and there is much that will charm those whose ears are not deaf to melody. To the singer these compositions afford plentiful opportunity for effects.

BOOKS RECEIVED.

Catalogue of printed music in the Library of the Royal College of Music, London. By Wm. Barclay Squire, M.A., F.S.A. Pp. 368; 12*s.* 6*d.* net. (Novello.) See review, p. 580.

Free Church Musicians. Album and directory of present-day leaders of Nonconformist psalmody, with short biographical notes. Compiled and arranged by Chas. Howes. Pp. 150; 5*s.* net. (Novello.) See review, p. 588.

Puccini's Madama Butterfly. Puccini's La Bohème. Nos. xiii. and xiv. Nights at the opera series. By E. Markham Lee. Pp. 64 and pp. 65; 1*s.* net each. (Alexander Moring, Ltd.) See review above.

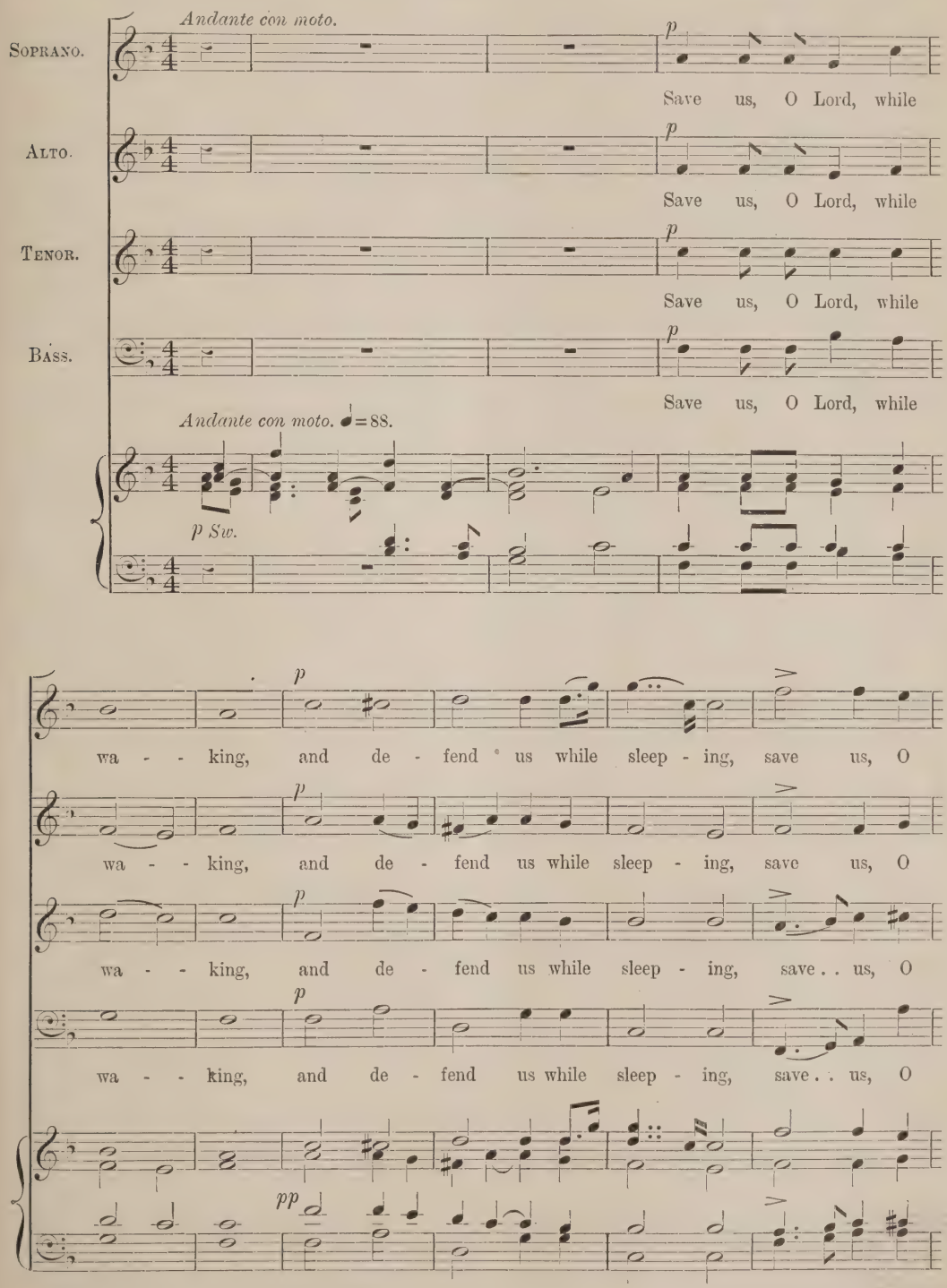
Messrs. Breitkopf and Haertel send us upwards of forty specimens of their new post-cards of the monuments and memorials of celebrated musicians. Although the views are small, the prints are very clear; the least satisfactory photograph is of the only English monument in the series, that of Handel in Westminster Abbey, which is hardly worthy of the great composer or the sacred fane in which his remains are interred.

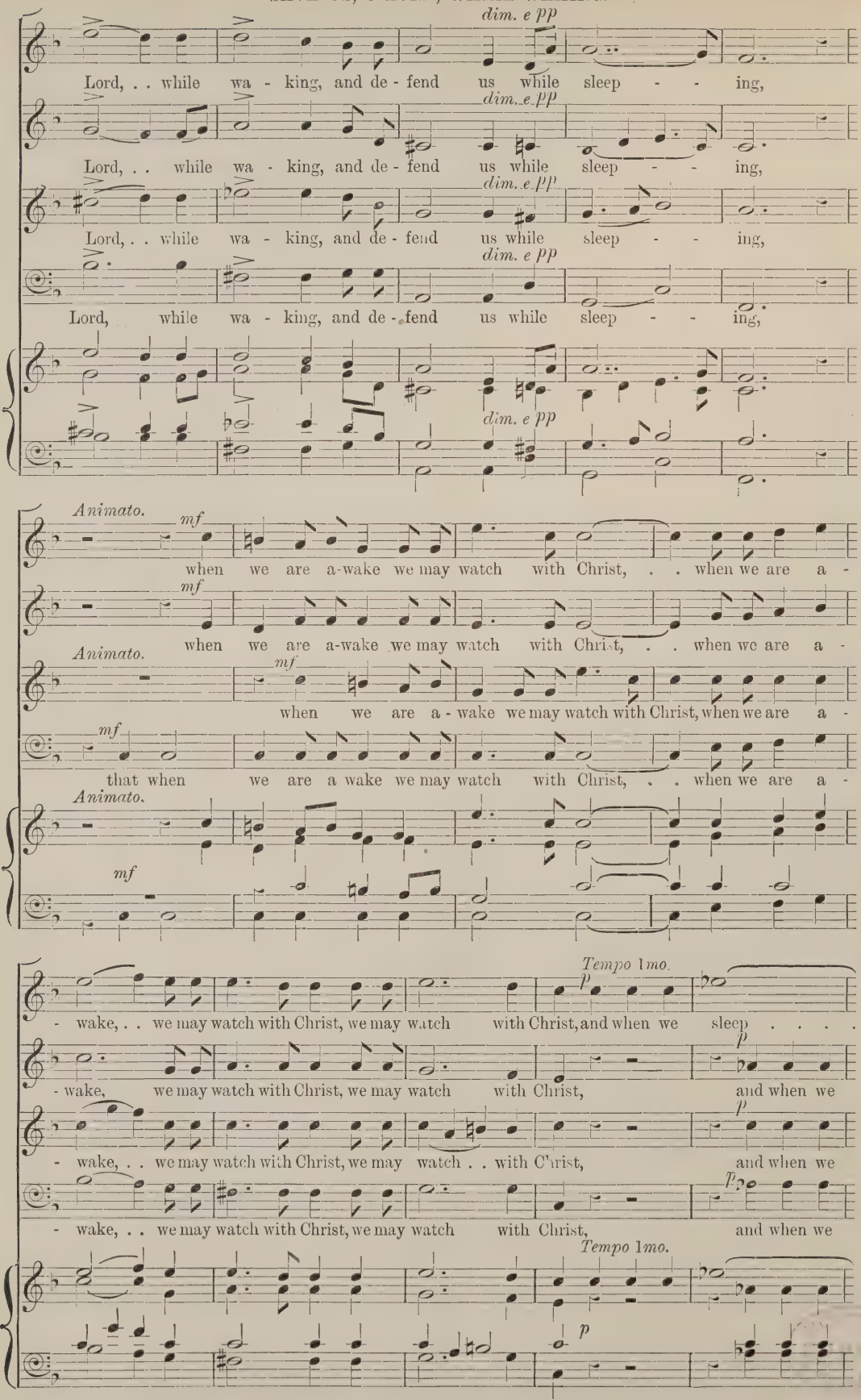
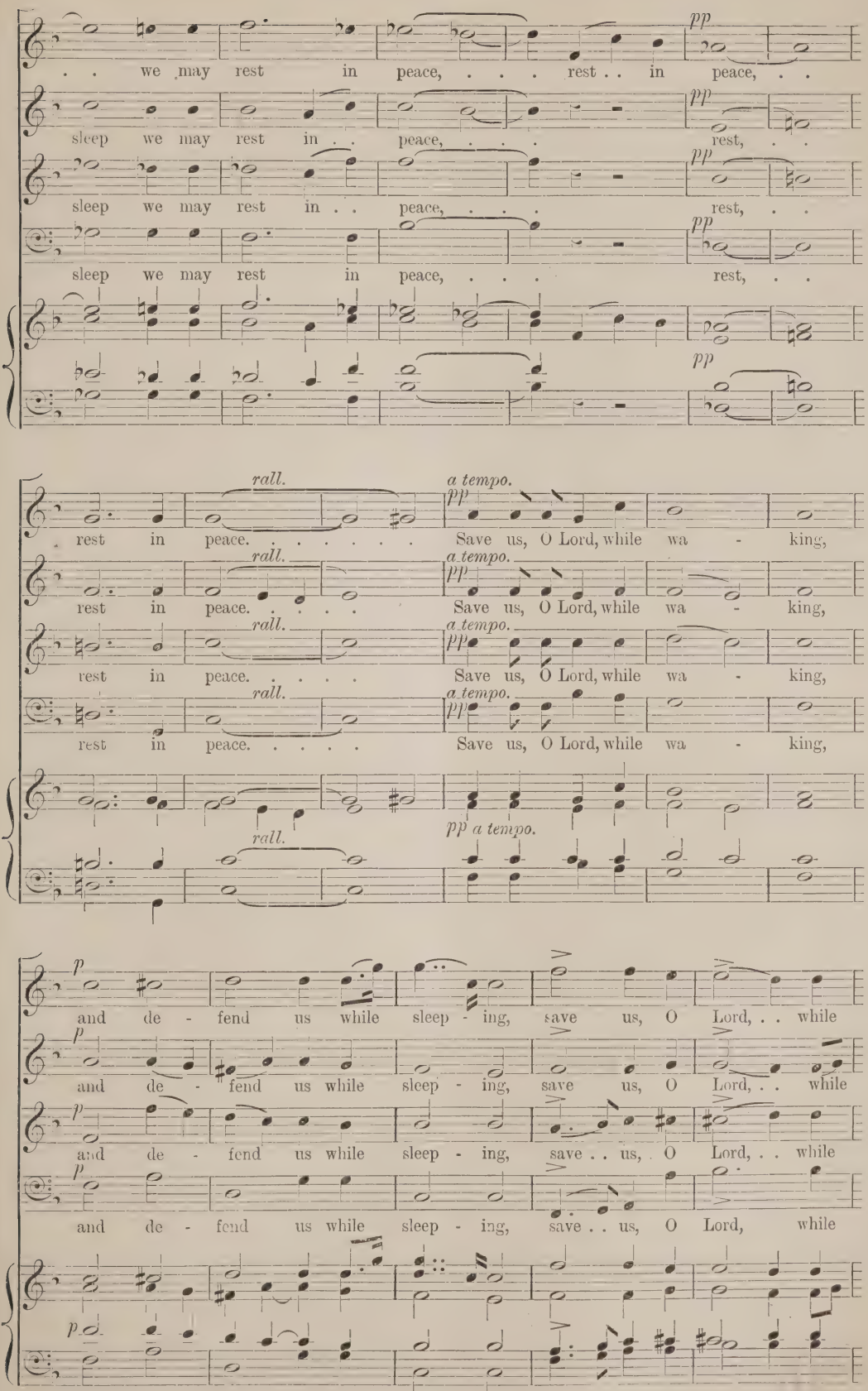
Save us, O Lord, while waking.

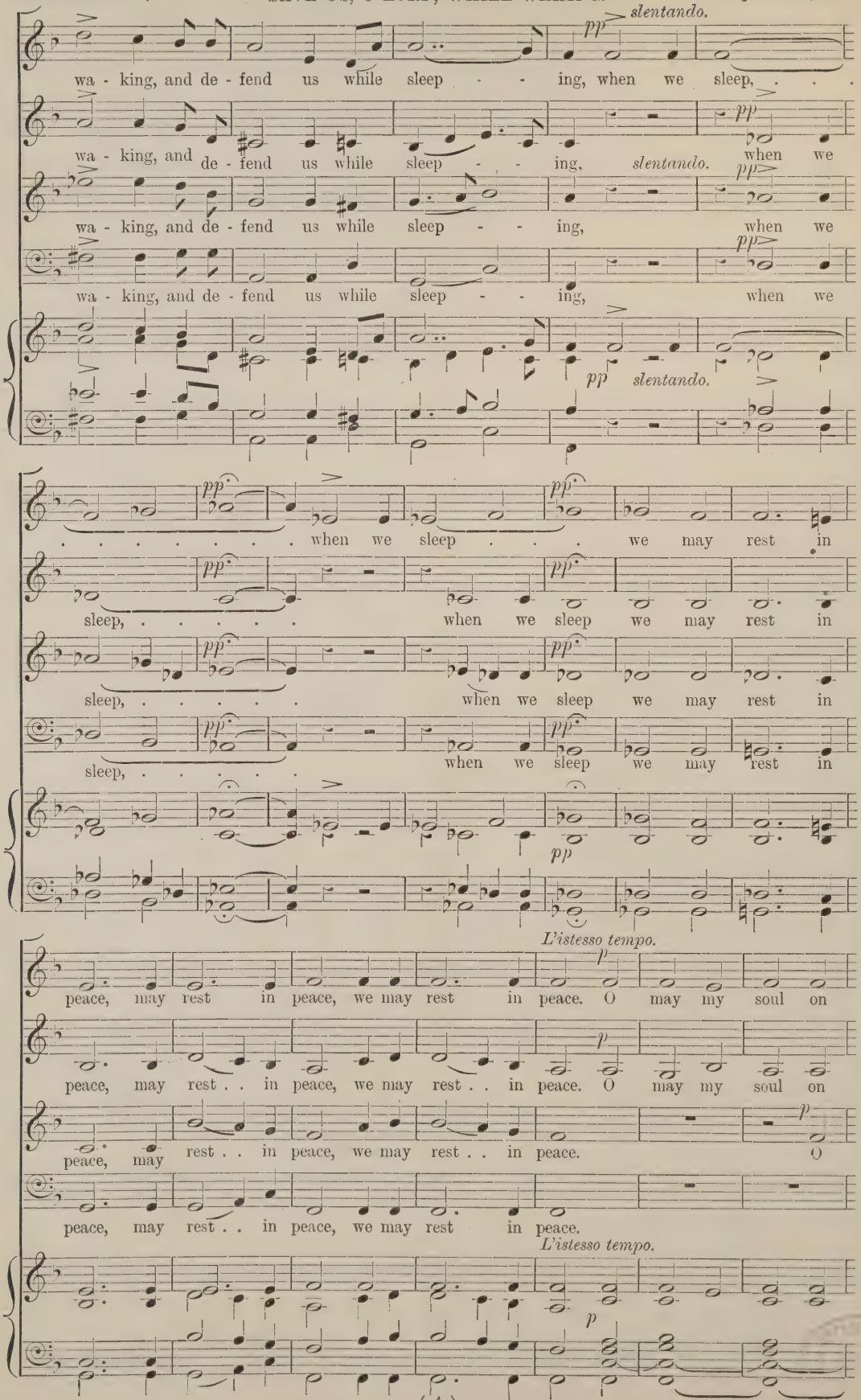
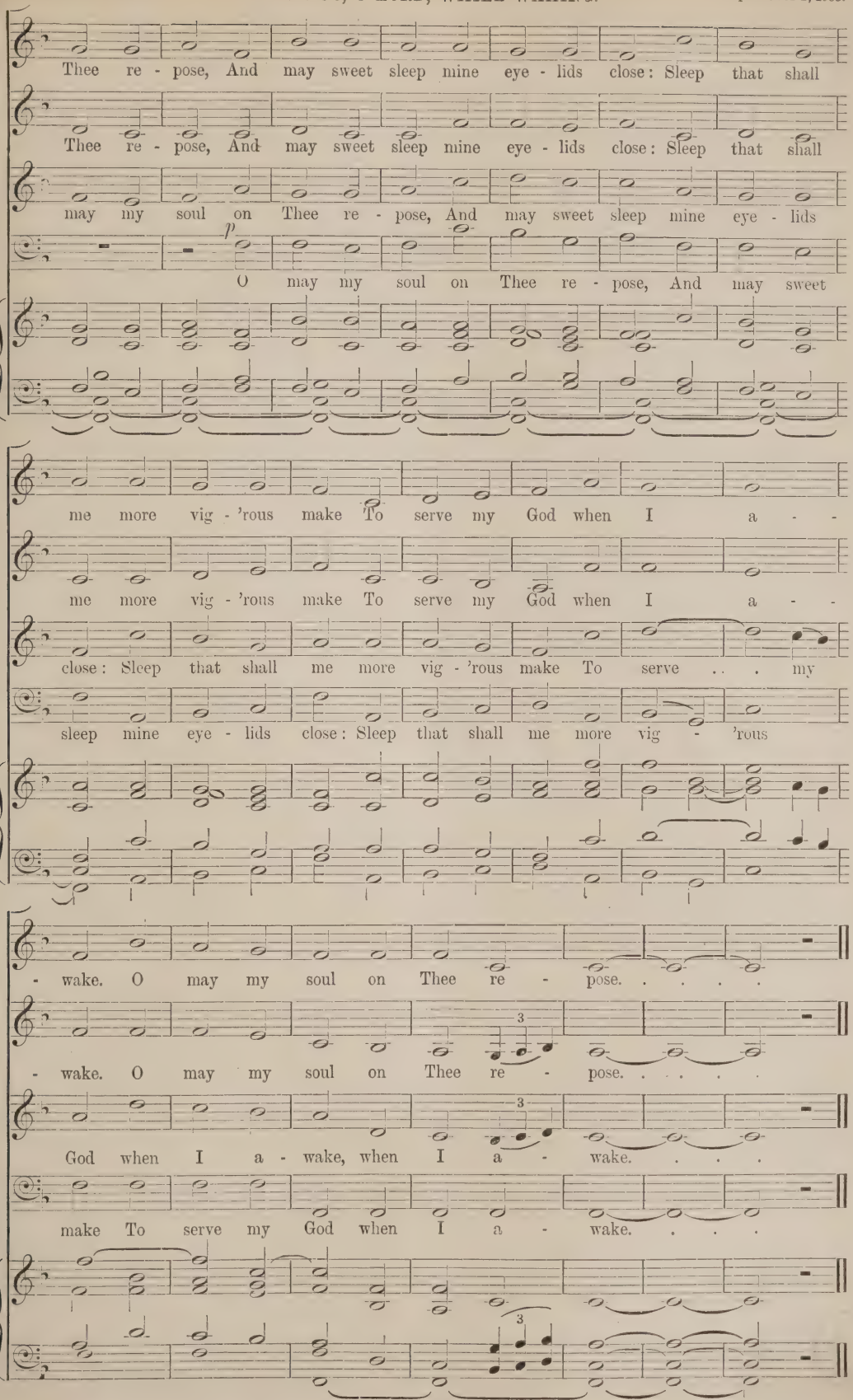
ANTHEM FOR EVENSONG.

From "Rejoice in the Lord, O ye righteous." Composed by GEORGE C. MARTIN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Andante con moto.
SOPRANO.
ALTO.
TENOR.
BASS.
p
Save us, O Lord, while
Andante con moto. ♩=88.
p Sw.
wa - - king, and de - fend us while sleep - ing, save us, O
wa - - king, and de - fend us while sleep - ing, save us, O
wa - - king, and de - fend us while sleep - ing, save . . us, O
wa - - king, and de - fend us while sleep - ing, save . . us, O
pp

Copyright, 1909, *by Novello and Company, Limited.*

dim. e pp
Lord, . . while wa - king, and de - fend us while sleep - - ing,
Lord, . . while wa - king, and de - fend us while sleep - - ing,
Lord, while wa - king, and de - fend us while sleep - - ing,
Animato.
mf
when we are a-wake we may watch with Christ, . . when we are a -
when we are a-wake we may watch with Christ, . . when we are a -
when we are a - wake we may watch with Christ, when we are a -
that when we are a wake we may watch with Christ, . . when we are a -
Tempo 1mo.
p
- wake, . . we may watch with Christ, we may watch with Christ, and when we sleep . . . .
- wake, we may watch with Christ, we may watch with Christ, and when we
- wake, . . we may watch with Christ, we may watch . . with Christ, and when we
- wake, . . we may watch with Christ, we may watch with Christ, and when we

. . we may rest in peace, . . . rest . . in peace, . .
sleep we may rest in . . peace, . . . rest, . .
sleep we may rest in . . peace, . . . rest, . .
sleep we may rest in peace, . . . rest, . .
pp
rall.
a tempo.
rest in peace. . . . . Save us, O Lord, while wa - king,
rest in peace. . . . . Save us, O Lord, while wa - king,
rest in peace. . . . . Save us, O Lord, while wa - king,
rest in peace. . . . . Save us, O Lord, while wa - king,
pp a tempo.
p
and de - fend us while sleep - ing, save us, O Lord, . . while
and de - fend us while sleep - ing, save us, O Lord, . . while
and de - fend us while sleep - ing, save . . us, O Lord, . . while
and de - fend us while sleep - ing, save . . us, O Lord, while


slentando.
wa - king, and de - fend us while sleep - - ing, when we sleep, . . .
wa - king, and de - fend us while sleep - - ing, slentando. when we
wa - king, and de - fend us while sleep - - ing, when we
wa - king, and de - fend us while sleep - - ing, when we
slentando.
. . . . . when we sleep . . . we may rest in
sleep, ... when we sleep we may rest in
sleep, ... when we sleep we may rest in
sleep, ... when we sleep we may rest in
L'istesso tempo.
peace, may rest in peace, we may rest in peace. O may my soul on
peace, may rest . . in peace, we may rest . . in peace. O may my soul on
peace, may rest . . in peace, we may rest . . in peace. O
peace, may rest . . in peace, we may rest in peace.
L'istesso tempo.

Thee re - pose, And may sweet sleep mine eye - lids close: Sleep that shall
Thee re - pose, And may sweet sleep mine eye - lids close: Sleep that shall
may my soul on Thee re - pose, And may sweet sleep mine eye - lids
p
O may my soul on Thee re - pose, And may sweet
me more vig - 'rous make To serve my God when I a - -
me more vig - 'rous make To serve my God when I a - -
close: Sleep that shall me more vig - 'rous make To serve . . . my
sleep mine eye - lids close: Sleep that shall me more vig - 'rous
- wake. O may my soul on Thee re - pose. . . . .
- wake. O may my soul on Thee re - pose. . . . .
God when I a - wake, when I a - wake. . . .
make To serve my God when I a - wake. . . .
3
3
3

MR. MACLEAN'S OPERA 'MAÎTRE SEILER.'

The Moody-Manners Company opened their seventh annual London season of grand opera in English on August 14, at the Lyric Theatre. A feature of the first week was the initial production of a short opera by Mr. Alex. Maclean, entitled 'Maître Seiler.' Mr. Maclean has already made progress in the operatic field, and short works from his pen have been produced in England and Germany. In the opera of 'Petruccio'—which won the prize of £100 offered by Mr. Charles Manners for a one-act piece by a native composer—Mr. Maclean showed marked dramatic abilities, and they were again expressed in the striking oratorio 'The Annunciation,' produced at a London Symphony Orchestra concert in February last. His latest effort indicates in no uncertain fashion that Mr. Maclean has uncommon power as a writer for the stage. The story he has taken is slight and for the most part lyrical, but he has provided it with a musical setting of much tender charm and of sincerity and depth of feeling. For the purposes of the book one of the Erckmann-Chatrian 'Fantastic tales of Rhineland,' entitled 'The Unterwald Wedding,' has been taken. It tells of a lawyer of advancing years who seeks rest from his labours in dispensing justice by indulging in rural delights, including the peaceful art of fishing, on the borders of the forest. He has as host the Forester, by whose daughter, Lotte, his wants are supplied. The lawyer's affections go out to the simple girl, who, however, has plighted her troth to a young forester, Wilhelm, at an 'Unterwald Wedding.' The lovers quarrel, as lovers will, and Wilhelm, in seeking out Lotte to 'make it up,' reveals to her elderly but silent admirer that he and she are betrothed, and are only waiting for the influence of a certain Maître Seiler to secure the appointment which shall make their union possible. Seiler grasps the situation, gives Wilhelm the post he desires, and having secured the consent of the father joins the lovers' hands and passes through the night back to his lonely existence.

To this story Mr. Maclean has composed music that is notable for the success with which it portrays the varying moods of the touching story, and for the fact that even in its lightest moments—such as the valse-duet between the lovers—it is always scholarly and always musicianlike. Several of the numbers stand out, among them the capital song sung by the Forester and the ballad assigned to Lotte. The constantly-changing phases of feeling expressed in the work are welded into an attractive whole by Mr. Maclean's strong individuality, and it is clear that on a larger canvas he will be able to paint a musical picture of considerable power. The opera was thoroughly well performed under the composer's direction by Miss Raymonde Amy as Lotte, Mr. Seth Hughes as Wilhelm, Mr. Charles Magrath as the father, and Mr. Lewys James as Maître Seiler, and its reception at the hands of a crowded audience was marked by much spontaneous enthusiasm.

The other operas so far mounted have included the Company's excellent version of Wagner's 'Mastersingers,' with a highly original Beckmesser in Mr. William Dever; Puccini's 'Madama Butterfly,' which derives so much of its appeal from the admirable efforts of Mrs. Fanny Moody; Bizet's 'Carmen,' with Mlle. Zelie de Lussan and Mr. Joseph O'Mara, who have both rejoined the company; Wagner's 'Tannhäuser' and 'Lohengrin'; Verdi's 'Aïda'; and Wagner's 'Rienzi,' which was announced for revival in English and played for the first time by this company on August 27. Herr Richard Eckhold has again proved himself to be an able conductor. The attendance, we are glad to say, has constituted a record.

PROMENADE CONCERTS.

The fifteenth season of Promenade Concerts given by the Queen's Hall Orchestra, with Mr. Henry J. Wood as conductor, began on August 14 and will terminate on October 23. A crowded hall warmly welcomed the conductor on the opening night, when a popular programme was provided which included a new Fantasia on British sea songs, arranged and scored by Mr. Wood. On August 19 a similar Fantasia by him on Welsh melodies was performed. In both works the melodies are set forth in a series after the style of the operatic 'selection,' each with its distinctive scoring.

Special interest was imparted to the programme on August 19 by the first performance in England of a work by Heinrich Noren entitled 'Kaleidoscope variations and double fugue.' The theme of the variations is an original one, and is treated in a manner intended to convey certain moods suggested by various titles. Viewed in this light, as a series of pictures with a definite meaning, the work was not convincing. But it was a striking example of modern technique, in the potentialities of which the composer seems to be well versed. The construction and scoring were interesting in detail, but the invention was not powerful and lacked breadth. The conclusion was imposing.

A Tone-poem by Henry Hadley, an American composer, entitled 'Salome,' received its first hearing in England on August 24. The composer seeks herein to depict the story of 'Salome' as laid out in Oscar Wilde's tragedy. As an orchestral colourist he brings a fund of resource to his aid in picturing the surroundings of the drama, but he is less happy in his delineation of the story itself, judging by the many powerful passages of purely musical development that occur. The dramatic basis of the work seems to have shackled rather than set free Mr. Hadley's inventive power. The section representing the 'Dance of the Seven Veils' was among the most striking features of the work.

NATIONAL CO-OPERATIVE FESTIVAL.

CRYSTAL PALACE, AUGUST 21.

This Society has grown into an important musical organization that is exerting great influence in the country. It has attached to itself choirs and choralists of first-rate ability, and its great combined choir is second to none of the similarly constituted bodies that perform every year at the Palace. This success is owing partly to the discovery of the numerous advantages of musical co-operation, and in a great measure to the ability and courage of Mr. Allen Gill in forming the programmes for study. On the present occasion a choir of 4,000 adult singers sang the following selection:

Achieved is the glorious work (Creation)	*Haydn*
Rustic coquette	*F. Champneys*
The trysting tree	*G. J. Bennett*
Haymakers, rakers	*Charles Wood*
Come, sleep	*Charles Wood*
The primrose	*John E. West*
A lament	*T. R. G. Jozé*
Winter days	*A. J. Caldicott*
Annie Laurie	*Arr. by H. E. Button*
In silent night	*Arr. by Brahms*
Love, fare thee well	*Arr. by Brahms*
We love our Island story	*Eaton Faning*

Every piece had been carefully rehearsed. 'Winter days' was especially well sung, and the two simple and beautiful folk-songs harmonized by Brahms were extremely effective. Another successful item was Mr. West's part-song 'The primrose,' and Dr. Wood's two part-songs were sung by the huge choir with dainty rhythm and excellent tone. The quality of the voices was exceptionally good. Mr. Allen Gill conducted with his usual zeal and with entire success. An efficient orchestra played necessary accompaniments, and German's 'Henry VIII. Dances. Mr. Frank Idle was the organist.

A concert by a junior choir of two thousand singers was another attractive feature of the festival. In these times when only unison singing is being advocated for children's choirs, it is worthy of note that two of the most successful items of the programme were unaccompanied three-part songs, namely, 'The cuckoo sings in the poplar tree' (G. A. Macfarren) and 'Oft in the stilly night' (Irish air, arranged). Mr. Charles J. Jeapes was the conductor. He had evidently gained the confidence of his young choristers.

The choral competitions, in which no fewer than thirty-one choirs took part, are fully reported in *The Competition Festival Record* Supplement. It may be as well here to emphasise the fact that all these choirs came mostly from the provinces, and that the highest money-prize offered was three guineas.

CAPE TOWN MUSICAL FESTIVAL.

(FROM A CORRESPONDENT.)

The third annual choral festival held under the auspices of the Municipality of Cape Town, began on July 13 in the City Hall, in the presence of His Excellency the Governor, the Mayor and Corporation, and a large and representative gathering of the citizens. The interest of the festival centred in the performance of Dr. Charles Harriss's cantata 'Pan'—which, conducted by the composer, met with a flattering reception—and Gabriel Pierné's 'The children's crusade,' which attracted the greatest audience ever assembled in the large hall.

The choirs of the combined choral societies, numbering 250 voices, were augmented by 400 children's voices, and the rendering of Pierné's work was one of which the greatest cities of the world might be proud. Taking into account the great difficulties of the music, and that half the orchestra consisted of amateurs, it is not too much to say that the whole performance was a tribute to pluck, perseverance, and hard work on the part of all concerned; but special credit is due to Dr. Barrow-Dowling and Mr. Albert Archdeacon, who were jointly responsible for the production. The singing of the children was flawless, even the unseen choirs were above reproach in regard both to time and tune; indeed, the entire performance was a triumph of organization.

The orchestra, led by Mr. Edie Marx, was excellent, their interpretation of the 'storm' being especially notable. The soloists, Miss Esta D'Argo, Mr. Lloyd Chandos and Mr. Archdeacon, all sang well, and Dr. Barrow-Dowling, who had engineered the scheme from the beginning with warm-hearted enthusiasm, conducted with his well-known resourcefulness and skill.

Foreign Notes.

BERLIN.

An interesting programme was selected for a recent concert given by the Königliches Akademisches Institut für Kirchengesang. It included the following old church cantatas, five in number—F. Tunder's 'Wachet auf,' for soprano solo, strings and organ; Buxtehude's 'Wie soll ich fliehen'; Ph. Krieger's 'Die Gerechten werden weg gerafet,' both for soli, chorus, strings and organ; F. W. Zachau's 'Herr wenn ich nur dich habe,' for soli, chorus, harp, strings and organ; and J. S. Bach's 'Ich habe genug,' for bass solo, oboe, strings and organ. These cantatas, which created a deep impression, were conducted by Professor Dr. Hermann Kretzschmar with rare understanding of the particular style and character of these old-world compositions.——Professor Dr. Hermann Kretzschmar has been appointed Principal of the Königliche Hochschule für Musik, in succession to the late Dr. Joachim.

BERNE.

A new one-act musical drama, entitled 'Högnis letzte Heerfahrt,' composed by Peter Fassbender to the somewhat undramatic text of Hermann Ling, has been produced at the Municipal Theatre here.

BOSTON.

The series of concerts given by the Boston Symphony Orchestra concluded with an excellent performance of Beethoven's Choral Symphony, conducted by Herr Max Fiedler.——A short season of opera was given by Mr. Hammerstein's opera company. Several French works were represented in the scheme—Massenet's 'Thaïs' and 'Jongleur de Notre Dame,' Charpentier's 'Louise' (which had a great success), and Debussy's 'Pelleas et Mélisande.'

JOURIEFF (RUSSIA).

On July 4 and 5 a choral festival took place in which 174 choirs, numbering 2,800 voices, took part. Twenty thousand people travelled by special trains in order to attend the two concerts.

MUNICH.

On July 31 a series of festival performances of Mozart's operas was inaugurated at the Residenz Theatre with a performance of 'The marriage of Figaro.' Both the stage management and the musical interpretation, under Felix Mottl's baton, were thoroughly in keeping with Mozart's delightful work.

NAPLES.

At the Theatro san Carlo an orchestral concert in memory of the late Signor Giuseppe Martucci, and devoted exclusively to his works, was given under Signor Toscanini's conductorship. The Symphony in D major was the principal work performed.

OSTEND.

A festival concert devoted to music by Belgian composers was given on July 12. Among the works performed were the interesting Variations Symphoniques by Gilson, several compositions by Jan Blockx, 'Le Sorbier,' for solo baritone, chorus, and orchestra, by Emile Mathieu, the baritone solo being beautifully sung by M. Henry Fontaine, and Edgar Tinel's *Te Deum*.

ROME.

On the occasion of the sixth anniversary of the death of the late Pope Leo XIII., a new Mass by Maestro Perosi was performed by the choir of the Capella Sixtina. The leading Italian critics regard the work with great favour.

SCHEVENINGEN.

Schumann's music to 'Manfred' was recently performed at one of the Kursaal concerts by the Berlin Philharmonic Orchestra and a chorus of 200 voices. Herr Ernst von Possart, intendant of the Royal Theatre at Munich, recited the part of Manfred. At the same concert Richard Strauss's 'Wanderer's Sturmlied,' for chorus and orchestra, achieved great success.

SONDERSHAUSEN.

On the occasion of the seventieth anniversary of the birth of Professor Friedrich Gernsheim, two concerts, entirely devoted to his compositions, were given in his honour. At the first of these, a chamber-music concert given in the Conservatoire, his String quartet in A minor and the Pianoforte trio in B major, in addition to some of his best songs, formed the programme. Thereafter followed, on July 18, an orchestral concert with the B major Symphony and the Violoncello concerto as the *pièces de résistance*.——The Scots pianist Frederic Lamond has given, with pronounced success, at the Conservatoire, a *Meisterkursus* for advanced pianoforte students. He also conducted a new Symphony of his own composition, which created a favourable impression.——At the Lohconcerte another new symphony, composed by Ferdinand Hummel, received a successful first performance under the direction of Professor Traugott Ochs.

WILDUNGEN.

Among the concerts lately given at this German health resort, special mention should be made of the evening devoted to the compositions of Hugo Kaun, a composer whose name, since he returned from America, where he lived for a number of years, has been considerably to the fore. The programme consisted of three pieces for string orchestra, the Phantasiestück for violin and orchestra, five songs and the symphony 'An mein Vaterland,' in addition to the Festmarsch upon the theme of 'The star-spangled banner.' The works obtained a distinct success, and the composer, who took part in the concert, was very warmly received.

The Durban (South Africa) Musical Association gave Mendelssohn's 'Elijah' on July 26 with a choir of 130 voices and an orchestra of thirty-three performers. The principals were Miss Esta D'Argo, Madame Julia Lennox, Mr. Lloyd Chandos and Mr. Albert Archdeacon. This was the last choral concert held in the old Town Hall, and local critics pronounced it the best of the kind ever held in the town. Mr. J. Frank Proudman, Borough organist, conducted.

The following awards have been made at the Royal Academy of Music: Charles Lucas silver medal (composition) to S. Hartley Braithwaite; Parepa-Rosa gold medal (tenors) to Cynlais Gibbs; Swansea Eisteddfod prize (all voices) to Lilian G. Rickard; Joseph Maas prize (tenors) to Edward E. Butcher; Julia Leney prize (harp) to Grace D. Maxted; James Tubbs & Son's prize (violin) to E. Stanelli de Groot; Hill & Son's prize (violin) to Phyllis Norman Parker; Dove prize (For general excellence) to Clive Turner; Charlotte Walters' prizes (elocution) to Sybil Tuck and Margaret M. Thom; Betjemann gold medal (operatic singing) to Margaret Ismay; Westlake memorial prize (pianoforte) to Vivian Langrish; Hannah Mayer Fitzroy prize (violin) to Evan Williams; Alexander Roller prize (pianoforte) to Vivian Langrish; Ridley Prentice memorial prize to Eugenie Ritte; Bowen gift to Bella Newstead; Lesley Alexander gift to Phyllis Mitchell.

In connection with the Royal College of Music Patron's Fund (founded by Mr. S. Ernest Palmer), compositions for performance at the next chamber concert are to be sent to the registrar of the Royal College of Music on or before October 1 next. The following new regulations for the two concerts, orchestral and chamber, to be given in 1910, have been issued. Compositions should be sent, by registered post, without the name and address of the composer, but bearing a motto, and accompanied by an envelope bearing the same motto and the name and address of the composer inside. The latest date for receiving the orchestral compositions is January 1, 1910, and for the chamber concert, July 1, 1910.

Mr. James Whewall, conductor of the North Staffordshire and District Choral Society, writes to say that Mr. Havergal Brian's 'By the waters of Babylon' was first performed by his (Mr. Whewall's) Society, at Hanley, on April 18, 1907, and therefore the announced 'first performance' at the approaching Musical League festival at Liverpool is an error. The information on this point given in our last issue was taken from the official prospectus of the Musical League Festival.

Mr. Richard Evans, of Bolton, has just been awarded the 'Curtis' gold medal for singing at the Royal Manchester College of Music, being the highest honour that the College can confer upon a singing student. Four years ago Mr. Evans was working as a miner in the pit, but a fund raised by public subscription enabled him to enter as a student at the Royal College, with the above satisfactory result.

Answers to Correspondents.

G. F. B.—(1) The national hymns of all nations, arranged for pianoforte solo by Fritz Spindler, will be found in Peters edition, No. 2755. The Russian National Anthem, arranged for four voices by Barnby, forms No. 373 of the *Musical Times* series of part-music. (2) Just as a leading statesman once laid it down as an axiom that Archdeacons may be said to discharge Archidiaconal functions, so 'Cathedral use' is nothing more nor less than the method of performing divine service in cathedrals. This includes intoning, antiphonal singing of the psalms, the due observance of the verse parts in services and anthems, and—may we add?—a devotional organ accompaniment free from secular suggestiveness.

A STUDENT.—(1) With all due respect to the distinguished German professor you mention, the Cotta edition of Beethoven's Pianoforte sonata in D (Op. 10, No. 3) is quite correct in regard to indicating the manner of performing the grace notes in that work. Moreover, so eminent an authority as Mr. Dannreuther confirms the directions therein given by saying 'Appoggiature, short' (*see* Dannreuther's primer of 'Musical Ornamentation,' Part II., p. 113). (2) The C flat in bar 37 (reckoning without repeats) in No. 15 of Schumann's 'Die Davidsbündler' is an enharmonic change of the preceding B natural, therefore the trill notes (B natural and C) remain the same in spite of the notational change.

PEPYS.—(1) The song 'Beauty retire,' by Mr. Pepys, is printed in Sir Frederick Bridge's 'Samuel Pepys: a lover of musicke,' published by Messrs. Smith, Elder, & Co. (2) The legend of St. Francis of Paula (A.D. 1508) walking upon the water, that prompted Liszt to write his pianoforte piece thereupon, is that the saint was floated from Sicily to Calabria when refused a passage by the boatmen because he could not pay his fare. You will find an interesting biography of St. Francis of Paula in Baring-Gould's 'Lives of the saints,' vol. iv., p. 25. His name-day is April 2.

ALPHA.—For 'books of solfeggi containing exercises in two or three parts suitable for a singing-class of mixed voices,' see Lane's 'Elementary sight-singing course (Parts 1 and 2, each sixpence) in Novello's Elementary music manuals; also Stainer's primer 'Choral Society Vocalisation,' and Panseron's 'Fifty vocalises for two voices,' edited by Randegger.

A. R. C.—Chants, when played over, should not be curtailed; in the matter of a long hymn-tune, sometimes only half the tune is played over, assuming that there is a convenient cadential break and that the melody is familiar to the congregation. The playing over of a hymn-tune need not 'bore the congregation to listen to it.'

L. W.—With regard to the worth of violins that are reputed to be 'Strads,' we can only repeat the advice that has so often been given in this column: send your instrument to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will give you a reliable expert opinion as to its genuineness and value.

SEVENTY-FIVE.—You will find some charming pen-pictures of village choirs and church bands of olden time in Washington Irving's 'Sketch Book' (chapter 'Christmas Day'), George Eliot's 'Scenes from Clerical Life' (chapter i.), and Thomas Hardy's 'Under the greenwood tree' (various chapters).

J. K. H.—It was Charles Lamb who characterized John Braham as 'a mixture of the Jew, the gentleman, and the angel,' the last-named attribute being in reference to the fine voice and artistic singing of the eminent tenor, whom Lamb considered equal to Mrs. Siddons in her particular sphere.

O. A.—We are sorry not to be able to answer your enquiry about whistlers, either soloists or concerted. Nor do we know in what country siffleurs—to use the more polite French term—are 'produced,' nor their répertoires, nor even the judgment of the public and of the Press upon their whistlings.

W. G. C.—The following metronomic rates are suggested: Minuet and Trio in E minor, by J. B. Calkin (No. 5 of his original compositions for the organ), crotchet = 116; Sechter's Fugue in G minor, Op. 2, No. 3 (Book 3 of Westbrook's 'Young Organist'), crotchet = 92 to 96.

N. V. M.—For a girls' choir in the district of Ratcliff-highway, which a factory girl in whom you are interested could join, you had better apply to the Hon. Maude Stanley, Smith Square, Westminster, who would be sure to furnish you with the desired information.

X. Y. Z.—You will find 'a few recitatives for a contralto voice suitable for the Royal Academy of Music examinations' in Handel's songs, and in the contralto part of 'Elijah,' both edited by Randegger (Novello). See also the Ballad of Meshullemeth in Parry's 'Judith.'

NUNQUAM NON PARATUS.—We can only suggest that you should study under an organist of a Presbyterian Church in your city, where there must be several who are fully qualified to give you lessons in organ playing and in pianoforte accompaniment.

T. D.—(1) As Longfellow's 'Hyperion' was first published in New York in 1839 and in England in 1844, it is a non-copyright work. (2) The address of Mr. Alfred R. Gaul is Gillott Lodge, Edgbaston, Birmingham.

C. N. (Denver, Colorado).—The operas of 'Tess" (Baron d'Erlanger) and 'Angelus' (Dr. E. W. Naylor) are both published by Messrs. Ricordi & Co.

H. E. R.—Consult 'The Opera,' by R. A. Streatfeild (George Routledge & Sons), and 'The Standard Opera-glass,' by Charles Annesley (Sampson Low).

BARITONE.—'The riderless steed' is the title of a song composed by Allen T. Hussell; it is published by Messrs. Ascherberg & Co.

ORGANIST.—Henri Frederic Hemy died, at 10, Regent Street, Hartlepool, on June 10, 1888, aged sixty-nine years.

R. C. H.—Thanks for your kind offer, which we will gladly bear in mind when the time comes.

G. D.—We regret that we cannot give the names of teachers.

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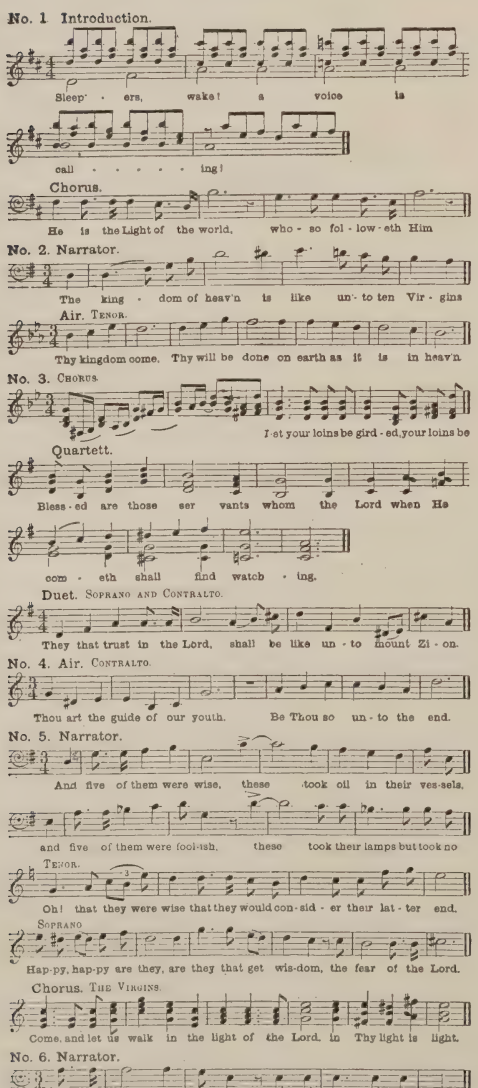
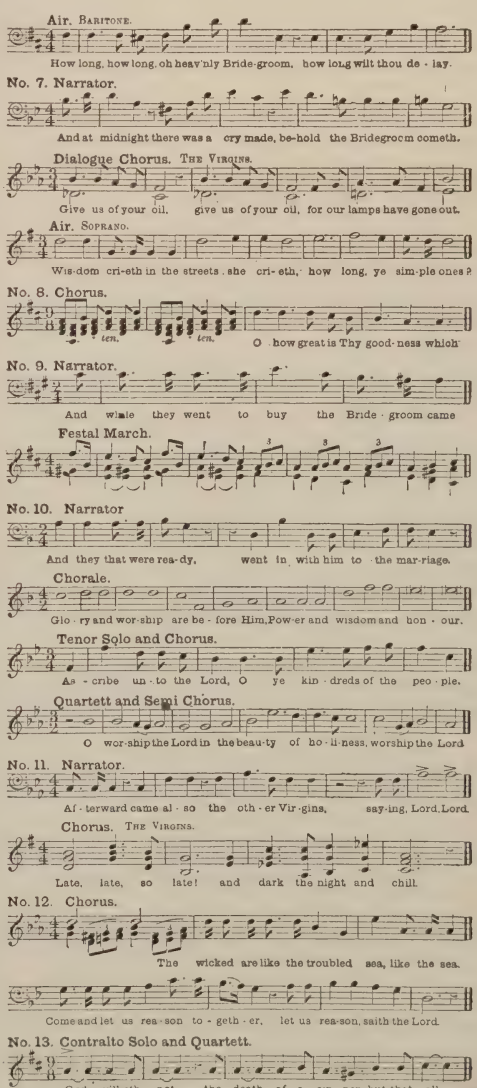

No. 1 Introduction.
Sleep · ers, wake! a voice is
call · · · · · ing!
Chorus.
He is the Light of the world, who · so fol · low · eth Him
No. 2. Narrator.
The king · dom of heav'n is like un · to ten Vir · gins
Air. TENOR.
Thy kingdom come. Thy will be done on earth as it is in heav'n
No. 3. CHORUS.
Let your loins be gird · ed, your loins be
Quartett.
Bless · ed are those ser vants whom the Lord when He
com · eth shall find watch · ing.
Duet. SOPRANO AND CONTRALTO.
They that trust in the Lord, shall be like un · to mount Zi · on.
No. 4. Air. CONTRALTO.
Thou art the guide of our youth. Be Thou so un · to the end.
No. 5. Narrator.
And five of them were wise, these took oil in their ves · sels,
and five of them were fool · ish, these took their lamps but took no
TENOR.
Oh! that they were wise that they would con · sid · er their lat · ter end.
SOPRANO.
Hap · py, hap · py are they, are they that get wis · dom, the fear of the Lord.
Chorus. THE VIRGINS.
Come, and let us walk in the light of the Lord, in Thy light is light.
No. 6. Narrator.
While the Bride · groom tar · ried they all slum · ber'd and slept.
Intermezzo. SLEEP.


Air. BARITONE.
How long, how long, oh heav'nly Bride · groom, how long wilt thou de · lay.
No. 7. Narrator.
And at midnight there was a cry made, be · hold the Bridegroom cometh.
Dialogue Chorus. THE VIRGINS.
Give us of your oil, give us of your oil, for our lamps have gone out.
Air. SOPRANO.
Wis · dom cri · eth in the streets, she cri · eth, how long, ye sim · ple ones?
No. 8. Chorus.
O how great is Thy good · ness which
No. 9. Narrator.
And while they went to buy the Bride · groom came
Festal March.
No. 10. Narrator
And they that were rea · dy, went in with him to the mar · riage.
Chorale.
Glo · ry and wor · ship are be · fore Him, Pow · er and wisdom and hon · our.
Tenor Solo and Chorus.
As · cribe un · to the Lord, O ye kin · dreds of the peo · ple.
Quartett and Semi Chorus.
O wor · ship the Lord in the beau · ty of ho · li · ness, worship the Lord
No. 11. Narrator.
Af · terward came al · so the oth · er Vir · gins, say · ing, Lord, Lord.
Chorus. THE VIRGINS.
Late, late, so late! and dark the night and chill.
No. 12. Chorus.
The wicked are like the troubled sea, like the sea.
Come and let us rea · son to · geth · er, let us rea · son, saith the Lord.
No. 13. Contralto Solo and Quartett.
God will · eth not the death of a sin · ner, but that all
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O sing, O sing, sing, sing un · to the Lord

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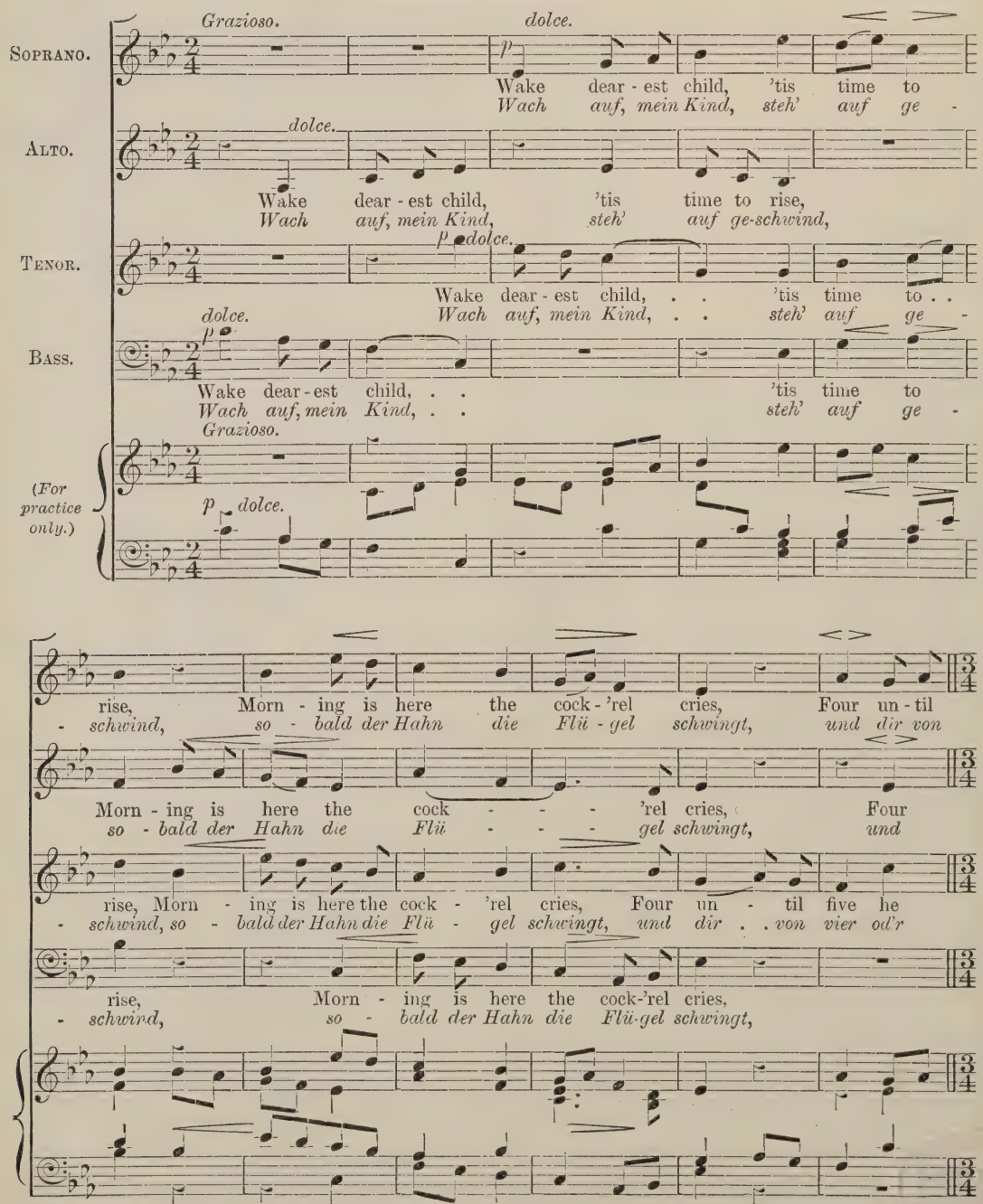
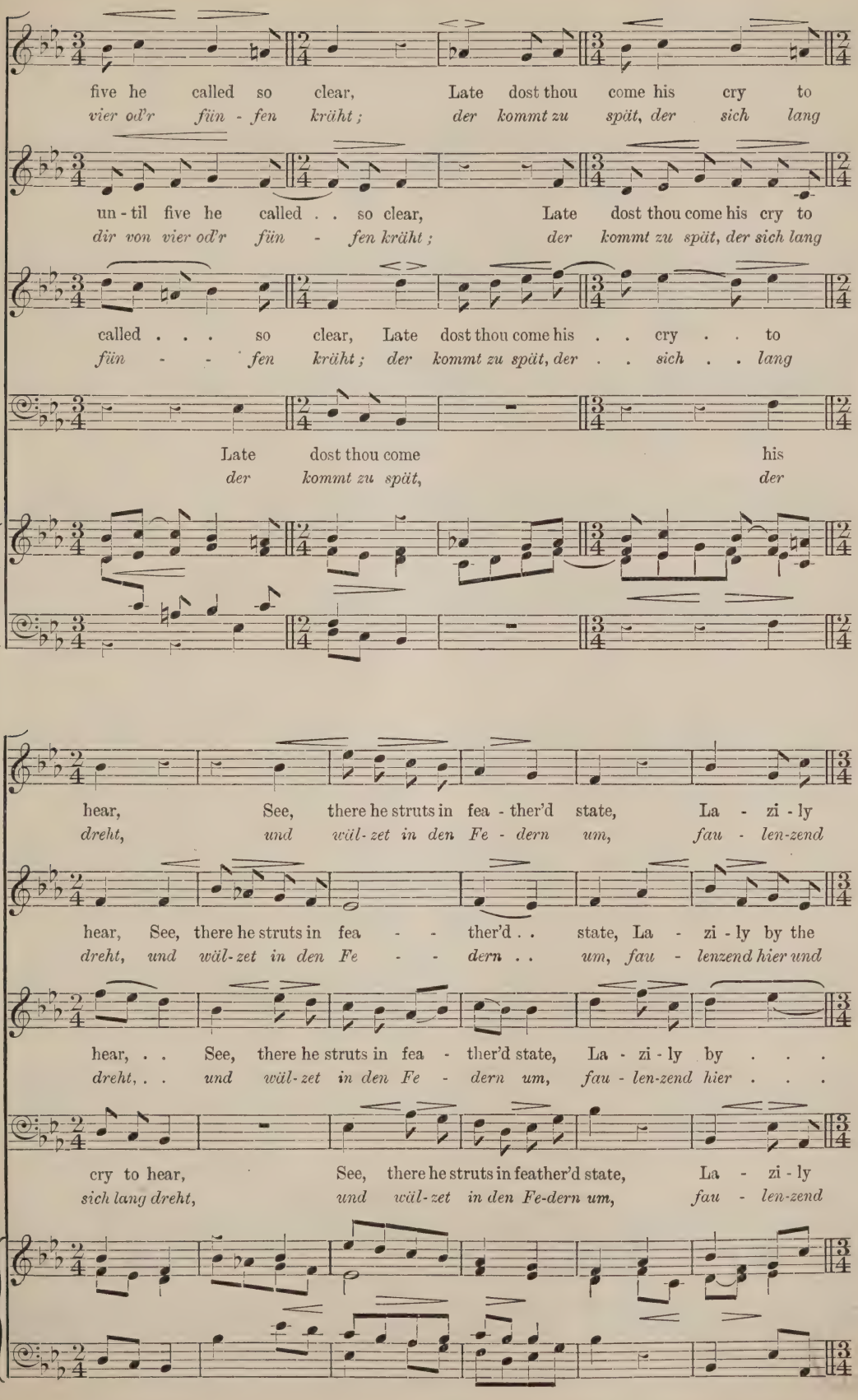
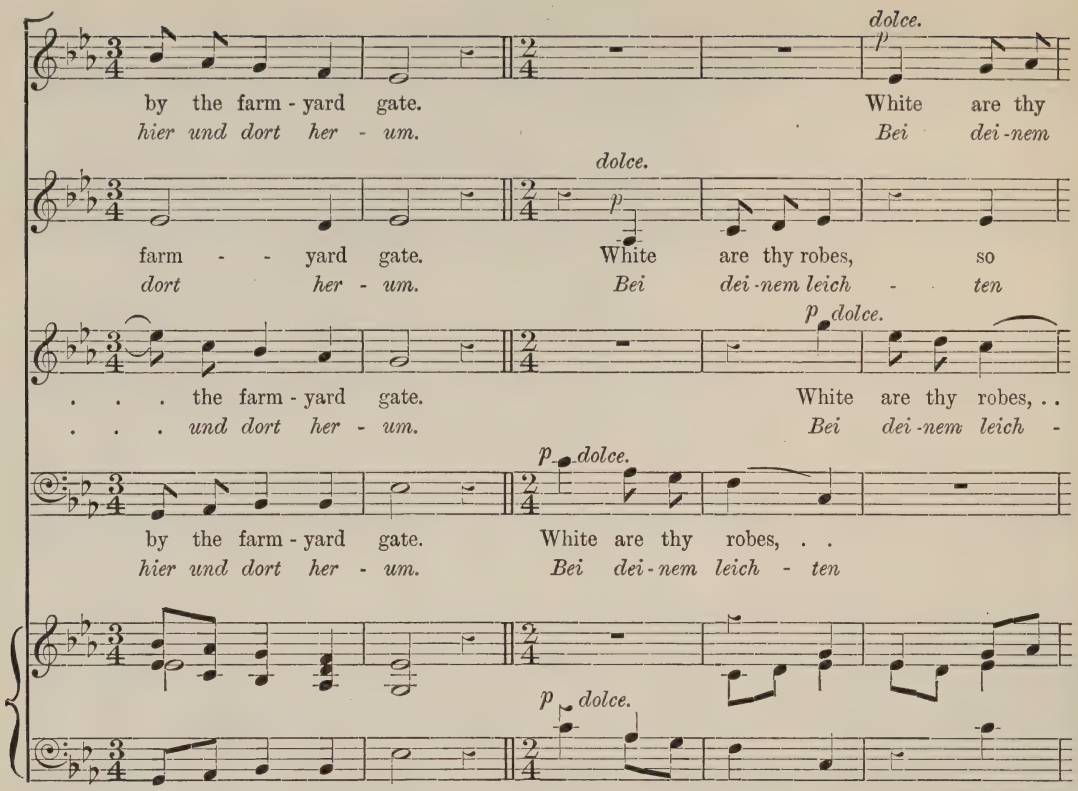
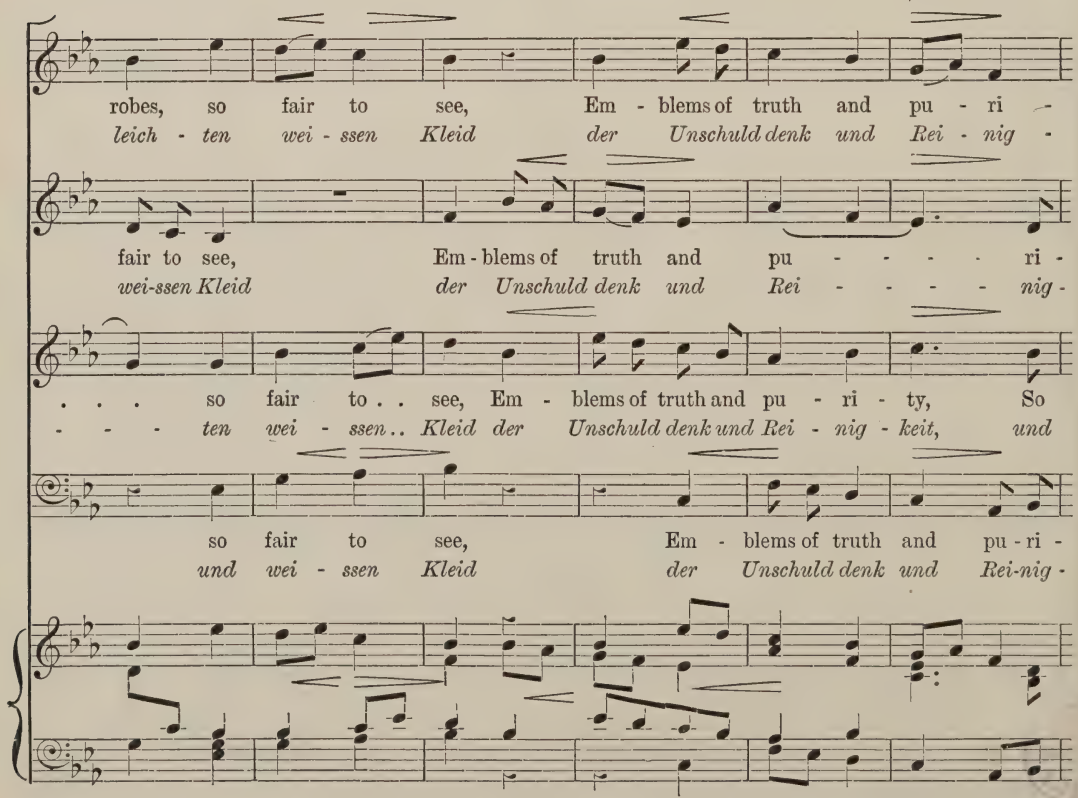
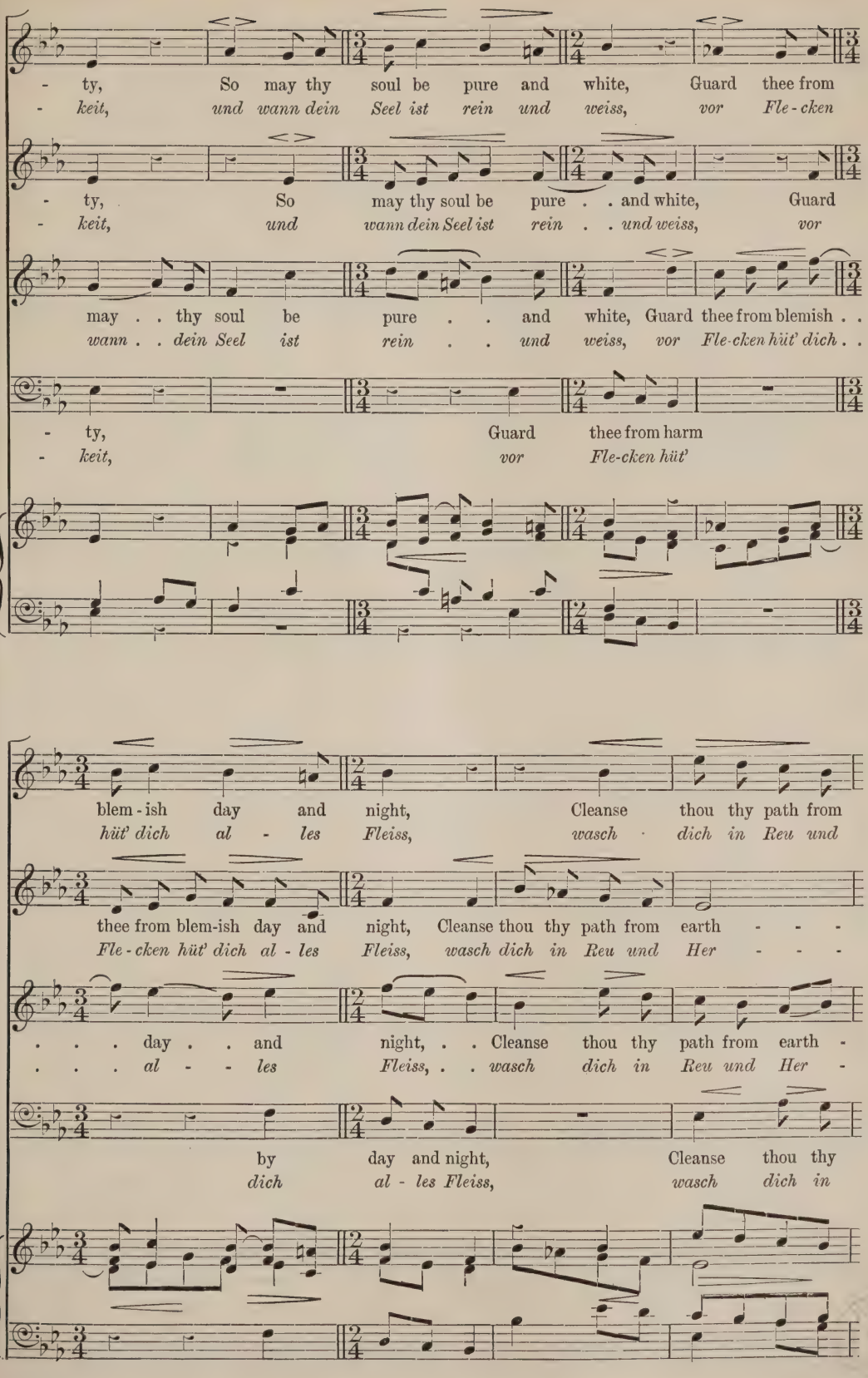
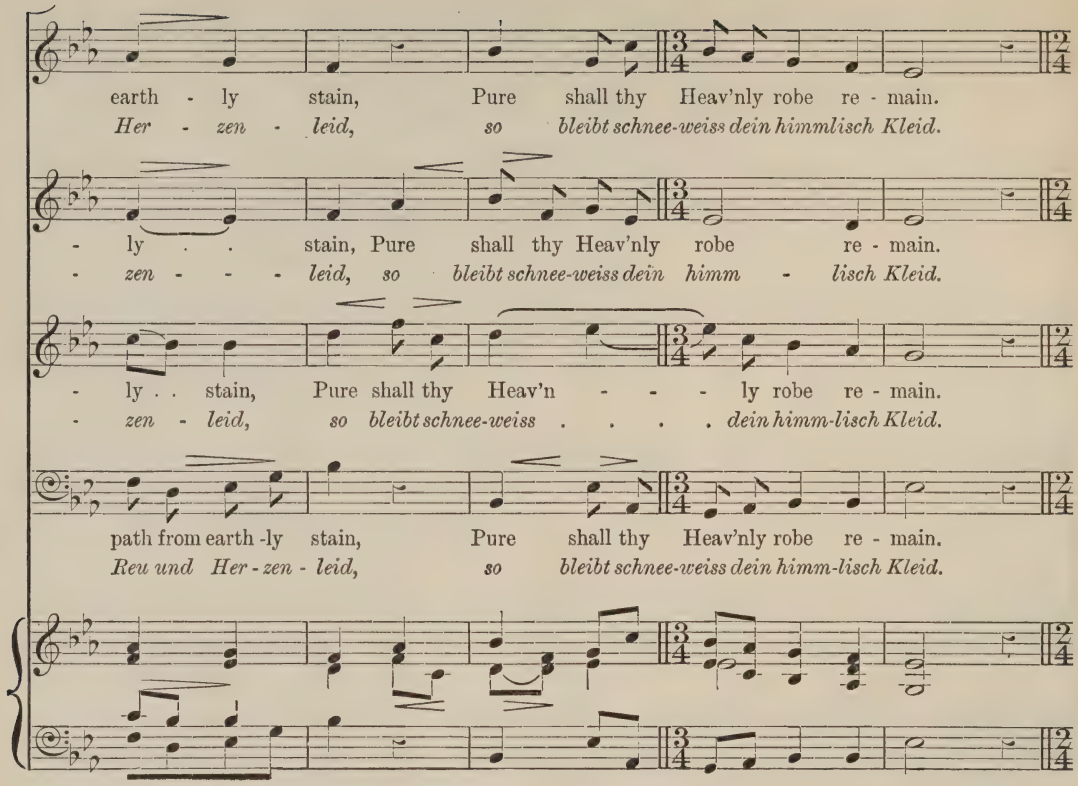
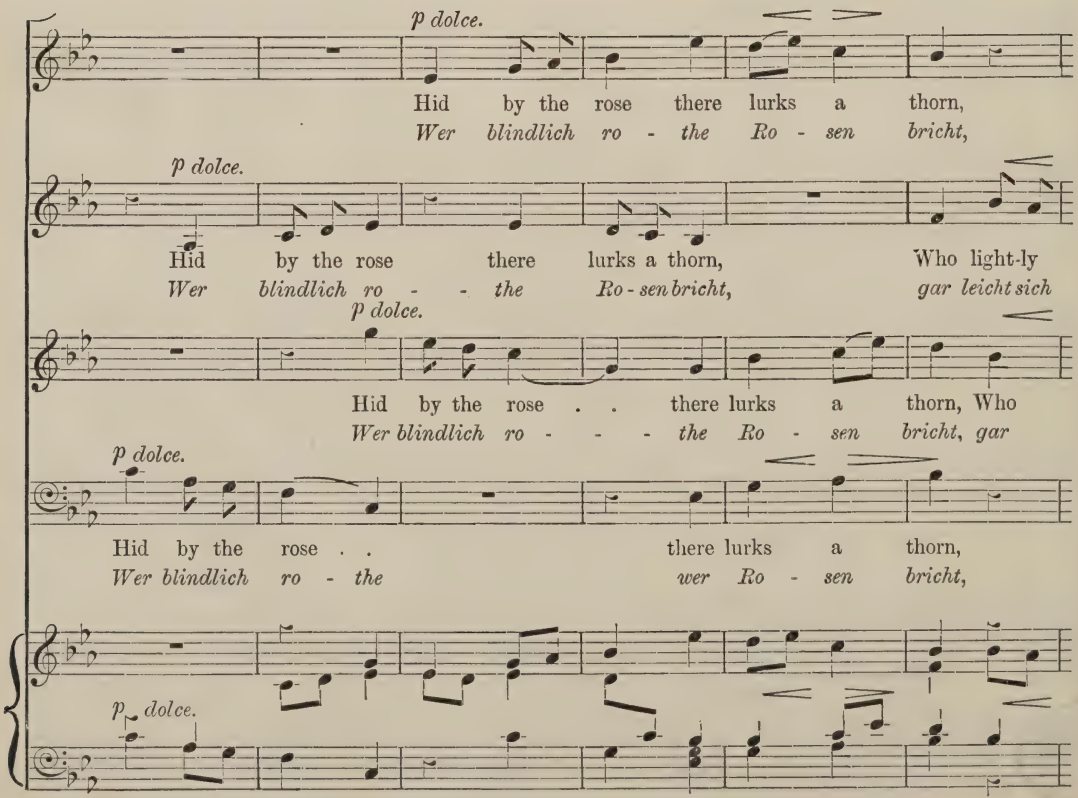
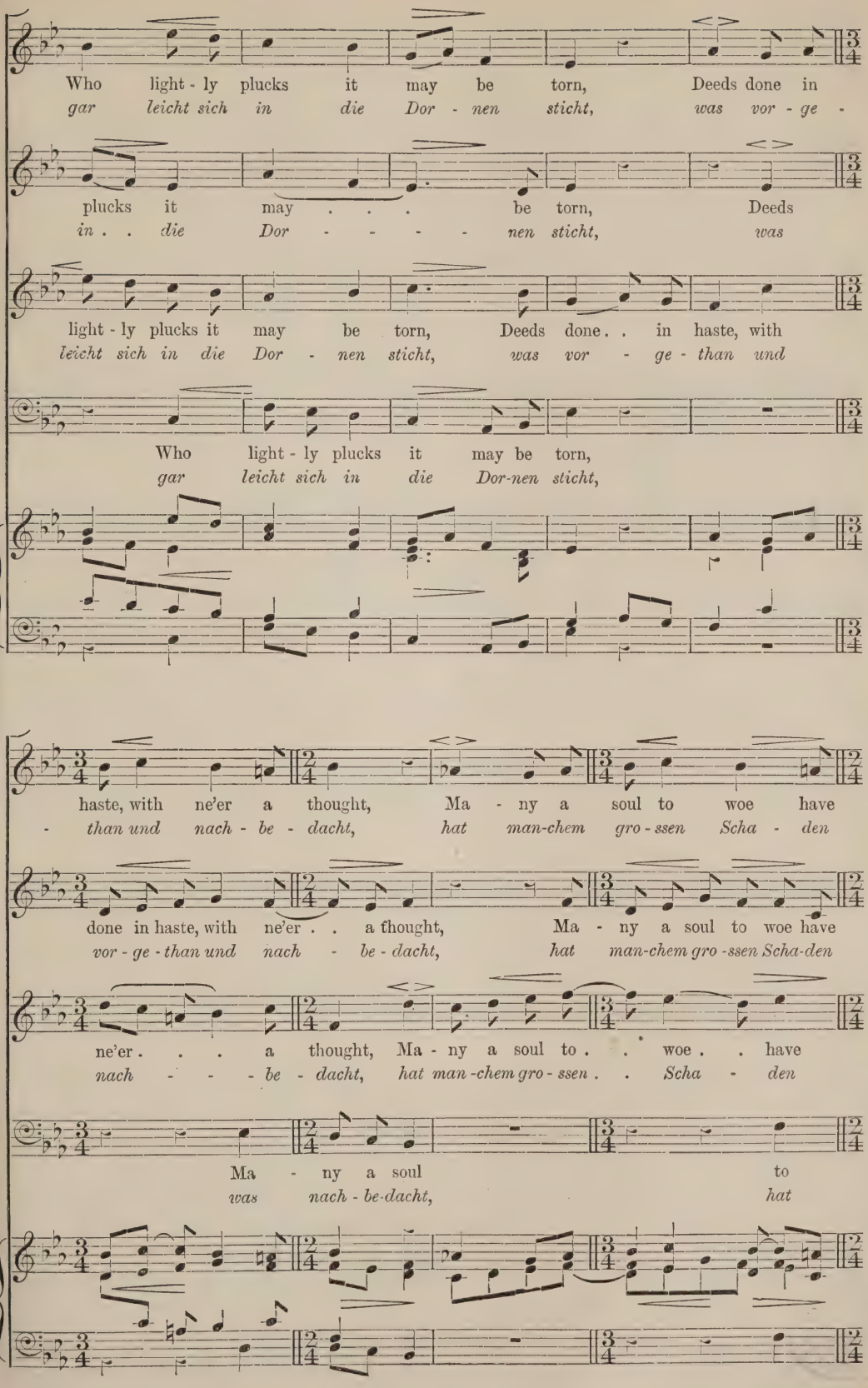
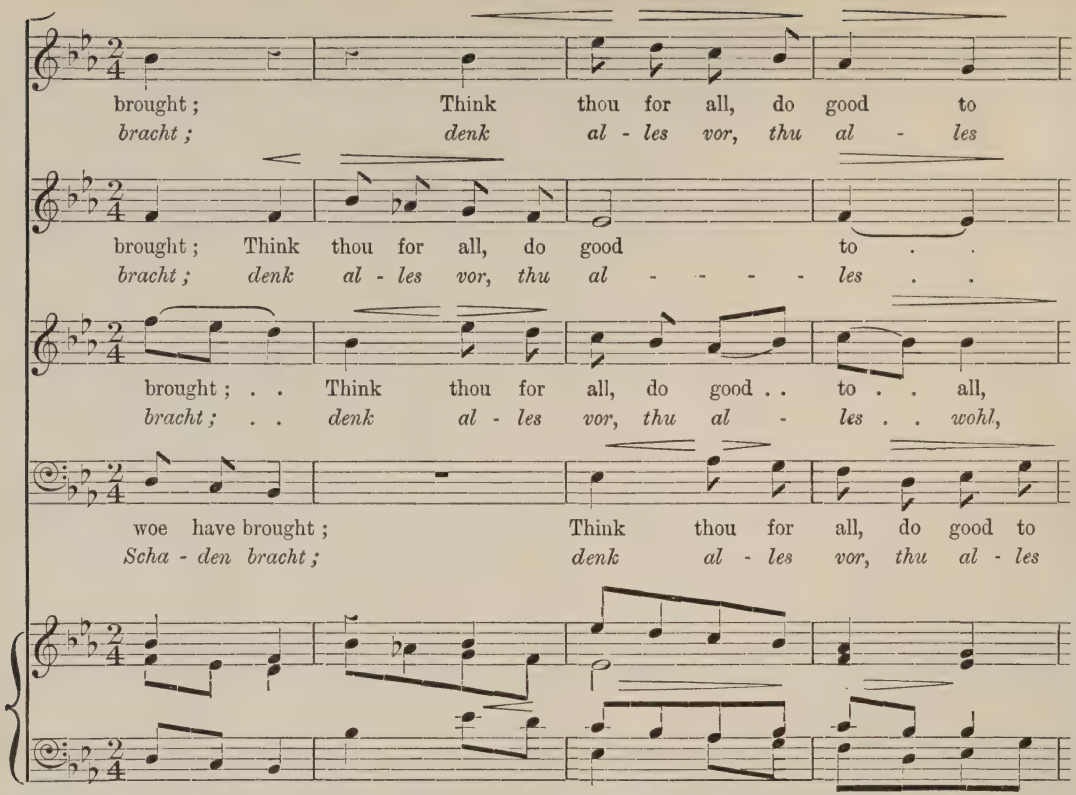

Soprano.
Alto.
Tenor.
Bass.
(For practice only.)
Grazioso.
dolce.
Wake dear-est child, 'tis time to
Wach auf, mein Kind, steh' auf ge-
Wake dear-est child, 'tis time to rise,
Wach auf, mein Kind, steh' auf ge-schwind,
Wake dear-est child, . . 'tis time to . .
Wach auf, mein Kind, . . steh' auf ge-
Wake dear-est child, . . 'tis time to
Wach auf, mein Kind, . . steh' auf ge-
rise, Morn-ing is here the cock-'rel cries, Four un-til
-schwind, so-bald der Hahn die Flü-gel schwingt, und dir von
Morn-ing is here the cock-'rel cries, Four
so-bald der Hahn die Flü-gel schwingt, und
rise, Morn-ing is here the cock-'rel cries, Four un-til five he
-schwind, so-bald der Hahn die Flü-gel schwingt, und dir . . von vier od'r
rise, Morn-ing is here the cock-'rel cries,
-schwind, so-bald der Hahn die Flü-gel schwingt,

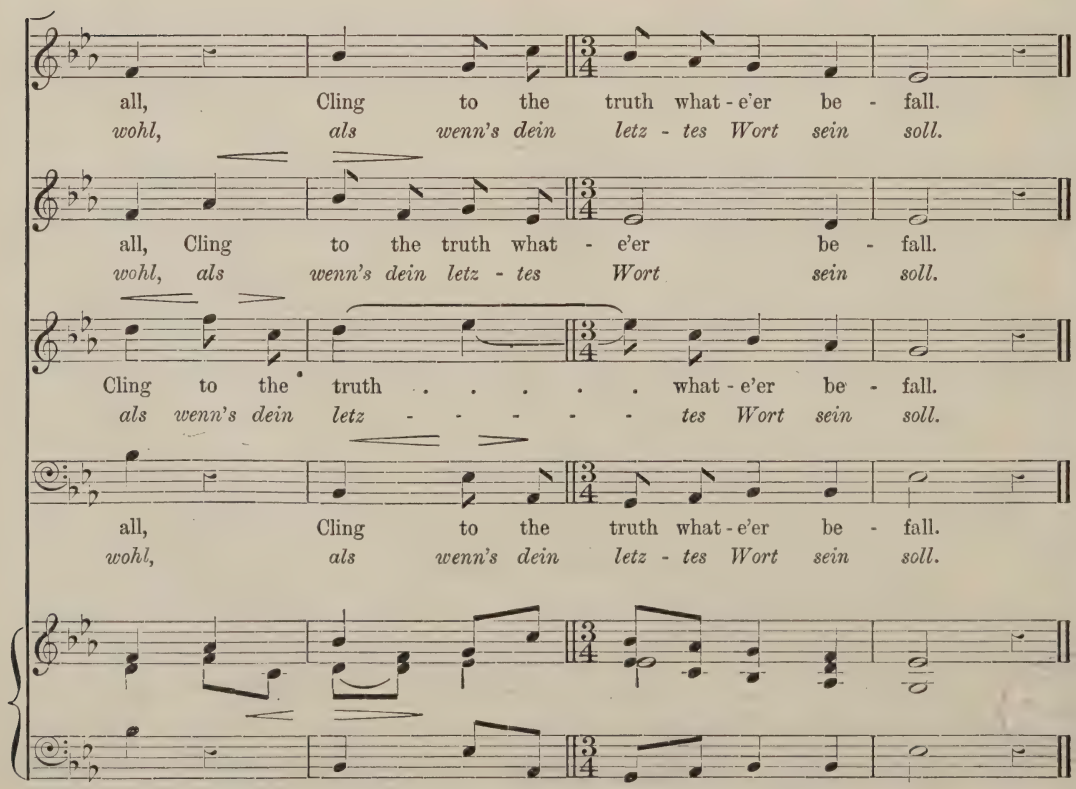
MORNING SONG.

five he called so clear, Late dost thou come his cry to
vier od'r fün - fen kräht; der kommt zu spät, der sich lang
un - til five he called . . so clear, Late dost thou come his cry to
dir von vier od'r fün - fen kräht; der kommt zu spät, der sich lang
called . . . so clear, Late dost thou come his . . cry . . to
fün - - fen kräht; der kommt zu spät, der . . sich . . lang
Late dost thou come his
der kommt zu spät, der
hear, See, there he struts in fea - ther'd state, La - zi - ly
dreht, und wäl-zet in den Fe - dern um, fau - len-zend
hear, See, there he struts in fea - - ther'd . . state, La - zi - ly by the
dreht, und wäl-zet in den Fe - - dern . . um, fau - lenzend hier und
hear, . . See, there he struts in fea - ther'd state, La - zi - ly by . . .
dreht, . . und wäl-zet in den Fe - dern um, fau - len-zend hier . . .
cry to hear, See, there he struts in feather'd state, La - zi - ly
sich lang dreht, und wäl-zet in den Fe-dern um, fau - len-zend


dolce.
by the farm - yard gate.
White are thy
hier und dort her - um.
Bei dei-nem
dolce.
farm - - yard gate.
White are thy robes, so
dort her - um.
Bei dei-nem leich - ten
p dolce.
. . . the farm - yard gate.
White are thy robes, . .
. . . und dort her - um.
Bei dei-nem leich -
p dolce.
by the farm - yard gate.
White are thy robes, . .
hier und dort her - um.
Bei dei-nem leich - ten
p dolce.

robes, so fair to see, Em - blems of truth and pu - ri -
leich - ten wei - ssen Kleid der Unschuld denk und Rei - nig -
fair to see, Em - blems of truth and pu - - - - ri -
wei-ssen Kleid der Unschuld denk und Rei - - - - nig -
. . . so fair to . . see, Em - blems of truth and pu - ri - ty, So
- - - - ten wei - ssen . . Kleid der Unschuld denk und Rei - nig - keit, und
so fair to see, Em - blems of truth and pu - ri -
und wei - ssen Kleid der Unschuld denk und Rei-nig -

- ty, So may thy soul be pure and white, Guard thee from
- keit, und wann dein Seel ist rein und weiss, vor Fle - cken
- ty, So may thy soul be pure . . and white, Guard
- keit, und wann dein Seel ist rein . . und weiss, vor
may . . thy soul be pure . . and white, Guard thee from blemish . .
wann . . dein Seel ist rein . . und weiss, vor Fle-cken hüt' dich . .
- ty, Guard thee from harm
- keit, vor Fle-cken hüt'
blem - ish day and night, Cleanse thou thy path from
hüt' dich al - les Fleiss, wasch dich in Reu und
thee from blem-ish day and night, Cleanse thou thy path from earth - - -
Fle - cken hüt' dich al - les Fleiss, wasch dich in Reu und Her - - -
. . . day . . and night, . . Cleanse thou thy path from earth -
. . . al - - les Fleiss, . . wasch dich in Reu und Her -
by day and night, Cleanse thou thy
dich al - les Fleiss, wasch dich in


earth - ly stain, Pure shall thy Heav'nly robe re - main.
Her - zen - leid, so bleibt schnee-weiss dein himmlisch Kleid.
- ly . . stain, Pure shall thy Heav'nly robe re - main.
- zen - - - leid, so bleibt schnee-weiss dein himm - lisch Kleid.
- ly . . stain, Pure shall thy Heav'n - - - ly robe re - main.
- zen - leid, so bleibt schnee-weiss . . . . dein himm-lisch Kleid.
path from earth -ly stain, Pure shall thy Heav'nly robe re - main.
Reu und Her - zen - leid, so bleibt schnee-weiss dein himm-lisch Kleid.


p dolce.
Hid by the rose there lurks a thorn,
Wer blindlich ro - the Ro - sen bricht,
p dolce.
Hid by the rose there lurks a thorn, Who light-ly
Wer blindlich ro - - the Ro - sen bricht, gar leicht sich
p dolce.
Hid by the rose . . there lurks a thorn, Who
Wer blindlich ro - - - the Ro - sen bricht, gar
p dolce.
Hid by the rose . . there lurks a thorn,
Wer blindlich ro - the wer Ro - sen bricht,
p dolce.

Who light - ly plucks it may be torn, Deeds done in
gar leicht sich in die Dor - nen sticht, was vor - ge -
plucks it may . . . be torn, Deeds
in . . die Dor - - - - - nen sticht, was
light - ly plucks it may be torn, Deeds done . . in haste, with
leicht sich in die Dor - nen sticht, was vor - ge - than und
Who light - ly plucks it may be torn,
gar leicht sich in die Dor-nen sticht,
haste, with ne'er a thought, Ma - ny a soul to woe have
- than und nach - be - dacht, hat man-chem gro - ssen Scha - den
done in haste, with ne'er . . a thought, Ma - ny a soul to woe have
vor - ge - than und nach - be - dacht, hat man-chem gro -ssen Scha-den
ne'er . . . a thought, Ma - ny a soul to . . woe . . have
nach - - - be - dacht, hat man -chem gro - ssen . . Scha - den
Ma - ny a soul to
was nach - be-dacht, hat


brought; Think thou for all, do good to
bracht; denk al - les vor, thu al - les
brought; Think thou for all, do good to . .
bracht; denk al - les vor, thu al - - - - les . .
brought; . . Think thou for all, do good . . to . . all,
bracht; . . denk al - les vor, thu al - les . . wohl,
woe have brought; Think thou for all, do good to
Scha - den bracht; denk al - les vor, thu al - les


all, Cling to the truth what - e'er be - fall.
wohl, als wenn's dein letz - tes Wort sein soll.
all, Cling to the truth what - e'er be - fall.
wohl, als wenn's dein letz - tes Wort sein soll.
Cling to the truth . . . . . what - e'er be - fall.
als wenn's dein letz - - - - - tes Wort sein soll.
all, Cling to the truth what - e'er be - fall.
wohl, als wenn's dein letz - tes Wort sein soll.

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TO MY FRIEND, FRANK BRAINE.

AUTHOR OF LIFE DIVINE

ANTHEM FOR TENOR SOLO AND CHORUS

WORDS WRITTEN BY REV. JOHN WESLEY

COMPOSED BY

H. ELLIOT BUTTON.

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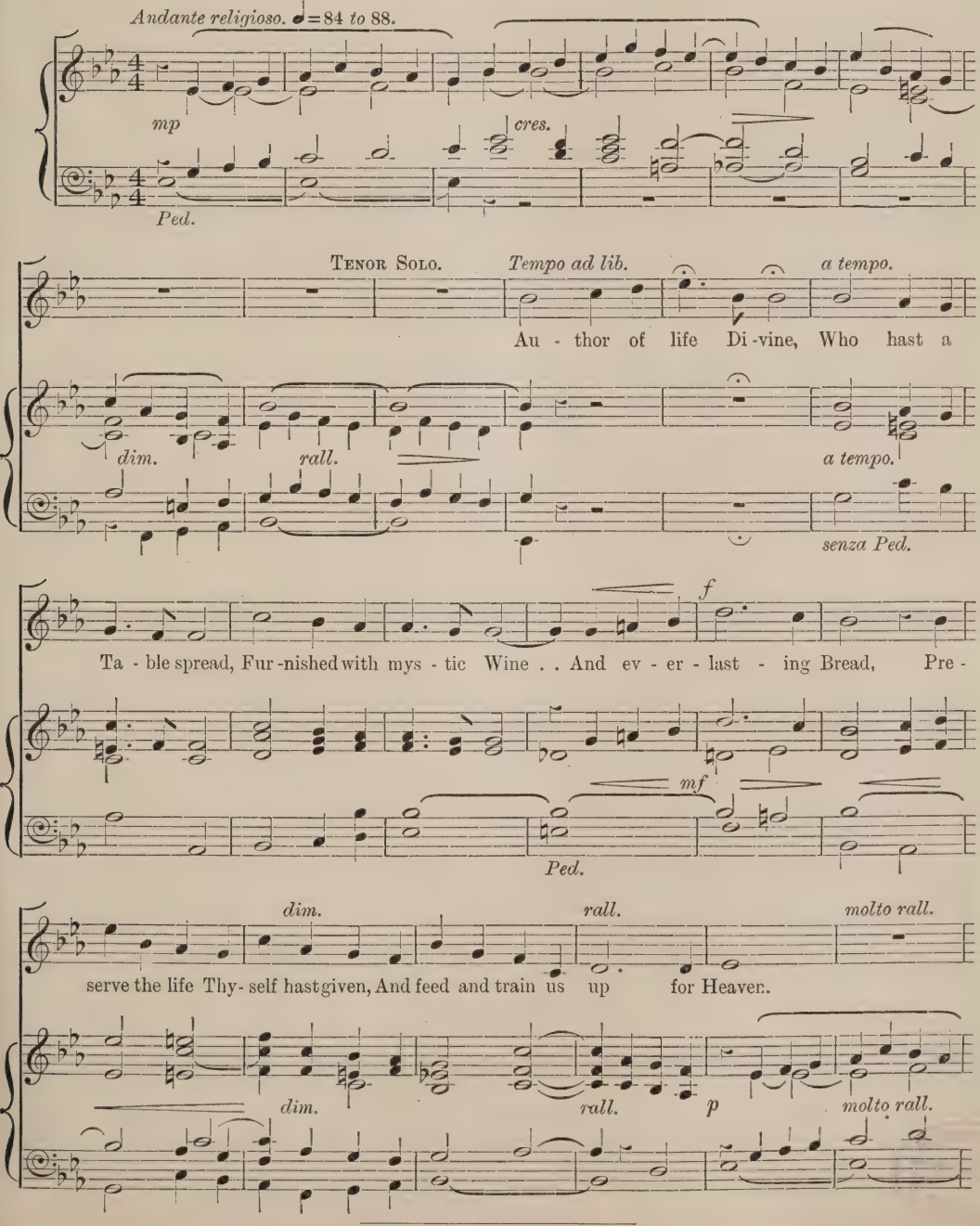
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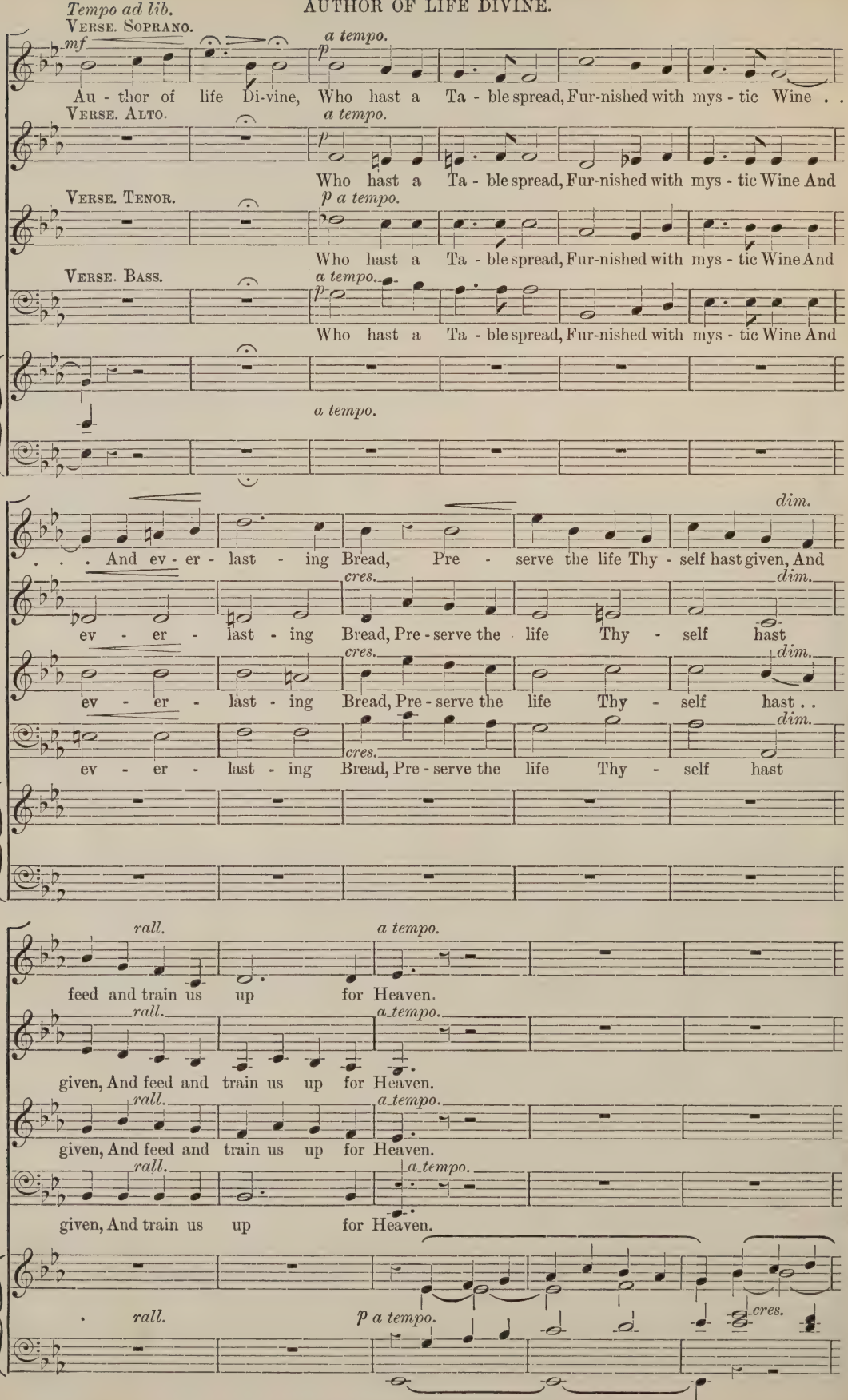
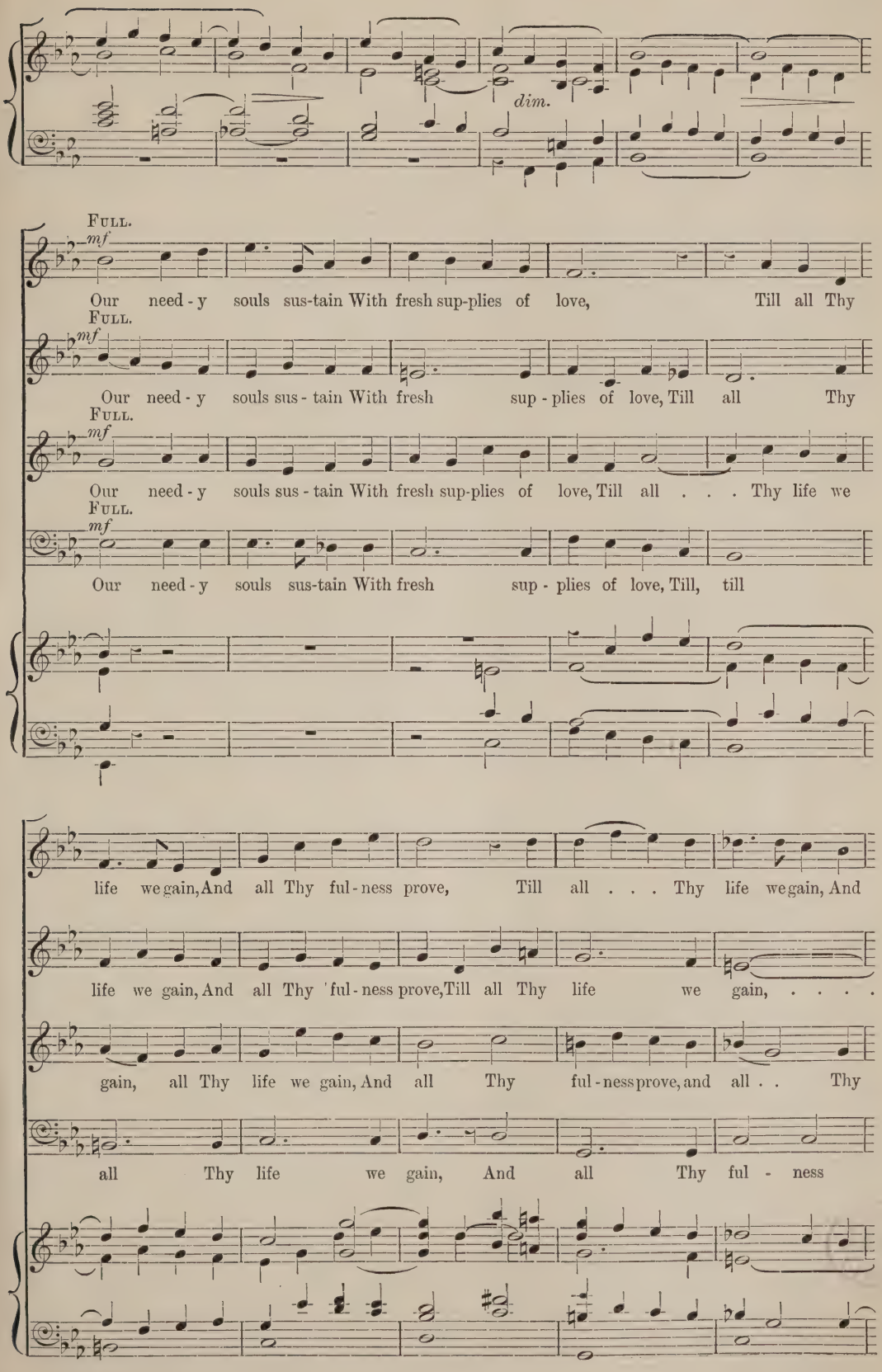
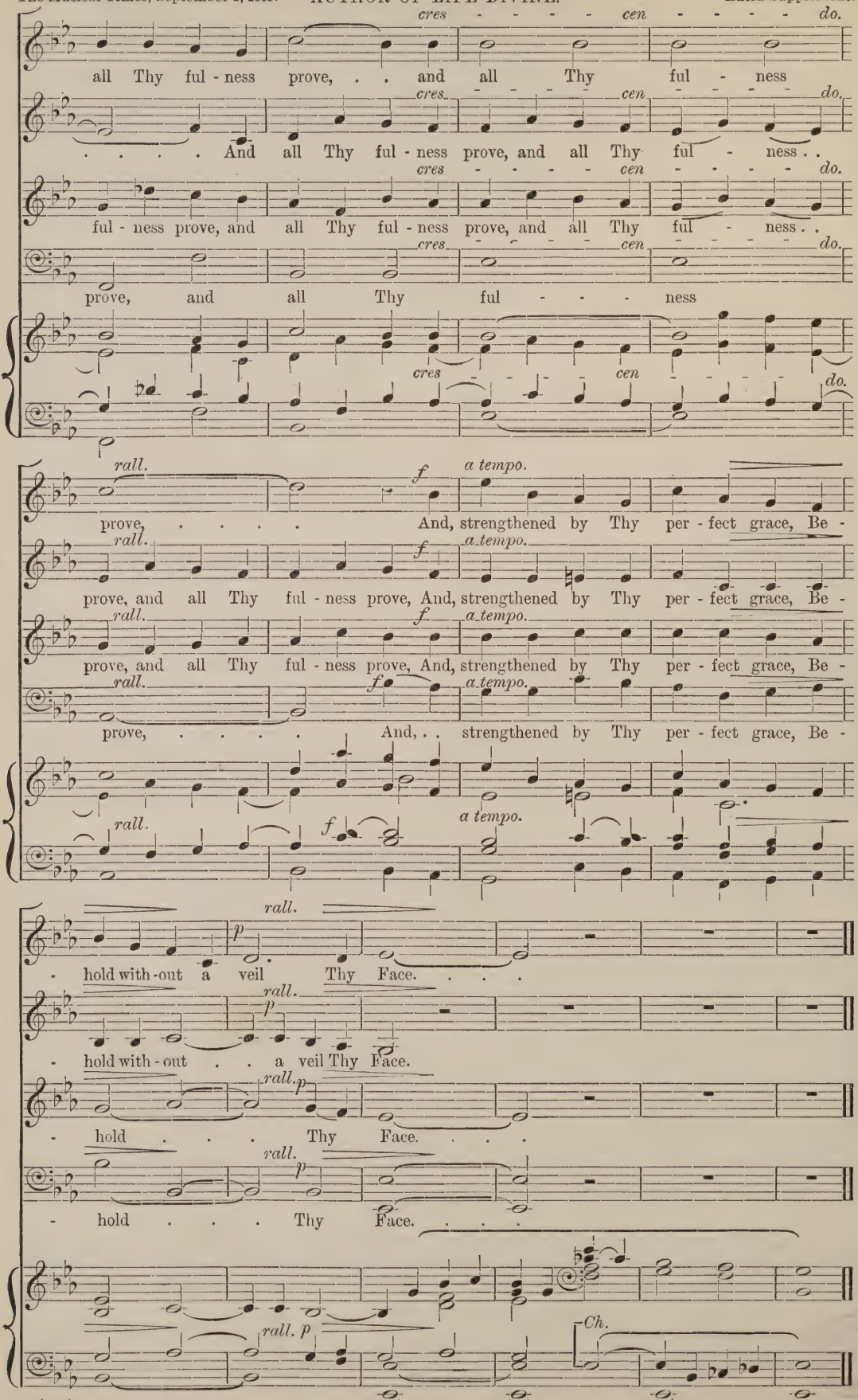

Tempo ad lib.
VERSE. SOPRANO.
mf
a tempo.
p
Au - thor of life Di-vine, Who hast a Ta - ble spread, Fur-nished with mys - tic Wine . .
VERSE. ALTO.
a tempo.
p
Who hast a Ta - ble spread, Fur-nished with mys - tic Wine And
VERSE. TENOR.
p a tempo.
Who hast a Ta - ble spread, Fur-nished with mys - tic Wine And
VERSE. BASS.
a tempo.
p
Who hast a Ta - ble spread, Fur-nished with mys - tic Wine And
a tempo.
dim.
. . . And ev - er - last - ing Bread, Pre - serve the life Thy - self hast given, And
cres.
dim.
ev - er - last - ing Bread, Pre - serve the life Thy - self hast
cres.
dim.
ev - er - last - ing Bread, Pre - serve the life Thy - self hast . .
cres.
dim.
ev - er - last - ing Bread, Pre - serve the life Thy - self hast
rall.
a tempo.
feed and train us up for Heaven.
rall.
a tempo.
given, And feed and train us up for Heaven.
rall.
a tempo.
given, And feed and train us up for Heaven.
rall.
a tempo.
given, And train us up for Heaven.
rall.
p a tempo.
cres.

dim.
Full.
mf
Our need - y souls sus-tain With fresh sup-plies of love, Till all Thy
Full.
mf
Our need - y souls sus - tain With fresh sup - plies of love, Till all Thy
Full.
mf
Our need - y souls sus - tain With fresh sup-plies of love, Till all . . . Thy life we
Full.
mf
Our need - y souls sus-tain With fresh sup - plies of love, Till, till
life we gain, And all Thy ful - ness prove, Till all . . . Thy life we gain, And
life we gain, And all Thy ful - ness prove, Till all Thy life we gain, ...
gain, all Thy life we gain, And all Thy ful - ness prove, and all . . Thy
all Thy life we gain, And all Thy ful - ness

cres - - - - - cen - - - - - do.
all Thy ful - ness prove, . . and all Thy ful - ness
. . . . And all Thy ful - ness prove, and all Thy ful - ness . .
ful - ness prove, and all Thy ful - ness prove, and all Thy ful - ness . .
prove, and all Thy ful - - - - ness
rall. f a tempo.
prove, ... And, strengthened by Thy per - fect grace, Be -
prove, and all Thy ful - ness prove, And, strengthened by Thy per - fect grace, Be -
prove, and all Thy ful - ness prove, And, strengthened by Thy per - fect grace, Be -
prove, ... And, . . strengthened by Thy per - fect grace, Be -
rall. p
- hold with - out a veil Thy Face. . . .
- hold with - out . . a veil Thy Face.
- hold . . . Thy Face. . . .
- hold . . . Thy Face. . . .
rall. p
Ch.

The Musical Times. **EXTRA SUPPLEMENT.** September 1, 1909.

This Supplement is part also of the September issue of The School Music Review, *and can be obtained with the* Review, *Price* 1½*d.*

The Competition Festival Record

No. 14.

CARMARTHEN.
August 2 (Bank Holiday).

This is an Eisteddfod of some importance. Much of its popularity is no doubt due to its efficient management. The secretary, Mr. J. C. H. Portnell, brings experience and natural capacity to bear upon the onerous business arrangements. The event was held in the Park in a marquee erected for the occasion. It was large enough to seat some thousands of visitors, but of course it cannot be said that the acoustic properties were ideal. The musical competitions embraced the following classes: solo-singing for all kinds of voices; junior and senior pianoforte playing; vocal duets; and choirs for juvenile, female-voices, male-voices, and mixed-voices. The principal results were as follows:

Chief Choral Competition (choirs not under 80 in number).
First prize, £40. Second prize, £10. £1 1s. to each of the unsuccessful conductors.
Test: "By Babylon's wave" (Gounod).
Pantteg Choral Society (Mr. R. J. Gregory), 53.
Treboeth United Choral Society (Mr. William Jenkins), 60.
2nd. Myrddin Choir (Mr. D. N. Jones), 61.
1st. Penygraig Philharmonic Choir (Mr. D. Rowland Jones), 65.
Aberaman United Choir (Mr. Gwilym Evans), 57.
(The maximum marks in all classes was 80.)

Pantteg sang first. They displayed more enthusiasm than discipline. The attack was fierce, and the rhythm was too heavily accented. They sharpened a half-a-tone in the last section, the accompanist dutifully following the ascent.

Treboeth at first exhibited good tone, and the expression was emotional. The intonation was not pure, and in the last movement the singing was badly out of tune. The attack was often excellent.

Myrddin began very softly, and secured a tender and sincere expression. The *Moderato* movement was much too fast, and the ensuing *Allegro* was taken at the same pace. The execution was fluent, and the drill showed good training.

Penygraig at first distinguished itself by its amazing dilatoriness in starting. At the recent National Eisteddfod in London a prize was given for smartness in coming on the platform and being ready to begin. Penygraig would not have won the prize. Dr. McNaught said that in his lifelong experience of Eisteddfodau he had never before seen such masterly inactivity. However, it must be stated that the choir sang very well, and they gained the first prize. The tone was blendful, and there was evidence of much thoughtful study in the expression. *Rubato* was far too much used. The basses sang excellently. At the end movement the tone fell off, but the dramatic interpretation of this section in some degree engaged the attention and dwarfed faults.

Aberaman made a brave attempt, but the choir has not sufficient experience or ability for this piece. The start was impressive and the intonation was here well maintained. Later the tone was not blendful and sweet. The *Moderato* was too fast. Some mistakes were made.

Male-voice Competition (not under 60 in number).
First prize—£40 and a baton to the conductor. £1 1s. to each of the unsuccessful conductors.
Tests: (*a*) "Lovely maiden" (D. Pughe Evans), unaccompanied; and (*b*) "The Reveille" (Elgar).
Mountain Ash Orpheus Male-Voice Party (Mr. H. Llewellyn).
1st. Swansea District Male-Voice Party (Mr. D. Llew Bowen).
Carmarthen Male-Voice Party (Mr. W. Dunn Williams).

Mountain Ash sang (*a*) quite beautifully. The rhythm was delicate and dainty, and there was conspicuous unity of attack and oneness of tone-colour. More vitality was needed at the end: 73. They began (*b*) in promising style, catching the mood and fire. Then they began to miss some of the fine points of the piece, its breadth and intensity. They were not quite in tune, but they kept the pitch astonishingly well: 62. Total 135.

Swansea was in fine form. The first piece (*a*) was charmingly sung. There was an attractive crispness in the rhythm and a piquant delicacy in the expression: 75. (*b*) "The Reveille" revealed the fine capacity and resource of the choir. There was due frenzy and agitation, fairly if not completely controlled. Some of the expression was thrilling and few points were missed: 71. Total, 146.

Carmarthen displayed a bright tone in (*a*) and the execution was fairly neat. On the whole it seemed that not all the singers knew the music well. They ended rather sharp; 61. In (*b*) the tone adopted was too hard—a sort of barking quality. This resulted in a rather trivial performance of the nobler passages of the piece. Much more unity and certainty of execution were called for: 55. Total, 116.

Ladies' Choirs (not under 30 in number).
First prize, £7. Second Prize, £2. 10s. 6d. to each of the unsuccessful conductors.
Test: "Blodau Mai" (J. O. Jones).
Excelsior Ladies' Choir (Madame Ben Thomas), 57.
Carway and District Ladies' Choir (Miss Violet Gilbert), 60.
1st. Carmarthen Young Ladies' Choir (Miss A. M. Buckley), 70.
2nd. Tyrhos and District Ladies' Choir, 68.

Excelsior.—Unsteady tone, but pleasant in quality. Rhythmic treatment lacked grace. Some voices need repression. Some effective, tender expression secured. Not certain of the notes.

Carway.—A hesitant start. Piquant style. The facial expression was noticeable. Some graceful rhythm. Balance needs more second sopranos. On the whole painstaking.

Carmarthen.—Bright tone. Good balance. Warm blend. Excellent altos. *Andante* section lacked grace, but the *Allegro* was fluent and rhythmic. Some charming gradations of force.

Tyrhos.—Voices thin, rather juvenile. Neat, pretty rhythm. In the *Lento* some excellent expression and skilful treatment. Altogether first-rate training exhibited.

Glee Competition (not under 40 in number).
First prize, £8. Second prize, £2. 10s. 6d. to each of the unsuccessful conductors.
Test: "Y Blodeuyn Olaf" (J. Ambrose Lloyd).
Myrddin United Choir (Mr. D. Evans), 69.
The Trimsaran Party (Mr. William Evans), 69.
2nd. Pembrey United Choir (Mr. J. H. Morgan), 70.
Burry Port Glee Society (Mr. D. John), 64.
Glanyrafon Glee Society (Loughor) (Mr. David Davies), 68.
Penygraig Glee Society (Mr. D. Rowland Jones), 65.
Excelsior Glee Society (Madame Ben Thomas), 58.
1st. Young Choristers (Mr. J. Lewis), 74.

Myrddin (Acc.).—Impressive style, earnest and sincere. Tone thin but sweet. Alto and tenor weak. Well in tune. Attack excellent and much agreeable finish. Expressive. No full resonance.

Trimsaran (Unacc.).—Sweet tone. Bass not sonorous enough. Trebles and altos sang delightfully. Very expressive, always tuneful. Rhythm fair. Kept pitch.

Pembrey (Unacc.).—Thin tone all round but a good blend. Tender expression. The *Agitato* excellent. Attack showed fine training. Much clean finish. Kept pitch.

Burry (Unacc.).—Over-subdued at the opening. The restraint led to strain. Tone-quality much mixed. A careful rather than an impressive performance. Kept pitch.

Glanyrafon (Acc.).—Good balance. Too strenuous in *forte*. Intonation somewhat suffered. Attack first-rate. Great warmth in the expression. Occasionally too fervent.

Penygraig (Unacc.).—Elaborate preparation before starting. A fresh tone, sometimes rough. Tonal attack curved and attack straggled in cadences. A fair but not specially delicate performance.

Excelsior (Unacc.).—Style and attack rather casual. Tenor tone peculiar and weak in the balance. Much fervency displayed. Trebles sang well. On the whole needed more unity. Kept pitch.

Young Choristers (Unacc.).—Tone sweet and the blend excellent. Great unity of attack and style. Some very delicate expression. Many evidences of skilful training.

Juvenile Choir Competition (s.s.a.) (not under 40 in number, and not over 16 years of age).
First prize, £6 and a silver-mounted baton to the conductor.
Second prize, £2.
Test: "In this hour of softened splendour" (Pinsuti), arranged.
Myrddin Juvenile Choir (Mr. W. Thomas), 63.
Tabernacle Juvenile Choir (Mr. Willie Thomas), 67.
1st. Fabian's Bay Juvenile Choir (Mr. T. Morris), 73.
2nd. Towy Minstrels (Mr. Tom Williams), 69.
Young Volunteers (Mr. D. Evans), 67.

Myrddin.—Remarkable unity. Phrase-ends clipped too short. Fairly well in tune. Delicately accented rhythm. Tone needs sweetening. Some wrong notes. Expression fair.

Tabernacle.—Some very small children. What can they know about such words! All girls. Tone thin but bright. Pretty rhythm and altogether remarkably good training. Altos a good quality.

Fabian's Bay.—Breathy tone at first, but highly refined and tender. Altos unusually well developed. Unity in vowel definition remarkable. Hence a capital blend. Lost pitch a little in second verse. The long slurs very well vocalised.

Towy Minstrels.—A large mixed choir. Dramatic expression almost aggressive in its fervency. Much *rubato* displayed. Tone pleasant except in *fortes*. Tendency to sharpen. A very painstaking and admirably drilled performance. Needed more grace and beauty.

Young Volunteers.—Beautiful tone. Got most distressingly sharp. In the process many chords were badly out of tune. The phrasing was simply excellent and the expression intensely earnest and tender. Except for the sharpening there was hardly a fault.

Dr. McNaught adjudicated. The criticisms given above are compressed from his notes. Mr. Harold Malkin, F.R.C.O., adjudicated all the preliminary competitions, and Mr. T. S. Puddicombe and Miss Annie Morgan were the official accompanists.

The attendance was large and the audience was greatly interested. The President, Mr. John Crossman, Mayor of Carmarthen, with Mrs. Crossman, helped the success of the occasion by their presence and geniality, and the proceedings were continually enlivened by the wit and tact of the Rev. Evan Davies (Gwan-cae-gurwen), who was the platform conductor.

NATIONAL CO-OPERATIVE FESTIVAL, CRYSTAL PALACE.

August 21.

Last year thirty-four choirs sang in four classes, and we then stated that this large number constituted a record in Crystal Palace festival competitions. This year thirty-two choirs entered and only one failed to appear. It is worthy of particular note that all this astonishing activity and enthusiasm were displayed practically without the stimulus of money-prizes, for all the awards for the first places were challenge shields and trophies, and the highest money-prize for second or third place was only three guineas. Fifty singers do not rise in the small hours of the morning and travel from Wales, Portsmouth, Nottingham and other distant places merely to gain a fraction of their out-of-pocket expenses. What can objectors to competitions say to this? No one who sat through the competitions could fail to notice the intensity of the desire on the part of singers and conductors to do well. There was not one bad performance, and there were several of great excellence. One junior choir touched the highest level, and that was Stratford (London, E.), under Mr. A. Sears. It was strikingly evident that many of the conductors were skilful choir trainers, who knew what to do and what not to do. One of the negative virtues of the performances generally was the absence of exaggerated "expression." Here and there the desire for high colour and emotional effect led to some distortion of the rhythm, but on the whole taste and judgment were displayed.

The scheme of the competition imposes a certain test (selected from the festival books for the combined choirs) and an "own-choice" piece. The advantages and disadvantages of this plan have often been debated. For our own part we must say that a competition cannot be regarded as ideal when competitors submit different and often very widely different pieces to the judgment of an adjudicator. On a fête day at the Palace, when thousands of people are intent on enjoying their holiday, no doubt it is pleasant for them to hear a delightful variety of favourite pieces. That is a fair reason for tolerating the arrangement, but at the same time it must be understood that while it lasts the competition is necessarily not of the highest grade. Carrots and roses, we believe, were not pitted against one another in the fascinating and appetising shows of fruits and flowers that were displayed in the naves.

Dr. McNaught adjudicated in the upper junior and both the senior classes.

Mr. W. McNaught adjudicated in the small choir junior classes. A compressed version of their notes is given below. The marking scheme was as follows:

Accuracy	Tone, Blend, Intonation	Attack, Pronunciation, Enunciation	Pace, Rhythm, Expression, Phrasing, Interpretation	General Effect	Total
10	20	10	20	20	80

Junior Choirs, 20 to 30 voices.
Prize—The "Ideal Trophy," presented by the Ideal Clothiers, Ltd., Wellingborough.
Set test: (*a*) "Sing a light and cheerful lay" (Nicol).
(*b*) "Own-choice" piece.

Order of singing.	(*a*)	(*b*)	Total.
Tottenham (Mr. A. D. K. Macdonald), "O, lovely night" (Roeckel)†	63	65	128
Croydon (Miss E. L. Turley), "The cuckoo sings in the poplar tree" (G. A. Macfarren)*	69	66	135
Fulham (Mr. H. J. Gentry), "O, lovely night" (Roeckel)†	68	70	138
Erith (Mr. F. G. Ayre), "Orpheus with his lute" (German)*	72	66	138
Willesden (Mr. F. Clark), "O, lovely night" (Roeckel)†	67	66	133
2nd. Enfield (Mr. E. Ashton), "Whispering winds" (Labbett)†	74	71	145
1st. Faversham (Mr. G. Cooper), "The cuckoo sings in the poplar tree" (G. A. Macfarren)*	76	73	149
Dover (Mr. E. Ross), "Hark, the bells are ringing" (Smart)†	70	67	137
Chatham (Mr. W. G. Obray), "Ye mariners of England" (Pierson)†	65	68	133
3rd. Rochester (Mr. F. W. Ralph), "Oft in the stilly night" (arr. by W. G. McNaught)*	71	73	144
Maidenhead (Mr. Leonard Rockley), "Happy is the man" (G. W. Martin)*	67	63	130
3rd. Long Eaton (Mr. W. Woolley), "A lullaby" (Roeckel)†	72	72	144

† Two-part. * Three-part.

Tottenham.—(*a*) Intonation faulty at first, but improved afterwards. Rhythm rigid, slow and sluggish. Style inclined to be mechanical. Attractive soprano tone; alto tone often squeezed. Bar 44 not clear. Little graduation of tone; *mp* and *mf* not distinguished. Bar 86, some difference of opinion. The cheery atmosphere of the piece not fully realised. (*b*) Accompaniment not so firm as to preserve the pitch. Again too little contrast. An improvement in tone and blend but not in enunciation and attack. No charm in the rhythm. Rather mechanical. Some passages attractive.

Croydon.—(*a*) Bright tone and sprightly rhythm. Careful, if not always discreet, attention to expression marks. Pleasant and firm tone in the altos. Intonation pure. "Let him sigh" slightly overdone. (*b*) (Unaccompanied.) Over-accentuation occasionally impaired phrasing. Low A♯ in alto missed fire. Not much sustaining power in vocal resources. Second verse a falling-off in execution.

Fulham.—(*a*) Gay rhythm, well sustained—why *accelerando* in second verse? Tone-production less satisfactory than in (*b*). Good as execution. "Avarice" and "wight" mispronounced. (*b*) (Sung first.) Nice smooth tone, well balanced and blended. Intonation good, except sharpened fourths in alto part. Some attempt at mood-painting. Slight loss of pitch at the end.

Erith.—(*a*) Tone and style attractive. Careful attention to expression. Occasional breathiness and forced tone. At times mechanical. Good sense of climax. Intonation good. (*b*) Creditable attempt at a piece beyond their powers. Lower parts weakly sustained; sopranos inclined to lose pitch. Expressive. Good as interpretation, but not as execution.

Willesden.—(*a*) Clean, unified tone. Neat execution. Inclined to be hurried; on the other hand *poco meno mosso* portion too slow. Weak alto entries in each verse. (*b*) Final consonants overdone. An *accelerando* in each verse. Well-knit tone and good intonation.

Enfield.—(*a*) Light and cheerful style. *Meno mosso* section excellent; the contrast of mood well caught. Perhaps a too little graded in form. Tone always pleasant and well governed. (*b*) Efficient vocal resource again in evidence; parts well nourished and balanced. Altos occasionally forced lower notes. Natural style; graceful and tasteful. Enunciation occasionally lapsed.

Faversham.—(*a*) Well-trained voices; warm tone, and perfect unity in every respect. "Fa la la" section a little too serious. Otherwise a first-rate performance. A sense of mastery throughout. (*b*) Low A♯ in alto not successful. The sopranos always ejaculated their "cuckoo" too quickly. Third of the chord inaudible in the last line. Tone again admirable; perfect chording.

Dover.—(*a*) Not perfect unity. Tone bright but inclined to be breathy. Rhythm heavy at times, but well sustained. "Fa la la" section mechanical. Cheerful, but not always light. (*b*) Lacked light atmosphere and swing; too contemplative. "Across the bay" wrong time. Tone mixed; some good voices, but some harsh production. Careful, but not inspiring.

Chatham.—(*a*) Slow, plodding. Sung in same style as (*b*)—even less suitable here. No gradation and contrast. (*b*) (Sung first.) Young, open tone. Vigorous, martial style. All the sopranos girls, all the altos boys—a serious mistake. Too much sameness, a uniform *ff*. Execution splendid; but not much besides.

Rochester.—(*a*) Bright, well-knit tone. Attractive unity and cheerfulness in the style. Inclined to hurry. Some *crescendos* overdone. (*b*) Expression marks again over-read; excellent technically, but inartistic. The unity a feature. Perfect chording; pure and well-blended tone. Not successful as a mood-picture.

Maidenhead.—(*a*) Hurried. Tone smooth, but over-restrained—not natural. No colour; the "fa la la" portion being especially wanting. Some neat execution. Good intonation. (*b*) Again colourless. Mere execution, and that not always faultless. Little attempt at expression. Intonation frequently at fault.

Long Eaton.—(*a*) Warm, attractive tone; some vowels a little at fault. A little wanting in delicacy of treatment, and execution not always clean, especially in the "fa la la" section. *Poco meno mosso* portion slightly over-painted. (*b*) No conspicuous mood in the opening; inclined to be mechanical in style and too uniform in tone. Well unified in tone and execution. Intonation practically faultless. The ending not *pp*.

Junior Choirs, 30 to 40 voices.

Prize—The "Co-partnership Trophy," presented by the Co-partnership Tenants, Limited. Set test: (*a*) "Oft in the stilly night" (arranged for s.s.a. by W. G. McNaught). (*b*) An "own-choice" piece.

Order of singing.	(*a*)	(*b*)	Total.
Penge (Mrs. Benjamin), "Jack Frost" (Hatton)	64	59	123
1st. Stratford (Mr. A. Sears), "Who is Sylvia?" (Macfarren)	78	78	156
Wealdstone (Mr. E. Aldridge), "Lift thine eyes" (Mendelssohn)	65	56	121
Cwmbach (Mr. D. R. Davies), "The stream and the flower" (T. Price)	68	70	138
Woolwich (Mr. J. Hines), "Jack Frost" (Hatton)	71	70	141
2nd. Portsmouth (Mr. G. J. Adams), "Oh, sing to me a spring song" (Ashworth)	73	72	145
Peterborough (Mr. W. J. Roberts), "Hail, star of eve" (Spofforth)	68	66	134
Luton (Mr. W. Haith), "Lift thine eyes to the mountains" (Mendelssohn)	70	64	134

All the "selected" pieces were trios, and all had to be sung unaccompanied.

Penge.—(*a*) Well drilled. Intonation not perfect. Not *sostenuto* enough. Too many detachments of words. Attack excellent. Some pretty expression. Never touching. Lost whole tone chiefly in second verse. On the whole exhibited capacity. (*b*) Rather slow and heavy. Attack good. Enunciation a good feature. The "creep" passage began doubtfully, but improved. Tone agreeably musical. Intonation not perfect.

Stratford.—(*a*) Nearly all girls. A clean, beautiful blend. Very tender, charming and emotional. A tear in the tone. The *sostenuto* perfect, without weighting the rhythm. Every phrase had been studied, and there were no intrusive verbal accentuations to destroy the sweep of the curve. Not much body in the tone, but a supreme and diaphanous delicacy. Perfectly in tune. Practically a perfect performance from every standpoint. (*b*) A trio arrangement of a beautiful part-song. Again the subtle touch of rhythm. Restraint of the best sort because it was perfectly controlled. The tone flowed out freely, although never with much resonance. Enunciation very clear. A highly refined performance.

Wealdstone.—(*a*) Sweet tone, good *sostenuto* and a pleasant unity. Expression very careful, if not ever touching. Bar 12 confused with bar 16 each time. A refined performance on the whole. (*b*) Too eager and effusive. Rhythmically good as attack. Tonally, not so good—disposed to curve. Too formal, square, military. Not tender, beautiful and caressing. Still, it was tuneful.

Cwmbach.—(*a*) Full mature tone. Some fairly "grown-up" girls. A certain haunting quality in the tone that was very sympathetic. The vowels were not well defined: they were Welsh children, and they did not suffer in marks for this. The attack and general unity were very good indeed. A good *sostenuto* and the expression was fairly touching. Fine training evident. (*b*) Sang in English, although Welsh words were in the copy. An agreeable warmth in the tone. Altos good—a real bass to the harmony. Occasionally a bite in the attack was not quite musical. The piece was well coloured and the expression was not exaggerated. Just needed a finer tone to be altogether first-rate.

Woolwich.—(*a*) Delicate and expressive start. Balance good, altos a good bass. Some specially thought-out expression that was very creditable. Tone sweet and blendful. Intonation not quite pure. Very tenderly expressive if not supremely touching. (*b*) Too slow, and so in some degree laboured. The fine touch at "the seaman's grave" was well realised. Many small points that showed care and insight. The word "peeping" was a dainty point. A good climax.

Portsmouth.—(*a*) Very slow. A fine *sostenuto* admirably controlled. Deeply expressive. Tone sweet and blendful. Caught the fearsomeness and sad reminiscence of the words. The intonation gave way. An achievement as expression, but not so satisfactory as regards resonance. Lost about a tone. (*b*) Thin tone, but sweet. A charming lightness of rhythm. Attack perfect. Not much resonance for a climax. The rhythm always a feature.

Peterborough.—(*a*) Well arranged choir. Orderly and attentive. Full tone, and at the same time refined. Clean finish in the attack. Not much mood, but there was a note of regretfulness in the expression. Kept very well in tune but lost pitch a little. Vowels well defined: this gave resonance. The interpretation on the whole good if not specially striking. (*b*) Here again the full tone but not wholly musical. Some over-eagerness. The rhythm was prettily treated and the attack was excellent. Last movement better more *sostenuto*. Scarcely *dolce* enough.

Luton.—(*a*) A full, sweet blend. A suspicion of stiffness in the rhythm. Vowels well defined. Altos a full resonance. Rarely quite touching. Always musical, but not particularly expressive. Lost pitch a little. (*b*) Very slow. Hardly more than half the usual pace. As music always interesting, the voices were so good. Needs more grace and refinement and sincerity of expression.

Adult Choirs, 30 to 40 voices.

Prize—the "Excelsior Shield," presented by the Kettering Clothing Society, Ltd., Kettering.

Set-test: (*a*) "The trysting tree" (G. F. Bennett).
(*b*) An "own-choice" piece.

Order of singing.	(*a*)	(*b*)	Total.
Faversham (Mr. A. F. Keech), "Winter days" (A. J. Caldicott)	69	68	137
Rugby (Mr. G. Hidden), "The soul's longing" (F. James)	64	68	132
Ideal Clothiers, Wellingboro' (Mr. A. E. Smith), "Rustic coquette" (F. Champneys)	50	50	100
2nd. Portsmouth (Mr. C. Weedon), "As it fell upon a day" (James Coward)	72	69	141
Willesden (Mr. F. Clark), "Weary wind of the West" (E. Elgar)	60	56	116
Woolwich (Mr. J. Hines), "Hymn to music" (Dudley Buck)	69	69	138
1st. Penge (Mr. T. F. Tate), "Eldorado" (Pinsuti) ..	74	69	143
Canning Hall, Wood Green (Mr. A. J. Franklin), "Strike the lyre" (T. Cooke)	68	69	137

Faversham.—(*a*) Hidden tone, certainly well subdued. Refined style. Blend agreeable. Rhythm better if a daintier spring. The *pp* passage (bars 24 to 26) very unsafe: some singers groped. Many evidences of good training and appreciation. (*b*) The sombre resonance adopted by this choir suited this piece. Altos lacked sonority. The tone generally rather "swallowed." Attack good as to initial notes, but not so good inside the phrases. Too much *oo* in the bass quality. The expression was good, but the interpretation, on the whole, was not very interesting.

Rugby.—(*a*) Very deliberate opening. Tone fairly blendful. Attack rather of the lingering kind. Altos got distressingly sharp, bars 30 to 32. The *pp* section (bars 24 to 27) very well done. On the whole, the expression was too "blue." Needed more glow and sincerity. A wee bit dull. (*b*) Again inclined to drag. A serious mood gained. Tenors not strong enough in the balance. Resources of the choir not fully developed. This was felt in the storm passage, page 6. "Would God that once again" not *sostenuto* and moody enough. The attack hardly compact. Some fine climaxes. The soft parts were often beautifully done.

Ideal Clothiers.—(*a*) Slow. Tone rather pinched in all parts. Not open enough, and hence not blendful. Vowels not resonant. A man's voice now and then heard singing soprano or alto an octave below! Some uncertain notes. The sopranos sang very expressively. On the whole, the choir needs to cultivate a finer tone and a stricter discipline to secure general unity. (*b*) A brave attempt. Very spirited, but again lacking the essential of unity. It appeared that half the choir was pulling the other half along. At the minor section the key was momentarily lost. The choir is full of enthusiasm; they must add control.

Portsmouth.—(*a*) Good tone if not conspicuously beautiful. Bass rather too sombre. Well selected pace and rhythm made very interesting. Climaxes realised and always musical. The end was particularly taking. Pitch kept. (*b*) Deliberate, measured, a trifle too square. Too many consecutive accents alike. Full tone, cheerful and resonant. Prompt attack, but the rhythm lacked interesting treatment. The *andante* missed tenderness—no wave in the rhythm. Some wavering and fitfulness on p. 6. The last page was most effectively treated.

Willesden.—(*a*) The opening was well subdued and controlled. Then came dullness, chiefly owing to a plodding rhythm. The execution became tame and the attack was gingerly. Bars 24 to 27 not correct, or at least not in tune. Here and there some pretty expressive effects. Lost pitch. (*b*) Again the vague tonal and rhythmic attack. Tone pleasant. The climaxes displayed little or no vitality. On the whole the execution lacked grip and certainty.

Woolwich.—(*a*) Pretty tone, a little over-restrained. Led to attack being hesitant and tremulous in places. Some beautiful expression—quite touching. Unity not conspicuous. Rhythm often well if not finely treated. (*b*) The opening was not broad enough. Should be *largamente*. The attack inside the phrases not always unified. Climaxes well intentioned, but with indications of individual over-eagerness. *Listesso tempo* began loosely. Bass later rather ragged. Fugal section needed more control. Some effective tender expression. Missed being impressively imposing.

Penge.—(*a*) Clean, sweet tone and fine blend. The rhythm made really interesting. Had a waving, not a square accent. Many well-proportioned dynamic effects, and some refined tapering of phrases. On the whole a fine technical and temperamental performance. Pitch very nearly kept. (*b*) Not so compact and happy. Tone always attractive. The tonal attack not always quite true. Some of the effective *crescendos* (bars 17, 38, 55) not completely realised. Execution not so highly-finished as in the other piece. Small faults cropped up.

Canning Hall.—(*a*) A bright tone, some sweetness in it. Not much sonority. Tenors very good, blended very well. Attack fair, occasional looseness inside the phrases. Expression evidently well studied. Some pretty delicacy. Bars 24 to 27 (the *pp* section) beautifully treated. A very good performance. Kept pitch nearly exactly. (*b*) Brisk. Fluent. Cheerful style and pleasant tone. Some over-eagerness in the attack, and some loose releases. The slurred passages a trifle blurred. Too abrupt at the "silver sigh." Many indications of skilled training. A lively and exhilarating performance.

Adult Choirs, 50 to 60 voices.

Prize—the "Earl Grey Silver Challenge Shield," presented by the Right Hon. Earl Grey.

Set test: (*a*) "Winter days" (A. J. Caldicott). (*b*) "Own-choice" piece.

	(*a*)	(*b*)	Total.
Peterborough (Mr. W. J. Roberts), "Song of the silent land" (John E. West)	68	71	139
Sheerness (Mr. S. G. Quint), "Lullaby of life" (Leslie)	71	73	144
Long Eaton (Mr. W. Woolley), "The Fortune Teller's song" (Eaton Faning)	70	71	141

Peterborough.—(*a*) A big *sostenuto* style. Sopranos at first not quite in tune. They shrank from the dissonant D, bar 2. Soon settled down, and began to sing impressively. Experienced training evident, and there were fluency and ease in the attack. Good but not sweetly resonant tone. No imposing climaxes. Words well finished. Last movement not convincing as expression. Bar 75 some sopranos wrong. Rhythm needed more buoyancy. Lost nearly half-tone. (*b*) Broad tone. Tenor weak in the balance. Some solemn and impressive effects. A very carefully studied interpretation, missing great excellence because the rhythm was so often ignored in favour of tonal expression and *rubato*.

Sheerness.—(*a*) At first some vague, creepy attack. Still, the right mood was caught. The fugal movement was excellent: there was vitality and elasticity. Bass vowels not well defined—they showed a tendency to sombreness. On p. 6 tone fell off in quality. The *Adagio* was better as tone than expression. Last page admirably treated. (*b*) Rather slow opening, the rhythmic prettiness in consequence almost missed. Pity to sacrifice the claim of rhythm to tonal effect. *Lento* drawn out too much. The *pp* well controlled. A well-drilled choir. Bass excellent—sang with such unity. Expression on the whole a little over-painted. But it was always interesting.

Long Eaton (Nottingham).—(*a*) A broad, imposing start. Fine, long *sostenuto* phrases and a full, resonant blend. Bass not of great sonority, and sopranos (in the fugue) rather hard in quality. Did not seem wholly at ease in the attack, and small details were not well finished. The *Adagio* was a trifle square where big curves were called for. The *dim.* (bar 4 from the end)—an arresting effect—ignored. Bass not quite happy in the ensuing *arpeggio*. (*b*) Tone very attractive: so blendful. Some startling dynamic changes exhibited the best drill. But some of the *piano* and *pp* effects not well observed. Some slight straggling. Much piquancy if not enough. Nothing specially subtle. On the whole the performance just missed brilliancy and virtuosity.

The concerts given by the junior and adult choirs are reported on another page of our issue.

Reports of other Competitions are given in The School Music Review edition of the Record.

THE MUSICAL TIMES

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10 MAR. "ACIS AND GALATEA," and another Work.
25 MAR. "MESSIAH."

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1909.		
Oct.	9.—"Elijah"	Mendelssohn.
Nov.	6.—"Hiawatha"	Coleridge-Taylor.
Dec.	11.—"Israel in Egypt"	Handel.
1910.		
Jan.	29.—"The Apostles"	Elgar.
Feb.	26.—"Mass in B minor"	Bach.
March	25.—"The Messiah"	Handel.
April	9.—"Stabat Mater"	Dvorák.
	9.—"Acis and Galatea"	Handel.
May	7.—Selections from "Tannhäuser" and "Flying Dutchman"	Wagner.
May	28.—"Faust."	Gounod.

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The next Examination for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1910.
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The Musical Times.

OCTOBER 1, 1909.

ST. ALBANS CATHEDRAL.

One has to peer into the dim and distant past in order to get a glimpse of the earliest history of the Hertfordshire city. It is situated near to a Roman town called Verulamium, or Verulam, from the river Ver, or Verlam, which still pursues its tranquil course by the ruins of the old Roman walls. Here, according to tradition, was born Alban, the proto-martyr of Britain, and here 'Saint Alban was martered,' probably about A.D. 304.

The scene of the martyrdom of St. Alban was on the spot where now stands the Cathedral, for so many centuries the Abbey Church. A few years after Alban's death a small church was erected on the hill. In the year 793, Offa II., king of Mercia, in order to expiate his crime of having murdered Ethelbert, King of the East Angles, and to re-establish his character in the world, founded a monastery in honour of Alban at the place of his martyrdom. The monastery was placed under the rule of St. Benedict. Its one hundred members—although to a large extent drawn from the governing classes, being a royal foundation—had to lead lives of simplicity. Cardinal Wolsey was one of the most distinguished of the long line of mitred abbats who, in pre-Reformation days, with twenty-six other mitred abbats and three priors, sat in the House of Lords. St. Albans was the premier abbey of England until 1396, when the pre-eminence was for a time usurped by Westminster. This appears to have been subsequently recovered, for in the Articles of Faith drawn up in 1536, the name of the abbat of St. Alban's stands first of the abbats, that of Westminster second. The monastic buildings,

THE SEAL OF JOHN DE HERTFORD, 23RD ABBAT, ATTACHED TO A CHARTER IN THE BRITISH MUSEUM CONVEYING A GRANT FOR THE SUPPORT OF A MASS IN THE CHURCH OF ST. MARY, HERTFORD. A.D. 1258.

(Reproduced, by kind permission of the Dean, from the Official Guide Book to St. Albans Cathedral by Mr. William Page, F.S.A.)

which stood on the south side of the church, have all been swept away except the Abbey Church itself and the fine gateway, formerly a prison, now part of the ancient Grammar School.

ST. ALBANS CATHEDRAL FROM THE SOUTH WEST.

(Photograph by Mr. W. H. Cox, St. Albans.)

Of the Saxon church which existed in Offa's day, probably only some fragments remain, as we shall presently see. The Abbey which we know to-day is practically the work of the first Norman abbat, Paul de Caen (1077). He was a nephew (or son) of Lanfranc, the first Norman Archbishop of Canterbury. Lanfranc built his church at Canterbury on the model of St. Stephen's, Caen; his more ambitious nephew (or son) Paul, followed so good an example, but made St. Albans Abbey half as large again! After the dissolution of the monasteries in the reign of Henry VIII., the Abbey was sold to the Corporation for the sum of £400 for use as the parish church of St. Albans. The nave and transepts were disused, and that portion of the Abbey under the tower, together with the choir, made available for parochial purposes. About the year 1635 the Abbey was divided, when the Lady Chapel was used for the Grammar School and a public thoroughfare through the building was formed where the retro choir now is. After three centuries of neglect the

AN ILLUMINATION IN THE COTTON MS., NERO, D 7, IN THE BRITISH MUSEUM, *circa* 1381.

It represents Walter de Hamuntesham (Amersham) being attacked and seriously wounded by the rabble of St. Albans, while standing up for the rights and liberties of the church. 1381.

(*Reproduced, by kind permission of the Dean, from the Official Guide Book to St. Albans Cathedral by Mr. William Page, F.S.A.*)

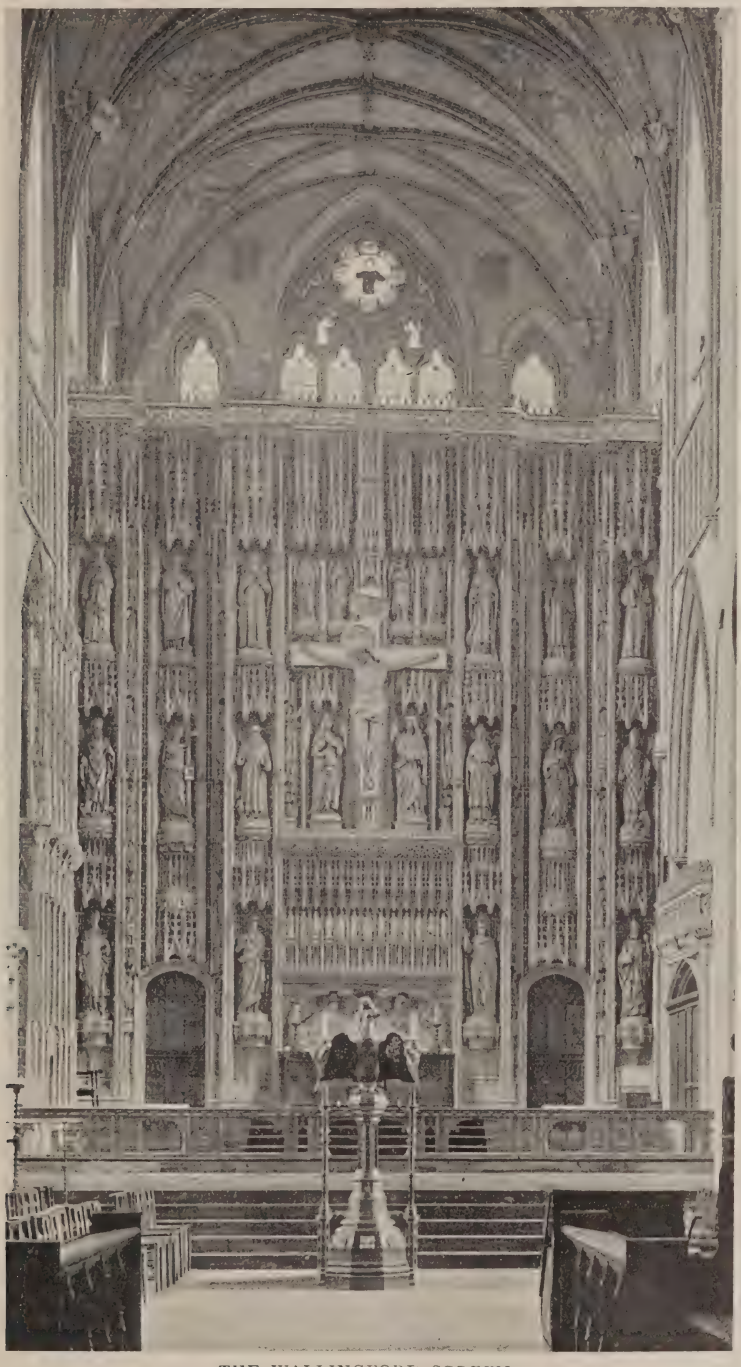
noble fane was subjected to much restoration, not altogether of the wisest and most reverential kind. In 1877 the diocese of St. Albans was founded, the town became the City, and the Abbey Church the Cathedral.

Before referring to the architecture of the Abbey Church, mention may be made of one or two non-ecclesiastical incidents in connection with the building. In 1480 a printing-press was set up in the Abbey, the earliest book issuing therefrom being 'Rhetorica Nova Fratris Laurencii Gulielmi de Saona, 1480.' The earliest treatise on hunting was printed at the monastery in 1486. It is entitled 'The bokys of hauking and huntyng, and also of cootarmuris' and is commonly attributed to Juliana Bernes or Berners, believed to have been Prioress of the nunnery of Sopwell, St. Albans, of which the ruins still exist. This 'Boke of St. Alban,' as it is called, has also the distinction of being the first book printed in colours in England; a copy is in the John Rylands Library, Manchester, and another in the University Library, Cambridge. A translation of the Latin inscription under the great window at the west end of the building reads: 'On account of the favourable position and immense size of this church, so well adapted for accommodating great multitudes, in the reign of Henry VIII. and again in the reign of Elizabeth, while the plague was raging in London, the Courts of Justice were held here.' This change of venue happened five times between 1543 and 1595. According to Ashmole, writing in 1668, 'In the church was a larg roome having beddes set on either side for the receipt of strangers and pilgrims, where they had lodging and dyet for 3 dayes, without question made whence they came or whither they went: but after that tyme, they staid not wth out rendring an account of both'—a sort of casual ward of the 17th century.

In considering the architecture of the Abbey Church of St. Alban, priority is naturally given to the exterior. In one respect it has a superiority over all English cathedrals, as it is the highest in elevation, the floor being 320 feet above the level of the sea; Lichfield comes next, with 286 feet. In beholding the vast pile of St. Albans, one cannot help being struck with its stern solidity. No lofty spires, no graceful pinnacles, no flying buttresses, no grotesque gargoyles greet the eye. But as if to compensate for these beautifying accessories, there is the magnificent tower, 144 feet high and not quite square in plan, being 47 feet from east to west, and 45 feet from north to south. With its massive walls of enormous thickness, the tower in its simple dignity stands unrivalled in this country. Built of Roman brick, its warmth of colour is intensified when seen under the ruddy hues caused by the setting sun. Viewed from the distance of a neighbouring northern height, the noble building, crowned by its well-knit Norman tower, typifies all that is strong and enduring in the British race.

Entering the church by the west door he who has eyes to see is amazed—first at the vista before him and then at the different styles of architecture in the nave where his feet rest. The easternmost bays on the north side, built of Roman bricks and plastered over, are most valuable examples of pure Norman work. They date from 1077 and are the work of Paul de Caen, appointed abbat by William the Conqueror. The westernmost bays on the north and also the south side are Early English. They owe their existence to John de Cella, who pulled down the west end of the nave with the idea of entirely supplanting the Norman work. The south side matched the north in its Norman style, but in October, 1323, when the building was crowded with worshippers, the Norman columns fell outwards with a fearful crash upon the cloisters (now demolished) while the unsupported roof fell into the church.

Marvellous to relate, there was no loss of life, but the damage done was enormous. Abbat Hugh de Eversden commenced the work of restoration, upon which he expended large sums of money. He replaced the fallen arcade with five magnificent bays in the Decorated style, and they were completed during the abbacy of his successor, Michael de Mentmore (1335-1349). They are considered to be some of the best proportioned and most beautiful of their kind existing. Thus on the north side of the nave there are four bays Early English and six bays Norman; and on the south side five (not four) bays Early English and five Decorated. While the north side gives the appearance of incongruity, there is no lack of harmony between the Early English and the Decorated on the south side owing to the manner in which the two styles blend, although there is a

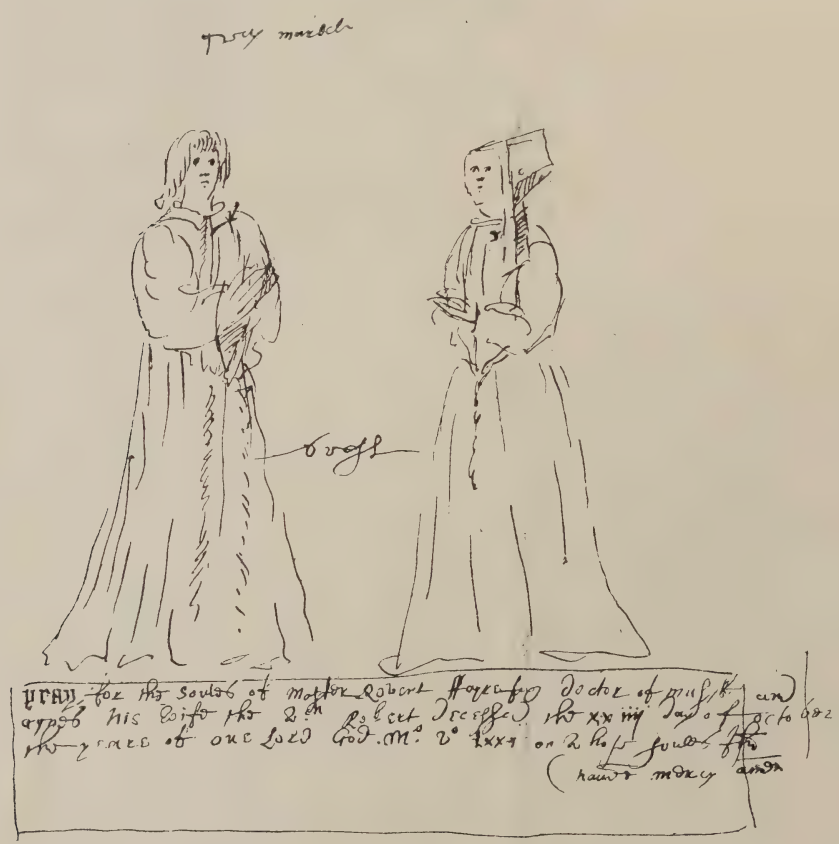


THE WALLINGFORD SCREEN.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

difference of one hundred years between them. The photograph on p. 635 will help to make the foregoing description clear. And here it may be remarked that St. Albans Abbey presents all styles of architecture from Early Norman to Late Perpendicular.

The ancient paintings of the Crucifixion on the Norman nave pillars, brought to light in 1862, will not escape observation. Mr. William Page, in his excellent guide-book to the Abbey, says that 'the painting on the W. face of the fourth pier from the W. is the oldest, and probably dates back to the early part of the thirteenth or late twelfth century.' The rood screen, of restoration, some forty years ago, a workman was employed in cleaning the coarsely-executed 17th-century paintings of the then existing panels, when he broke one of the panels. This accident disclosed older paintings underneath which, after their coatings had been carefully removed, revealed a beautiful series of sixty panels, the majority having been painted during the reign of King Edward III. Who will blame the British workman after this?

The south transept, built of Roman tiles and stones of Verulam, is specially interesting because the triforium contains the oldest relics of the Abbey, the Saxon baluster-columns from the



SKETCH OF BRASS MADE IN 1643, OF ROBERT FAYRFAX, THE 16TH CENTURY ORGANIST OF ST. ALBAN'S ABBEY CHURCH, AND AGNES HIS WIFE.

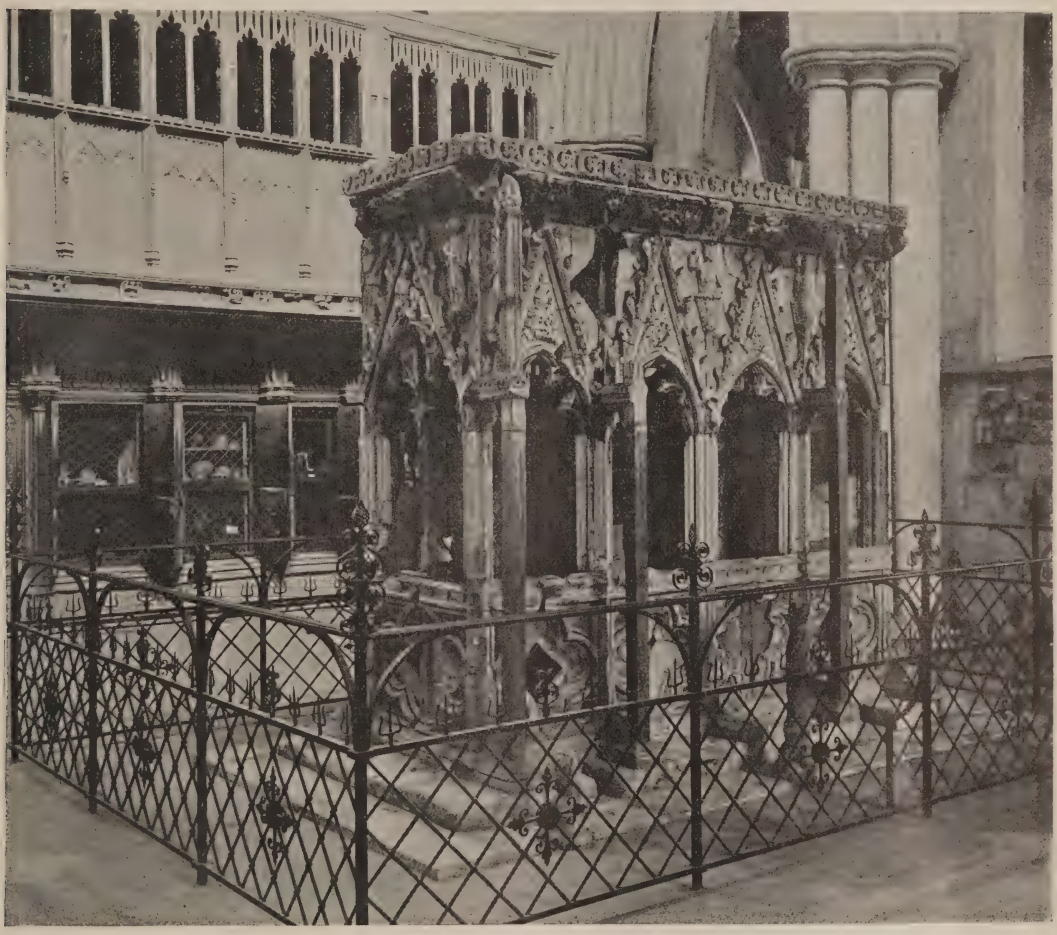
(Reproduced by kind permission of Mr. Everard Green, F.S.A., Rouge Dragon, and Mr. William Page, F.S.A., from the latter's valuable monograph on 'The Brasses and Indents in St. Albans Abbey.')

Late Decorated design, on which stands the organ, dates from *c.* 1350; although it has been much mutilated and considerably restored, it is a beautiful piece of work. The nave is now used as the parish church for the old parish of St. Andrew, called 'the Abbey parish,' for parochial services.

As at Westminster, the choir extends beyond the crossing, but unlike that venerable fane, the architecture is pure Norman. The stall fittings are quite modern: not so the ceiling. In this connection a curious incident has to be related. When Sir Gilbert Scott was engaged upon the church built by Offa in 793 (see the illustration on p. 634). The grand arches of the tower—55 feet high—and the height of the ceiling—101 feet—combine to give the crossing a stateliness which enchants the beholder. The bells are eight in number, the tenor (sounding E flat) weighing nearly one ton and a-half.

The Wallingford screen (see p. 631) is a splendid example, probably unsurpassed, of Early Perpendicular work. It dates from 1484, but at the Reformation practically all the figures were destroyed. The work of restoring this wonderful

screen was undertaken by Mr. Henry Hucks Gibbs (now Lord Aldenham) in 1884 and completed in 1901 at a cost of £12,000. The figure of Our Lord has been carved from one solid block of stone which weighed seventeen tons. The graves of several of the forty abbats of the monastery are in this part of the church; and it was here, before the high altar, that the body of Eleanor, Queen of Edward I., rested in 1291 when on its way to Westminster. At the north-east of the Presbytery is the chantry chapel of Abbat Ramryge, *c.* 1522 or probably earlier, a vault was discovered in Queen Anne's reign when making a grave here for a Mr. John Gape. The duke's body was found in 'a leaden coffin full of pickle, in a good state of preservation.' But the chief feature of interest in this the very heart of the Abbey is the pedestal for the shrine of St. Alban. In its original state the shrine must have been a very handsome memorial. It was built six hundred years ago of Purbeck marble and in style Early Decorated. At the dissolution of the monastery the shrine was smashed into thousands of pieces and used for building purposes. For



PEDESTAL OF THE SHRINE OF ST. ALBAN, AND THE WATCHING LOFT.

(*Photograph by Mr. W. H. Cox, St. Albans.*)

fine example of Late Perpendicular work. Its roof is of rich fan tracery similar to that of Henry the Seventh's Chapel at Westminster. Here is also the chantry chapel of Abbat Wallingford (*c.* 1464), known as Wheathampsted's chantry: it contains the brass of Abbat Thomas de la Mare (*c.* 1375), in size 111 by 52 inches, one of the finest brasses in the kingdom.

Proceeding eastwards, the Saints' Chapel is reached. It contains the chantry of Humphrey, Duke of Gloucester, who died in 1447. The over three hundred years it was lost to the world. In the year 1872, however, over 2,000 pieces, discovered in various parts of the building, were carefully put together with shellac and iron clamps, and these form what is really the pedestal of the shrine. On the north side is the Watching Loft, as shown in the photograph above. It is of carved oak and the only one now existing, except a similar loft in Christ Church Cathedral, Oxford. Of the Early Perpendicular period, it probably dates from the

earliest years of the 15th century. Here, by day and by night, one monk after another took it in turn to watch the sacred relics of St. Alban. The stairs at the east end of the lockers are solid blocks of oak. On the north side are carvings, mostly supposed to represent the months, *e.g.*:

January: a man and a woman seated at a bench feasting.
February: a man and a woman warming themselves before a fire and a third figure blowing a pair of bellows.
March: a shepherd seated blowing a double pipe and four sheep attending.
April: a sheep with a lamb sucking.
May: a woman milking.
September: a huntsman with a horn and dogs.
November: a sow with a litter of pigs.

The retro-choir, of the Transitional period from Early English to Decorated, dates from the latter part of the 13th century. As already stated, it formed a public thoroughfare from one side of the church to the other from about 1645 until 1876.

SAXON BALUSTER SHAFTS IN SOUTH TRANSEPT.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

Lastly, the Lady Chapel. This easternmost portion of the stately church is a fine specimen of the Decorated style, and was built during the abbacy of Hugh de Eversden (1308-26). Its west end was boarded up between 1553 and 1583, and for more than three hundred years it was used as the Grammar School, founded by King Edward VI., with the result that some of its delicate carvings were almost obliterated by the penknives of three centuries of scholars. The necessary restoration has afforded opportunity for the carvings of the arcading to represent the flora and fauna of the district, a very happy idea. With the exception of Winchester, which is externally six feet larger, St. Albans Cathedral is the longest church in England, its extreme length being 551 feet; the nave is the longest in this country, as, with the porch, its exterior measurements are 310 feet 6 inches.

If the musical associations of St. Albans are not so epoch-making as in other English cathedrals, they are not without interest of a somewhat peculiar kind. The earliest known reference to the art is about A.D. 990, in the time of Abbat Ælfric. While chanter of the monastery he composed a history of the monastery and set it to music! It was in use in the choir in the year 1380. Whatever may have been the charms of that abbat's music, he is described as a man of 'singular and conspicuous merit.' Here is an instance of his conspicuity:

Being afraid of a Danish invasion, and thinking that the relics of the proto-martyr, which had already been once carried away to Denmark, would not be safe in the shrine as it stood, he hid them under the altar of St. Nicholas, and at the same time pretended to send them to Ely for safe custody, giving the authorities at Ely to understand that the true relics were being committed to their charge; this, it is said, he did, being a prudent and circumspect man, and fearing that the men at Ely would be blinded by covetousness, and refuse to return the true relics if they once got them into their possession. The Danish invasion was soon over, the King being drowned, and then Ælfric demanded from the monks of Ely the relics he had intrusted to their care. The caution he had exercised was justified by the conduct of the Ely monks; for they, thinking that the bones they had were really those of St. Alban, at first refused to return them, but at last consented to do so. The bones, however, that they sent back were not those they had received!

As we shall presently see, the Abbey church must have possessed an organ in the year 1302. An organ, costing £17 6*s.* 8*d.*, was opened on August 14, 1428; this was transferred to the Lady Chapel. In 1462, John of Wheathampsted, during his second abbacy, presented to the church a 'pair of organs,' said to be the largest in England, the noble instrument which responded to the touch of Robert Fayrfax, of whom more anon. Wheathampsted's *Registrum* gives some very interesting information concerning this munificent gift of the worthy abbat. Here it is, in a translation kindly and specially made for this article by the Dean of St. Albans:

> 'That young men and maidens, and old people besides, as well as the younger, should be able to praise the Lord of Heaven and extol Him in the highest, not indeed with the drum and the dance, but with stringed instruments and the organ and its pipes, and a sound as of sweet voiced cymbals, he [the Abbat] caused to be made a pair of organs, than which there were not to be readily found, as was believed, an instrument more beautiful to look upon, or more sweet to hear, or more elaborate in workmanship, in any monastery throughout the whole kingdom. As to its cost, in the making and fixing it in position, more than fifty pounds was spent.'

£50 was an enormous sum in those days, probably equal to about £1,000 at the present time. How interesting it would be to hear that 'pair of organs,' the gift of Abbat Wheathampsted.

All the organs seem to have disappeared before November, 1552, and no record of any other organ is met with until 1820. Thus for three centuries the musical associations of the old Abbey are more or less a blank. It will be recalled, that at the dissolution of the monastery part of the church was adapted for parochial use, of which the musical services were of a more or less restricted and primitive nature. An interesting sidelight upon the music during the 18th century is furnished by the *Gentleman's Magazine* of 1798, part 2, p. 905. Therein is to be found a long obituary notice of John Kent, who died September 12, 1798, aged eighty. A plumber and glazier by trade, he held the office of parish clerk of the Abbey for nearly fifty-two years. He was a man of mark in his knowledge of the architecture and history of the church wherein he officiated with praiseworthy zeal. He was the friend of the learned Willis Browne, and his intelligence and knowledge are acknowledged in Gough's 'Sepulchral monuments of Great Britain' and by Peter Newcome, the 18th-century historian of the Abbey. But it is with the venerable and intelligent John Kent as a church musician that we have to do, and in this connection we cannot do better than quote from the obituary notice of the old-time parish clerk in the *Gentleman's Magazine*:

In his official station as parish clerk it may not be presumption to say that in psalmody he was excelled by no one, and equalled by few, particularly in the Old 100th Psalm. He had a voice strong and melodious, and was himself a compleat master of church musick, always pleased to hear the congregation join. It has often been remarked when country choristers came from a neighbouring parish to perform in the Abbey, with instruments termed by him a box of whistles, with which the congregation could not join, he, on those occasions, gave out the Psalm or Anthem in this way: 'Sing *ye* to the praise and glory of God.'

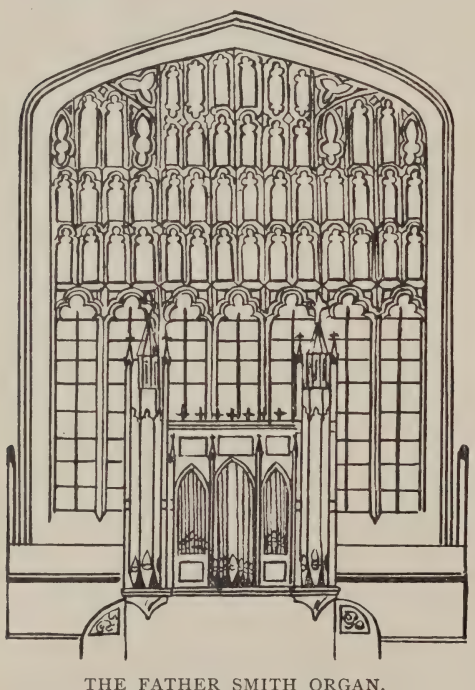
Two days before his death, on the occasion of the consecration of a pair of colors to the St. Albans volunteers, he sang the 20th Psalm before one of the most respectable and largest congregations that ever assembled within those walls. He performed with all the strength and vivacity of youth.

THE NAVE, LOOKING EAST.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

The Abbey, like the neighbouring parish of St. Peter, rejoices in three churchwardens. One of these, Mr. Climanse, has kindly placed at our disposal the churchwardens' accounts of a later period, showing that the instrumental accompaniment to the psalmody at that time was non-organic, being orchestral. We find the following entry on December 25, 1814:

Paid John Higdon ½ year's salary for playing the clarionet at the church on Sundays - £4. 4. 0

Many similar entries, sometimes at the interval of three months, show that Mr. Higdon was remunerated for his services at the rate of eight guineas a year. Whether he remunerated his colleagues—of the fiddle, bass-viol, or the loud bassoon—out of his emoluments, or whether they



THE FATHER SMITH ORGAN.

(*From a drawing made in 1861 by Mr. John Harris, C.E., and reproduced by his kind permission.*)

gratuitously fiddled and blew for the good of the cause, there is no evidence to decide. Two entries of payments made by the churchwardens in the year 1821 may find a place here:

Paid John Warwick for new surplices for charity children - - - - - - £6. 14. 9
Thos. Fowler [organist] for music books - £2. 12. 6

The former of these payments points to a surpliced choir early in the 19th century.

One year earlier than this (1820) a change came over the music at the Abbey church, in the purchase of a second hand organ for the sum of £450, to which the Corporation contributed a donation of £20. Built by Father Smith, this instrument came from the church of St. Dunstan's-in-the-East when Sir Christopher Wren's church was pulled down because of its insecurity, and to make way for the present building. Father Smith's organ was originally of two manuals only, to which John Byfield added a swell manual. The specification is given in two different forms in the late Dr. E. J. Hopkins's MS. organ-book, now in the possession of the present writer, where it is described as 'A very fine instrument, particularly the open diapason in the great organ.' It is very satisfactory, therefore, to learn that this open diapason of Father Smith's, though only to tenor C, is retained in the present re-constructed instrument. The first known organ, that under consideration, erected after the Dissolution stood upon the screen; it was first used on June 25 and publicly opened on November 26, 1820, and did duty for forty-one years. At the time of its erection a hymnal was specially compiled for use at the services. It was entitled:

A selection of psalms and hymns adapted for the use of the Abbey Church, St. Albans. 1820.

This little book, of 156 pages, containing a selection of metrical psalms, seventy-six hymns, and four doxologies was compiled by the organist, Mr. Thomas Fowler.

Two curious entries from the churchwardens' accounts may here find a place:

1828.

May 28. Given to the singers to pay attention to the organist - - - - - - - 1*s.*
July 19. Paid Mr. Nicholls ½ year's salary for tuneing the organ £4 4. 0., and for opening and repairing the Diapason pipes - - £3. 3. 0

In 1861 a new three-manual organ was built by Messrs. William Hill & Sons and placed in the north transept, but subsequently removed to its proper place on the screen. At the opening of this organ—on August 1, 1861—two special services were held, when the choir consisted of between eighty and ninety voices. The collections amounted to the sum of £105 14*s.* 2¼*d.*! It may not be without interest to give the complete order of both services on this occasion, as it will serve to show the great change which has taken place in the selection of music sung and played at similar dedication services in the present day.

Morning Service at 11.

Introd. Voluntary—'Kyrie' - - - - *Haydn.*
Venite - - - - - - - - Grand Chant.
Gloria—Chant - - - - - - - Bennett in F.
Te Deum—Chant - - - - - - Lawes in C.
Jubilate—Chant - - - - - - Attwood in A.
Anthem (after 3rd Collect)—'O Praise God in His holiness' - - - - *Dr. Clarke Whitfeld.*
Psalm before Sermon - - - - Old Hundredth.
Concluding Voluntary - - - Coronation Anthem.

Afternoon at 3 o'clock.

Introd. Voluntary - - - - - 'Cujus animam.'
Litany - - - - - - - - Tallis' Service.

Collection.

Organ Concerto Flute (*Rinck*), and March (*Mendelssohn*) Mr. Booth.
Anthem—'O give thanks' - - - - *Purcell.*
Organ Symphony (*Beethoven*) - - - Mr. Pitts.
Anthem—'Sleepers, wake' - - - *Mendelssohn.*
Organ—'They have not known Thee' - - *Schröder.*
Occasional Overture (*Handel*) - - Mr. Schröder.
Anthem—'The Lord of might' Hon. Miss Grosvenor.
Organ—Air (varied) - - - - - Mr. Pitts.
Anthem—'Hear my Prayer' - - - - *Kent.*
Organ—'Unto Thee, O Lord' (*Schröder*) and March (*Schumann*) - - - Mr. Schröder.
Anthem—Hallelujah (*Handel*)
Organ—'God save the Queen' (*Rinck*) - - Mr. Booth.

Mr. Booth in the foregoing programme was organist of the Abbey, and Mr. Pitts, organist of the Oratory, Brompton; Mr. Schröder (1829-84), who played a march by Schumann, was for thirty years organist of the neighbouring church of St. Peter.

WOODEN FIGURE OF A MENDICANT.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

The Hill organ was rebuilt and enlarged by Messrs. Abbott & Smith, of Leeds, in 1907, when opportunity was taken to divide the instrument in order to obtain an uninterrupted view of the noble building from west to east—formerly the vista was obstructed by the organ and a curtain! To economise space the pedal pipes are laid horizontally on the screen. The following is the specification of the organ as it now stands, which includes the Father Smith open diapason to tenor C:

GREAT ORGAN (13 stops).

	Feet.		Feet.
Double open diapason	16	Harmonic flute	4
Large open diapason (new)	8	Octave	4
Open diapason No. 1	8	Fifteenth	2
Open diapason No. 2	8	Mixture (3 ranks)	—
Stopped diapason	8	Posaune (new)	8
Gamba	8	Clarion (new)	4
Dulciana (new)	8		

SWELL ORGAN (13 stops).

Lieblich bourdon	16	Fifteenth	2
Open diapason	8	Mixture (3 ranks)	—
Violin diapason (new)	8	Double trumpet	16
Rohr gedact	8	Horn (new)	8
Viol d'orchestre (new)	8	Oboe	8
Voix celestes (to Tenor C)	8	Clarion (new)	4
Octave	4	Tremulant.	

CHOIR ORGAN (9 stops).

Open diapason (new)	8	Wald flute	4
Cone gamba	8	Flautina*	2
Dulciana (new)	8	Cremona*	8
Lieblich gedact*	8	Corno di bassetto (new)*	16
Gemshorn	4		

* Enclosed in a swell-box.

SOLO ORGAN (6 stops).

	Feet.		Feet.
Doppel flöte	8	Orchestral oboe	8
Concert flute	4	Cor Anglais	8
French horn	8	Tuba	8

All these stops are new, and, except the Tuba, are enclosed in a swell-box.

PEDAL ORGAN (8 stops).

Sub-bass (new)	32	Bourdon	16
Harmonic bass (new)	32	Octave	8
Open diapason	16	Bass flute (new)	8
Violone	16	Trombone	16

Manual compass: CC to A = 58 notes.
Pedal compass: CCC to F = 30 notes.

COUPLERS (12).

Great to pedals.	Choir to Great.
Swell to pedals.	Solo to Great.
Choir to pedals.	Swell octave.
Solo to pedals.	Swell sub-octave.
Swell to Great.	Choir octave.
Swell to Choir.	Choir sub-octave.

ACCESSORIES.

Four composition pedals to Great.
Three ,, ,, to Swell.
Four ,, pistons acting on Great.
Three ,, ,, ,, Swell.
Three ,, ,, ,, Choir.
Three ,, ,, ,, Solo.
One piston on each manual is interchangeable.
One Great to Pedal.
Three Swell pedals.

NORMAN ARCHES OF THE TOWER.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

Who is the earliest known organist at the Abbey Church of St. Alban? The answer is—Adam! As this Adam is mentioned thirty-one years earlier

than organist Adam of Norwich (1333), he may be regarded as the father of English organists. We first come across the St. Albans Adam in a benevolent frame of mind, as, among the contributions made by the various servants of the Abbey, probably towards defraying the expenses of the Feast given upon the election of John de Maryns as abbat, A.D. 1302, we find:

Adam Organista . . . . . vi*d.*

In 1423 two stipendiary organists were appointed, one being for the Lady Chapel.

The next known organist was a very important person—Robert Fayrfax (or Fairfax). He is described as 'of Bayford, Herts,' and as belonging to an ancient Yorkshire family of the name of Fayrfax. Burney, in vol. ii. of his 'History of Music,' prints a two-part song by him, 'That was my woo is nowe my gladnesse,' which he surmises was addressed by the composer to Henry VII. on his ascending the throne. If so, Fayrfax was born in the latter part of the 15th century. As organist of the Abbey he played on the splendid instrument given by Wheathampsted, of which mention has already been made. At St. Albans in 1502 he received from Queen Elizabeth of York the sum of 20*s.* 'for setting an Anthem of oure lady and Saint Elizabeth.' In the same year he took the degree of Doctor of Music at Cambridge; his exercise 'for his forme in proceadinge to bee Doctor,' is a five-part mass, 'O quam glorifica,' preserved at Lambeth Palace. The work is complete, as the parts are written in *cantus lateralis*, and not in separate part-books. He was also incorporated at Oxford, being the first Doctor of Music at that University.

Fayrfax was one of the gentlemen of the King's Chapel in 1509, when he was granted an annuity of £9 2*s.* 6*d.* At Christmas, 1510, and the two following years he received payments for the board and instruction of two choristers, 'the King's scholars.' On September 10, 1514, he was appointed one of the Poor Knights at Windsor with 12*d.* a day. The State papers between 1516 and 1519 record various sums paid to Fayrfax for writing out music-books: for a book, £13 6*s.* 8*d.*; for a book of anthems, £20; for 'a prycke-songe boke,' £20; for 'a balet boke limned,' £20; the latter payment showing that he was also an illuminator of manuscripts. He died October 24, 1521, and, with his wife, his remains are interred in the Presbytery of St. Albans Abbey. (See the illustrations of both brasses on p. 632.) For further details of the life of Fayrfax, the reader is referred to biographies of him in the 'Dictionary of National Biography,' by Mr. Fuller Maitland, and in the new edition of 'Grove's Dictionary of Music and Musicians,' by Mr. G. E. P. Arkwright. The latter article contains a list of Fayrfax's chief compositions, mostly in MS. They are to be found at the British Museum; Lambeth Palace; Christ Church, and the Music School collection, Oxford; Eton College; Peterhouse and Caius Colleges, Cambridge; The Royal College of Music; St. Michael's College, Tenbury; and Ely Cathedral. Some of the titles of his secular vocal compositions are curious: 'That was my woo' (already mentioned); 'Most clere of colour and rote of stedfastnesse'; 'To complayne me, alas'; 'Benedicite, what dremyd I'; and 'Alas for lak of her presens.' Anthony à Wood refers to Fayrfax as 'in great renowne, and accounted the prime Musitian of the Nation.' Could there be higher praise?

THE ABBEY GATEWAY.

(*Photograph by Mr. W. H. Cox, St. Albans.*)

The list of organists since the year 1820 begins with Thomas Fowler, whose salary was eight guineas a year, the same amount as was paid to the deposed clarinettist, John Higdon!

Fowler resigned in 1831, but was reappointed in 1833, finally giving up the duty in 1837. For two years, 1831-32, the office of organist was held by a much-named gentleman, Edwin Theodore Alonzo Alphonzo Don Carlos Nicholls! The fact that Mr. Nicholls was the son of a Spanish lady accounts for some of his Christian names. He was twice organist of St. Peter's Church, St. Albans, and afterwards of Dunstable Priory Church and Hemel Hempstead Collegiate Church, where he died, September 5, 1863, and is buried.

NORMAN DOORWAY IN THE SOUTH TRANSEPT.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

The successors of Thomas Fowler are as follows:

1837-1846. Thomas Brooks. Died 1894.
1846-1855. John Brooks, his brother. Died 1878.
1855-1858. William Simmonds, from Salisbury Cathedral.
1858-1880. John Stocks Booth, the first organist of the church after it had been raised to cathedral dignity. Died 1879.
1880-1907. George Gaffe, a former chorister of Norwich Cathedral and one of Dr. Zechariah Buck's boys. Died 1907.

The present organist of St. Albans Cathedral, Mr. Willie Lewis Luttman, M.A., Mus. B. Cantab., was born February 20, 1874, at High Wycombe. His first appointment was at Tylers Green Parish Church, Buckinghamshire, 1888-91, followed by Hughenden Parish Church in 1894. In the meantime he studied at the Royal College of Music from 1891-94. During his studentship he was *proxime accessit* in the organ examination for the open free scholarship in February, 1893, and in the same year he gained the Royal College of Music Council Exhibition of £20 tenable for one year, the examiners being M. Alexandre Guilmant, Sir Walter Parratt, and Sir Frederick Bridge. In the latter year he became organ scholar of St. Peter's College (Peterhouse), Cambridge; this he held for three years, proceeding to his Bachelor of Arts degree in 1897, and Master of Arts in 1900. He obtained the degree of Bachelor of Music in 1903. From January, 1898, to April, 1907, Mr. Luttman was organist and choirmaster of Banbury Parish Church and conductor of the Banbury Choral Society, doing excellent work in that town for the cause of good music. In April, 1907, he succeeded Mr. Gaffe in the appointment of organist and

MR. W. L. LUTTMAN SEATED AT THE ORGAN OF ST. ALBANS CATHEDRAL.
(*Photograph by Mr. W. H. Cox, St. Albans.*)

choirmaster of St. Albans Cathedral. Mr. Luttman is principal of the St. Albans School of Music and conductor of the Choral and Orchestral Society connected with that Institution. He is a Fellow of the Royal College of Organists and an Associate of the Royal College of Music.

Mr. Luttman has done good work since he has been chief musician of St. Albans Cathedral, in improving the services and in the organ recitals he gives from time to time. Daily choral service is sung in the choir, but by boys' voices only: at present, owing to lack of funds, the only full cathedral service is that sung on Saturday afternoons. At St. Albans there is a splendid opportunity for some munificent lover of English choral music to endow a daily full choral service and thus raise this ancient and magnificent building to its full rank amongst English cathedrals.

For kind help in preparing this article, the best thanks of the writer are tendered to the Dean of St. Albans (the Very Rev. W. J. Lawrance, D.D.); Mr. William Page, F.S.A., author of the excellent official guide-book to the Cathedral; Mr. John Harris, C.E., of Hemel Hempstead; and Mr. W. L. Luttman, M.A., organist and choirmaster of the Cathedral; also to Mr. W. H. Cox for his excellent photographs.

Dotted Crotchet.

'For my own part I cannot forbear to place music among the most valuable means in the up-bringing of the young, and in this opinion I have the support of all the best authorities of antiquity. There are so many arguments in favour of the art, it is so ancient, so honourable, so universal, so highly valued in all times and places, alike in church services and otherwise; it is such a calmer of passion, such a powerful influence on the mind, that I must stay my hand in writing about it, lest, being fairly embarked, I should be unable to stop.'—*Richard Mulcaster.* 1530?-1611.

JOHN LIPTROT HATTON,

Born, October 12, 1809.

Died, September 20, 1886.

This year of grace, 1909, has brought with it the centenaries of some famous men. The greater constellation includes Darwin, Gladstone, Mendelssohn, and Tennyson, all of whom were born in 1809, and Haydn, who drew his last breath one hundred years ago. The lesser group, whose stars, though very dimly, began to shine in 1809 must not, however, be overlooked. In literature there is Oliver Wendell Holmes; in music, Adolf Friedrich Hesse, William Chappell, and the composer of 'To Anthea.' The last of this trio of musicians forms the subject of this biographical sketch.

John Liptrot Hatton was born at Liverpool, in Concert Street—a most appropriate thoroughfare for his entry into the world—on October 12, 1809. His second name, probably a family one, is very uncommon. The British Museum catalogue contains only two such names, both ending with double *t*—John Liptrott and Bexworth Liptrott. Both were clergymen, the former being responsible for a sermon on 'Calvinistic truths (but not Calvinistic errors) the doctrine of the Church of England' (1741), while the latter discoursed on 'Pharisaism revived in Popery' (1745); both these homilies attained the dignity of print. Whether John Liptrot Hatton could claim any affinity with these two more or less eminent divines of the 18th century is unknown, probably not; but it would be interesting to be able to trace among his forbears John Hatton, of Warrington and St. Helens (died 1793), the composer of the well-known hymn-tune 'Duke Street.'

Hatton came into the world amid musical surroundings, as both his father and grandfather were professional violinists. Like other English composers—Elgar, to wit—the boy was practically self-taught in music. During his boyhood and early manhood he was organist of churches in and near his native city, including the Roman Catholic Church, for the services of which he composed a Mass, and the Old Church (St. Nicholas), Liverpool. The statement that he was organist of Childwall Church is erroneous, as that church was not built until 1837, at which time Hatton had settled in London. It is said that when competing for one of these appointments he played as a test-piece the melody of 'All round my hat,' then a popular song, carefully disguised of course in an ecclesiastical presentment. If this be true, it characteristically foreshadowed those irrepressible animal spirits which in after years made Jack Hatton a boon companion. Sir Charles Santley, also a native of Liverpool, records that Hatton probably played in the orchestra of the Little Liver Theatre, Church Street, where he successfully played the part of *Blueskin* in 'Jack Sheppard,' singing the ditty 'Jolly Nose' to the great delight of those Liverpudlians who frequented the 'Little Liver.'

In 1832 we find Hatton, aged twenty-three, in London as a member of an opera company at Drury Lane Theatre. 'The strongest operatic company that ever congregated in an English theatre,' so the *Harmonicon* records. 'Mrs. Wood, Mad. de Merie, Mr. Braham, Mr. H. Phillips, Mr. Wood, &c., will enable the manager to perform almost any opera of any country or school, that he may wish to get up.' A little research among the Drury Lane playbills at the British Museum shows that, on October 6, 1832, the part of the '3rd Forester' in Bishop's 'adaptation to the English stage' of Weber's 'Der Freischütz' was taken by 'Mr. Hatton.' He was also the 'Host' in 'Rob Roy Macgregor.' Concerning this piece the *Harmonicon* says: 'At the end of the play a Pageant was produced, in honour of this great and universally popular writer, [Sir Walter Scott], consisting of a procession of nearly eighty characters from his various novels, in proper costume, which, with attendants, passed in procession over the stage.' One of these four score of supers 'in proper costume' was 'Mr. Hatton,' who doubtless did full justice to *Rhoderick Dhu* in the 'Lady of the Lake,' the character assigned to him in this Pageant. But far greater histrionic fame awaited him. On November 26 (1832) Kean and Macready made their first appearance together on any stage, the former as *Othello*, the latter as *Iago*, when the cast included Mr. Hatton as *Marco!*—so the playbills record.

HATTON IN A CHARACTERISTIC ATTITUDE.

(*From a photograph kindly lent by Dr. W. H. Cummings.*)

Music, however, was Hatton's first love, and we next find him as the composer of 'Six Impromptus' for the pianoforte, published, probably in 1833, by Collard & Co. Some of these compositions were

dedicated to various members of the Collard family. No. 3, inscribed to William Bartholomew, has a note which reads: 'This Impromptu was composed on hearing of the death of a beloved friend and is descriptive of the feelings of grief and anguish which were first excited, gradually subsiding and giving place to calm resignation.' This piece shows that, amid his merry-mindedness, Hatton had a serious and sympathetic side to his nature.

His composition gifts soon attracted some of the leaders of the profession—Thomas Attwood, to wit, who mentions the young man in a letter he wrote to Mendelssohn on February 9, 1835. He says:

> We have recently had a new establishment here, which is called the 'Society of British Musicians,' in the hope of bringing forward native talent. I hardly need add that [Sterndale] Bennett stands pre-eminent. I, however, wish you would look at your cloak, or great-coat, lest you should have had a bit cut out of it; for there is a young man of the name of Hatton, who seems to have got a little bit of it, indeed he seems more to assimilate to your style without plagiary, than any one I have met with. I conclude you know the history of 'Elijah's mantle' in the Bible.

From this it may be inferred that one or more of Hatton's compositions had come under the notice of the Society of British Musicians, and had met with the approval of so experienced a musician as 'dear old Attwood.'

That Hatton was instrumentally inclined at this productive period of his career is evidenced by a collection of old programmes that formerly belonged to the late Mr. H. J. B. Dando, and are now in the possession of the present writer. One of these programmes, printed on a pink card, is of a concert, presumably a private one, given on 'Thursday evening, 18th April.' Unfortunately neither year nor place is given; but as the selection—which included Beethoven's second symphony and a string quartet by him, and the 'Zauberflöte' overture—contained a ballad from John Barnett's opera 'Farinelli,' produced early in 1839, that year was probably the one in which the concert was given. At all events this programme contains a Quintett for pianoforte, violin, tenor, violoncello, and double bass, by Hatton, which is not mentioned by any of his biographers. Efforts to trace the place and giver of this concert have so far failed.

We next find our composer again at Drury Lane Theatre. In July, 1842, he was engaged by Macready as chorus-master at a salary of three guineas a week. The season opened on October 1. On February 23, 1843, a new operetta in one act was produced entitled 'Queen of the Thames, or, the Anglers.' The name of the composer was withheld until the third representation (March 6), when the chorus-master (*i.e.*, Hatton) received his just due of publicity. So successful was the piece that it ran, at intervals, for six nights, and it would probably have had a longer career but for an incident presently to be mentioned. Among the songs were 'Alas! unwed at forty-two' and 'Blind man's buff,' while a madrigal, 'The merry bridal bells,' has been described as 'a good deal better than most modern attempts to reproduce the ancient form.' The overture — which had the distinction of being performed by Queen Victoria's private band at Buckingham Palace — was evidently a favourite with its composer, for, writing to a friend thirty-four years later, he refers to it as 'light and brisk, and by no means a bad one.' In addition to being a composer and the chorus-master of Macready's company, Hatton appears to have been a sort of handy-man on the Drury Lane establishment. He appeared temporarily as *Hecate*, in 'Macbeth,' and as *Cuno* in 'Der Freischütz.' It is recorded that 'on the occasion of Mr. Hatton being dressed for *Cuno*, Mr. Mellon was also dressed for the same character. One gentleman was to do the speaking part and Mr. Hatton the singing part in the character.' For these appearances Hatton claimed three guineas each; he also wrote to the acting-manager saying that unless his salary was raised to six guineas a week (*i.e.*, doubled) he should resign. This communication immediately brought a curt letter from Macready himself to this effect: 'As you have thought fit to make a breach of your engagement, your services will be dispensed with forthwith.' The result was an action, Hatton *v.* Macready, in the Sheriff's Court for £19 : 8 : 6, which resulted in a verdict for the defendant!

The company at Drury Lane included Joseph Staudigl, who seems to have been impressed with Hatton's music, as he (Staudigl) sang at his benefit—Drury Lane Theatre, June 3, 1843—Hatton's song 'The Revenge.' That the music was of a higher order than the poetry may be assumed from the first stanza:

> The frozen serpent in my breast
> Wakes from its slumber cold,
> Around my head I feel it prest
> With fiercely burning fold.
> Its forkèd tongue with anguish flows,
> Its fangs envenom'd tear,
> As if with liquid fire to rouse
> Thro' misery and despair.
> Revenge! Revenge! I cry!

As this song was from 'Pascal Bruno' it would appear that the opera was composed at that time. At all events Staudigl invited Hatton to visit Vienna for the production of the work, a gracious tribute to the English composer on the part of the German singer. Staudigl was not only Hatton's host during the latter's sojourn in Vienna, but he translated into German the English libretto (by W. Fitzball) of the opera. 'Pascal Bruno' was produced at Vienna on March 2, 1844, Staudigl singing the name-part. An interesting account of its production is recorded in the columns of the *Musical Examiner* of March 16, 1844, a journal edited by J. W. Davison. It is in the form of a letter written by Leopoldine Mayer to Parish Alvars, the harpist, in London:

> Vienna, March 4, 1844.
>
> My Dear Mr. Alvars. — According to my promise I must write to you, in order to inform you of the success of Mr. Hatton's opera, which has been given, the day before yesterday for Mr. Staudigl's benefit. We were at the theatre, so all I say is the truth.

The first act pleased very much and several pieces were repeated; so, for example, the first song of Staudigl and Miss Lutzer's song with the castanets. Mr. Hatton was very much applauded; he was obliged to get up from his seat three times and bow to the public. After the first act there was unbounded applause, and Mr. Hatton appeared on the scene, first with Staudigl and Lutzer, and then, a second time, alone. The second and third act did not please, and I assure you we suffered for poor Hatton, because his opera was miserably performed, Miss Lutzer and Staudigl excepted. Miss Dichl (the *Vicekönigin*) sang so badly that once she left off in the midst of a duet. I cannot conceive how Mr. Hatton could allow Miss Dichl to perform this part; because the finest opera, sung by such *sujets*, must make *fiasco*. It was not given yesterday in consequence of Miss Dichl declaring she would not sing any more in that opera. She would have been right to say so before the first representation.

An earlier issue of the *Musical Examiner* (February 17, 1844) states: 'Mr. Hatton has been well received by the musical profession [at Vienna], and is studying counterpoint under a celebrated master.' Simon Sechter, 'one of the most important of modern contrapuntists,' was the 'celebrated master.' Thus, although he was thirty-four years of age, Hatton did not consider himself too old to profit by such sound theoretical knowledge as the teacher of Franz Schubert could impart. Staudigl showed the English composer much kindness during his sojourn in the Austrian capital; he introduced him to the Concordia Society, where his pianoforte-playing, especially of Bach's fugues from memory, attracted much attention. To quote further from the *Musical Examiner*:

Mr. J. L. Hatton returned to London on Saturday last [April 6, 1844] from Vienna, where he has been superintending the representation of an opera, of his own composition, which was highly successful; Mdlle. Lutzer and Herr Staudigl sustained the principal characters, and the latter took the warmest interest in the production of our countryman.

At the Philharmonic concert of May 27, 1844, the duet, 'Stung by horror,' from 'Pascal Bruno,' was sung by Miss Rainforth and Herr Staudigl. The concert was conducted by Mendelssohn, his Wedding march was performed for the first time in this country, and Joachim, aged fourteen, astonished everybody with his wonderful interpretation of Beethoven's Violin concerto. The words of the duet were no less doggerel than those of 'The Revenge.' They began:

Pascal. Stung by horror, shame, and anguish,
Driven from her once loved home;
Mid yon mountains, wild, and lonely,
There she sought an early tomb.
Holy hand her grave ne'er hallowed;
Tears, none but his, her only child,
Who swore thereon an oath of vengeance—
Vengeance! as terrible as wild.

And at the end the *Countess* sings:

Noble blood flows in my veins,
Wrath and scorn my bosom fill,
Shall an outlaw's threats ferocious
Awe me to obey his will!
Ruffian! ruffian! quit my presence—
Go, despairing,—hence, depart:
Weep, my scorn denies thee back
The lov'd one of thy heart.

It appears that Charles Lockey, the original tenor in Mendelssohn's 'Elijah,' used to sing an excerpt from the opera, as, in a letter written in 1877, Hatton says: 'The song that Lockey used to sing from 'Pascal Bruno' was never published, and I know nothing about it now. He (Lockey) never was a good correspondent, and he writes with a skewer, but he is a very good fellow.' As a matter of fact, the only portion of the opera that was ever published is the song 'The Revenge.'

Soon after his return from Vienna, Hatton again became busy with his pen. He then for a time adopted the pseudonym of P. B. Czapek, Czapek being the Hungarian for 'hat on.' Although this was a punning translation of his patronymic,

JACK HATTON.

CARICATURE SKETCH BY MR. CHARLES LYALL, AND REPRODUCED BY HIS KIND PERMISSION.

Czapek is not a fancy name, as, apart from Hatton, the compositions of three real Czapeks have found a place in the British Museum music catalogue. Whether the composer or his publisher suggested the adoption of a Hungarianised Hatton as a pseudonym is not known. One of the earliest publications in that form is entitled:

Six songs | with | German and English words. | The music composed by | P. B. Czapek, | The English version by | Thos. Oliphant Esqr.

N.B.—These songs were composed expressly by order of Mr. Oliphant, | and are his exclusive property.

London | Addison & Hodson, 210, Regent Street.

(British Museum date of receipt, 1845.)

To the first song, 'The mysterious serenade,' Hatton appended a note which reads :

The accompaniment to this song must be played with the utmost freedom and lightness of touch, otherwise the effect intended by the composer will be entirely destroyed.

Two other sets, of six each and making eighteen songs in all, followed 'by order' of Mr. Oliphant and became his 'exclusive property,' as did 'Simon the cellarer,' for which, it is said, he remunerated the composer with a £10 note !

As an excellent pianist, Hatton made successful appearances at the Melodists' Club in London, of which he was a member, and at the Hereford Musical Festival of 1846. On the latter occasion, at the first of the miscellaneous concerts in the Shire Hall, he played the pianoforte part in Beethoven's early Quintet in E flat for pianoforte and wind instruments, and favoured the audience with 'Le Savoyard,' described as 'a humorous *chansonette* of his own composition sung and accompanied by himself.' At the second concert he played the solo part of Mozart's Pianoforte concerto in D minor. 'These works of the immortal master' (said *The Times*), 'who has enriched the repertory of the piano to a greater extent than any other composer, except the universal Beethoven, are too much neglected by our performers, and Mr. J. L. Hatton deserves credit for endeavouring to bring them into notice.' Two of Hatton's 'Czapek' songs—'The Chapel' and 'The shepherd's winter song'—were sung at this festival. Concerning these serious compositions, *The Times* critic—from internal evidence, Mr. J. W. Davison—said :

These songs are the compositions of Mr. J. L. Hatton, an English artist of distinguished talent, who should know better how to regard his art and respect the public, than to adopt the questionable proceeding of publishing them under an uncouth hyperborean signature 'Czapek.' They are exceedingly clever and musician-like, and will win favour on the score of their own merits, without the subterfuge of pseudonymous parentage.

Soon after the Hereford Festival we can trace our composer at Peckham, where, at Christmastide, he provided a mirth-provoking entertainment à la John Parry or Corney Grain. The *Musical World*, of December 26, 1846, furnishes the needful particulars :

Mr. J. L. Hatton gave a musical entertainment at the Assembly Room, Rosemary Branch, Peckham, on Wednesday evening. Mr. J. L. Hatton was the Atlas of the entertainment, and bore the entire weight of the concert on his own shoulders. He lectured, sang, and performed on the pianoforte. Like Malaprop's Cerberus, he was three gentlemen at once. The entertainment was novel and interesting. Mr. Hatton gave some capital specimens of pianoforte music by various masters, including Corelli, Bach, Handel, Mozart, Beethoven, &c. He sang songs comic, sentimental, and serious. He levied contributions upon many nations for their compositions, and kept his audience alternately moved with delight and excited with laughter. Mr. Hatton was modest enough not to obtrude too many of his own works upon his visitors. 'The Adventures of Robinson Crusoe,' a song intended, no doubt, to be very comic, was the only composition of Mr. Hatton's performed during the evening. We were glad to see the room so well and so respectably attended. Mr. J. L. Hatton is an excellent pianist, and a capital musician, and is deserving the best support of the public.

In 1847, if not a little earlier, Hatton began those provincial tours with operatic and other singers of which he was the life and soul of the company. Nicknamed 'The Sultan,' he whiled away the tedium of many a long railway journey with his inimitable humour and never-failing bonhomie ; he also served his colleagues well in the matter of cuisine at the various hotels patronised by them. All this and more is told by 'Walter Maynard' (Willert Beale) in his entertaining book, 'The Enterprising Impresario.'

A great event in Hatton's life was the first of his three visits to America. This took place in 1848. A most interesting account—graphic and amusing—from his own letters of his experiences in the United States appeared in the *Musical Times* of September, 1899, to which the reader is referred. According to the 'History of the Handel and Haydn Society, of Boston, Massachusetts,' Hatton appeared at Boston as the tenor soloist in two performances of the 'Messiah,' also in 'Elijah.' Although he sang tenor solos in Handel's masterpiece, he took the part of the Prophet in Mendelssohn's oratorio. In his 'Recollections of an old musician' (1899), Mr. Thomas Ryan, of the Mendelssohn Quintette Club, thus records the incident :

Mr. Hatton's versatility was great. I remember an instance of it. One Saturday night in a Musical Fund Concert, he played Mendelssohn's D minor piano concerto, that being its first performance in Boston. Later, in the same concert, he sang some comic songs. The next evening, in the same hall, in a Handel and Haydn concert, he conducted a performance of *Elijah*. The singer of the title-rôle was suddenly indisposed and unable to sing. Mr. Hatton, through the entire performance, sang the part of "Elijah"—turning round to face the audience when singing, yet continuing to conduct the forces. He sang the music in artistic style and with a good full voice.

On his return to England, Hatton published the song which will long preserve his memory, his setting of Herrick's 'To Anthea.' He probably composed it in America, for he wrote from Hastings, U.S.A., on June 14, 1849 : 'I have a pianoforte and can amuse myself with writing songs from old Herrick's poetry. I shall have a goodly stock of them when I return.' 'To Anthea' first appeared in

Six Songs | and other poems | by Herrick, Ben Jonson | and | Sedley. | Set to music | by | J. L. Hatton.
Ent. Sta. Hall. Price 10/6
London | D'Almaine & Co., 20, Soho Square.

The interesting preface, dated 'London, August, 1850,' to this publication, reads as follows :

The songs forming the contents of this volume were written at different times and under various circumstances. Some few of them were composed previous to my departure to America in the autumn of the year 1848, and presented as little souvenirs to several of my friends on my leaving

England. The rest, with one exception, I wrote entirely for my own amusement during the time I was away, and all of them were composed without any view to their publication. This statement I think it necessary to make in order to account for the fragmentary and scrap-like form of some of them. On my return to England I was urged by one of my friends, who was cognisant of what I had done, to make a complete collection of these little compositions and publish them in a consolidated form.

The kindness of my friends in restoring me some of my MSS. has enabled me to do this, and I now send these songs forth into the world satisfied if they should be the means in however humble a degree of adding to the material of musical enjoyment, or of contributing anything to the regeneration of the popular taste in an important department of chamber music.

London, August, 1850. J. L. Hatton.

It is therefore certain that 'To Anthea' was not published under the pseudonym of 'Czapek,' as is so often stated.

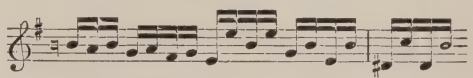
As with his greatest song, so Hatton was hardly less successful in his part-songs, especially those written for male voices. The origin of these dainty ditties is recorded in a letter, dated June 24, 1892, written by the late Theodore Distin to Mr. Henry King, who has kindly placed it at our disposal:

They [the first set of part-songs for male voices] were written and tried over (in MS.) at the house of Mr. E. Day, 29, Edgware Road, by Tom Young, David Sutch, Montem Smith, Winn, myself, and an old friend of mine, Mr. W. Ruddock and Mr. E. Day (two amateurs) in about 1847 or 8. They were dedicated as follows:

No. 1. E. D. (Ebenezer Day).
,, 2. T. D. (Theodore Distin).
,, 3. F. D. (Fanny Day, Day's sister).
,, 4. W. R. (William Ruddock).
,, 5. E. P. (Emma Pearce, Day's ward).
,, 6. E. B. (Emma Buckle, Day's future wife).

We have before us a copy of the pianoforte score of the first edition of Book I., containing the above set of six part-songs. In this the initials only are printed, as given by Mr. Distin. Separated by the full width of the page, they appear at the extreme opposite corners of the music, and between the initials of No. 1 is the following note: 'This Pianoforte part is *not* intended as an *Accompaniment*, but merely to assist the Amateur in practising.' This No. 1 numerically can be classed as No. 1 in excellence of all Hatton's part-songs, for it is his simple and beautiful setting of 'When evening's twilight.' By-the-way, this part-song had the distinction of being sung at a Philharmonic concert—that given on March 14, 1864. Many of his part-songs originally written for male-voices were arranged by him for mixed voices when Messrs. Novello acquired the copyrights. Sketches of these and other compositions are preserved in the Department of Manuscripts at the British Museum. Against the sketch of 'The Life Boat' he has written, 'Try again at this chap.'

The remaining incidents in the life-story of John Liptrot Hatton must be briefly told. For several years, beginning in 1853, he conducted and arranged the music of the celebrated Shakespearean representations by Charles Kean at the Princess's Theatre—Henry VIII., Richard II., Sardanapalus, Winter's Tale, &c. In some of these he deftly used old English airs. The music of Henry VIII. he dedicated to Mrs. Charles Kean; the overture has been arranged for the organ by Dr. A. L. Peace, and is contained in his répertoire. For the Bradford Musical Festival of 1856, Hatton composed the cantata 'Robin Hood'; his last opera, 'Rose, or love's ransom,' was produced at Covent Garden on November 26, 1864; and his only oratorio, 'Hezekiah,' obtained its only hearing at the Crystal Palace Saturday concert of December 15, 1877. From that time he lived chiefly at Margate, where he died, September 20, 1886, within a few days of completing his seventy-seventh year. His remains were interred in Kensal Green Cemetery.

A prolific composer, Hatton wrote to please, and in this he was distinctly successful. At the same time he never entirely forsook artistic paths. To him, as to Samuel Wesley, Bach was a god in music. Writing to Dr. Gauntlett, he said of 'old Sebastian,' as he calls him, 'That old fellow is my comforter. If I am dull I nerve myself up with

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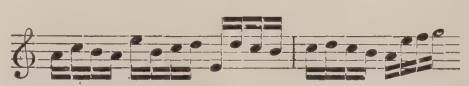
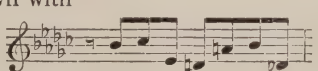

Should my spirits be too exuberant, then I tone myself down with



(By the way, I have seen this fugue attributed to Krebs).'

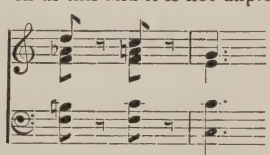
At the concerts of the English Glee and Madrigal Union, of which he was the accompanist, he would play a Bach fugue amid the part-songs and ballads. These Bach incursions into the domain of less serious music were not, however, always appreciated. On one occasion when travelling with a concert party, Hatton and his colleagues, after their evening's work, supped at the house of a local magnate. In the course of conversation the hostess eulogistically referred to a lady whose voice at the concert she greatly admired. When Hatton asked to whom she referred, she said, 'The lady who sang first in the second part of the programme.' 'Pardon me, madam,' replied Hatton, 'but it was the second, as the opening piece was instrumental.' 'No, no,' said she, 'it was the first; if you remember, a man came on and tuned the piano during the interval, and then she sang.' The man was Hatton himself, who had 'tuned the piano' by playing a Bach fugue! His versatility was remarkable. Refined even in the singing of a comic song, his rendering would provoke irresistible hilarity. His most notable achievement in this direction was Jonathan Blewitt's 'Merry little fat grey man,' which always provoked roars of laughter.

As an accompanist at Messrs. Boosey's Ballad Concerts — from their inception in 1867 and onwards—and elsewhere he did excellent work. The present writer recalls one such occasion when Hatton became so excited in accompanying Sir Charles Santley in 'Simon the cellarer' that he joined in when the eminent baritone approached the end of the song!

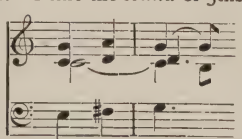
Although his compositions were mostly vocal—solo and concerted—and of a secular and more or less ephemeral nature, he, later in life, wrote some church music—several anthems and two Services in E and C. The former setting was, with the exception of the *Gloria in excelsis*, complete, including the *Venite*, and is the only one of its kind except that by Ouseley (in C, eight-part), which includes the *Gloria*. For Messrs. Boosey he edited the 'Songs of England' and a set of organ pieces. The autograph sketches of the latter are contained in the volume above referred to. Against the first number he has written 'Book for the organ of moderate difficulty, pedals used now and then, not in every piece.' He also composed a Pianoforte trio in G minor, which has been published.

Had J. L. Hatton ever sought to obtain a degree in music he probably would have failed to satisfy his examiners, as he had very broad views on the subject of theoretical exactitude—views which would shock any lynx-eyed 'fifth-hunter.' The following extracts from two letters written by him in 1870 to the late Mrs. Mounsey Bartholomew, are interesting in this respect. In the first he says:

Weber has given us this and it is not unpleasant:



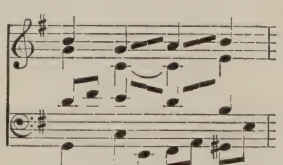
So has Beethoven. I like the *sound* of 5ths—look at this:



beautiful!

The grand old masters *hid* these charmingly — Bach, Handel—but there they are, like truffles in a pie, smothered up in a delicious compound—you get the *flavour* now and then.

In the second letter he says:

The fact is, 5ths are delightful if properly covered up. *The* composer of all others delights me frequently with this kind of thing:

You see altho' the C is held on, the 5ths sound bold on the ear and the effect is truly beautiful—he 's always at it. I am aware that in vocal part-writing you must be more particular; but I don't stand on ceremony, so long as I manage to make the part more singable.

At one time Hatton approached Mr. Joseph Bennett on the subject of an oratorio libretto, a project which came to nothing. Then he became 'rather inclined' to comic opera, as the following letter shows:

Margate,
9th February, 1879.

My dear Bennett,

I am about, I fear, to astonish you, perhaps to cause you some annoyance. The fact is, so many friends have been at me with their objections to attempting in these days so serious a work as an oratorio, and begging me to attack something of a lighter character, that I begin to feel half afraid of the larger work. They one and all say, 'Nothing to be got for an oratorio; few chances of such things being played,' and so on.

Friend X [mentioning a still-living singer] is particularly against my doing so—'that I ought not to be bothering my brains with oratorio.' All this is very uncomfortable, and if it has not quite knocked me off my perch, has made me feel very shaky. Now for it! You know I am rather inclined to comic opera; can you—will you, help me to one? There! now the murder 's out! Will you drive those old Arab steeds out of your head, and lend me a helping hand to pull me out of the mud I feel myself sticking in?

I have no courage left to say anything more, feeling I have been bravely impertinent in saying so much, which please pardon, and believe me,—Yours faithfully,

J. L. Hatton.

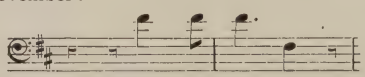
(From 'Forty years of music, 1865-1905.' By Joseph Bennett. London: Methuen. 1908.)

The comic opera scheme shared the same fate as the oratorio project.

In appearance, especially in his later years, Hatton was like some old sailor. His Jack Tar-like characteristics have been happily caught in the excellent caricature of him by Mr. Charles Lyall, who has kindly allowed us to reproduce it. Hatton's nautical proclivities are musically reflected in his 'Songs for sailors.' He was a Freemason, a member of the Royal Thames Yacht Club, and of the Goldsmiths' Company. In connection with the last named the following letter, kindly lent by Dr. W. H. Cummings, is typical of the writer's humour:

Aldborough, Suffolk,
13th October, 1862.

My dear Cummings,

Can you dine at Goldsmiths' Hall on Wednesday the 26th of November?

Hear and answer,
Yours truly,
J. L. Hatton.

W. H. Cummings, Esq.

As a creative musician, Hatton's fame rests on his part-songs, and 'To Anthea.' A genuine British production, 'To Anthea' takes high rank among the first six of all the songs composed by our countrymen, and in spite of its sixty years it remains as fresh as ever in its irresistible vigour and perfect expression.

F. G. E.

Occasional Notes.

As a further contribution to the Mendelssohn centenary, the following letter, written by the late well known violinist, Mr. Dando, to a friend, may not be without interest.

Upper Vernon Street,
July 15, 1878.

Dear Sir,—On my return home I find your interesting sketch of the career of my dear lost friend Mendelssohn. I thank you much for sending it to me, as everything connected with him and his name brings delightful recollections back to my mind; and many of the facts you relate in your sketch revive in me pleasant memories. I was present at all his triumphs in Birmingham (by-the-bye, it was on Wednesday, the 26th of August, 1846, he conducted his 'Elijah,' not the 25th'), and it was after the last performance on the Friday (the 28th), and a long chat with him on the subject of 3 quartetts he spoke of writing for me, that we parted for the last time, alas! I used to spend whole days and evenings with him whenever he came to England. On one of his visits I had the delight and advantage of leading all his chamber music under his guidance at Mr. Alsager's house in Queen Square, Bloomsbury, where on several other occasions he and I, side by side, played the two tenor parts in his chamber works. When I played anything that did not quite please him, he would stop me and say, 'No, I want you to do it so; now, don't laugh at me, I can't play the notes as you do, but I think I can just show you what I want,' and I need hardly tell you that I never had better music lessons in my life. It was in consequence of these tenor playings together that he always afterwards called me his 'colleague.'

We had made several attempts to arrange a night for him at my Quartett concerts [Crosby Hall], but without success. When he arrived in 1844 he fixed for the last concert. When the glad tidings were announced to the subscribers I was verily besieged for tickets, and having no more space in the concert-room, the landing on the staircase was crowded with listeners. He gave a magnificent impromptu performance that has never been forgotten by those who were fortunate enough to hear it.—Yours very truly,

J. H. B. Dando.

In the above connection it will be recalled that from 1842 to 1859, Mr. Dando gave an annual series of artistic chamber concerts at Crosby Hall. Mendelssohn appeared at the concert of June 3, 1844. He played some of his 'Lieder ohne Worte,' including No. 30, the so-called 'Spring-song,' in A. For an encore he extemporised upon two earlier numbers of the programme—Mozart's G minor Quintet and Schubert's 'Ave Maria.' He took the opening theme of the Quintet, with its chromatic descent, and cleverly interwove it with the Schubert melody: as one of the audience remarked fifty years after, 'a masterly performance, not easily forgotten.'

Dukes and their colleagues in the House of Lords are the objects of much public attention in connection with the thorny subject of the Budget. Far be it from us to enter the discordant region of politics, but it may not be without interest as a topical subject to trace some connection between music and the peers of the realm past and present. From the creative point of view we find a century ago George, the fourth Duke of Marlborough (1738-1817), composing vocal and instrumental music, first as the Marquis of Blandford and afterwards in his ducal capacity. A large folio volume at the British Museum contains three sets of sonatas thus entitled:

Sei Sonatine per il Cembalo composte dal Signore Marchese di Blandford.

On the fly-leaf is written 'Printed at the Marquis's expence,' and as no publisher's name appears on the three artistic title-pages, it may be assumed that the sonatas, which are for violin and pianoforte, were intended for private circulation. His Lordship's contributions to vocal music include a volume, with a pretty coloured title-page, entitled 'Arie con accompagnamento,' some detached songs, and a dozen glees. This ancestor of Mr. Winston Churchill was connected with many of the musical enterprises during the end of the 18th and the beginning of the 19th centuries.

The Royal Academy of Music owes its foundation to an eminent member of the Gilded Chamber—John Fane, eleventh Earl of Westmorland (1784-1859). 'As a musician he was not less distinguished than he had been as a soldier and a diplomat,' so the 'Dictionary of National Biography' states. Before he succeeded to the title, he, as Lord Burghersh, proposed in 1822 the formation of the Royal Academy of Music, in which he took an active interest throughout the remainder of his life. So highly was he esteemed at Berlin—where he was resident minister from 1841 to 1851—that when the news of his death reached that capital, the principal military bands assembled in the presence of the Prince Regent and a distinguished company, and performed Beethoven's Funeral march, a favourite piece of the Earl's. A voluminous composer, his output included seven Italian operas, three cantatas, masses, cathedral services, anthems, hymns, madrigals, and much other vocal music, printed and in manuscript. And it must not be forgotten that Richard Fitzwilliam, the seventh Viscount (1745-1816), founded the Fitzwilliam Museum. The *Musical Times* for March and April, 1903, contained an illustrated article on that important treasure-house.

The next peer in our survey obtained world-wide fame as the father of the great Duke of Wellington. In music, Garrett Colley Wellesley (or Wesley), first Earl of Mornington (1735-1781), is widely and favourably known as the composer of 'Here in cool grot and mossy cell' (a prize glee), and two excellent double chants. The musical sensibilities of his Lordship were displayed in a remarkable manner whilst in his nurse's arms, and long before he could speak. He was elected the first professor of music at the University of Dublin (1764), which conferred upon him the degree of doctor of music.

The Antient Concerts—'founded by the nobility' in 1776—were largely run and supported by members of the peerage. At the last concert, held in 1848, the director of the evening was the Iron Duke, of whose musicianship the *Musical World* said, 'His Grace Field Marshal the Duke of Wellington is by no means so good a tactician in the concert-room as he is on the battle field.' Unless memory fails, it was of this organization that a noble lord was asked why he did not subscribe to the concerts. 'Your brother, the Bishop of ——, does, Why don't you?' At once came the reply, 'If I were as deaf as my brother, I would subscribe.' In the present day more than one peer takes an active interest in music. The Marquis of Ripon, better known as Earl de Grey, is a member of the Royal Opera Syndicate, and the Earl Howe is a director of the Queen's Hall Orchestra. The Lord Chief Justice (Lord Alverstone) is a member of the Madrigal Society, taking part in its meetings, and he is President of the Abbey Glee Club. And has not the Earl of Shaftesbury proved acceptable as a solo vocalist on the concert platform?

The bi-centenary of the birth of Dr. Johnson, celebrated last month in his native city of Lichfield, prompts some 'Occasional notes' on the great lexicographer. Like many other literary men, Dr. Johnson could not be considered 'musical,' nevertheless his sayings in connection with the art are not without interest. In his 'Life' of Johnson, Sir John Hawkins records that he (Johnson) said of music, 'It excites in my mind no ideas, and hinders me from contemplating my own.' Hawkins adds: 'I have sometimes thought that music was positive pain to him. Upon his hearing a celebrated performer go through a hard composition, and hearing it remarked that it was very difficult, he said, "I would that it had been impossible."' Johnson was a great friend of the other historian of music. 'I love Burney,' he said, 'my heart goes out to meet him. I much question if there is in the world such another man as Dr. Burney.' As a frequent visitor at Burney's house in St. Martin's-street, Leicester Square, he would meet, under that hospitable roof, the 'quality' in the best sense of the word—literary, artistic, and musical. On one such occasion Mrs. Thrale asked Burney to tell her the title of a song which she had heard the previous evening at a concert given by John Christian Bach, the 'English Bach.' The genial host, anxious to draw his most distinguished guest into conversation, turned to Johnson and passed on the question to him. The worthy Doctor, comprehending Burney's drift, good-naturedly put aside his book, and, see-sawing on his chair, drolly said, with a very humorous smile: 'Bach, Sir? Bach's concert? And pray, Sir, who is Bach? Is he a piper?'

On another occasion, at Mrs. Thrale's house at Streatham, Johnson, after having talked slightingly of music, was observed to listen very attentively while Miss Thrale played on the harpsichord. With great eagerness he said to her, 'Why don't you dash away like Burney?' Dr. Burney thereupon said to him, 'I believe, Sir, we shall make a musician of you at last.' The Doctor, with candid complacency, replied, 'Sir, I shall be glad to have a new sense given me.' (According to Madame D'Arblay, Johnson said, 'Sir, I shall be very glad to have a new sense *put into me*.') The first symptom that the Doctor showed of any appreciation of sweet sounds was upon hearing an extract read aloud to him from the preface to Burney's 'History of Music,' then in manuscript. Here it is:

> The love of lengthened tones and modulated sounds, different from those of speech, and regulated by a stated measure, seems a passion implanted in human nature throughout the globe; for we hear of no people, however wild and savage in other particulars, who have not music of some kind or other with which we may suppose them to be greatly delighted.

Sir,' said Johnson, after a pause, 'this assertion I believe may be right.' And then, see-sawing a minute or two on his chair, he forcibly added: 'All animated nature loves music—except myself'!

During his tour through Scotland and the Hebrides with his travelling companion and *fidus Achates*, Boswell records (October 15, 1773): 'We had the musick of the bagpipe every day, at Armidale, Dunvegan, and Col. Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone.' Subsequent Boswellian information regarding the Doctor's attitude towards music is recorded in the following dialogue of the year 1778, when Johnson was in his seventieth year:

Boswell. Pray, Sir, did you ever play on any musical instrument?

Johnson. No, Sir, I once bought me a flagelet; but I never made out a tune.

Boswell. A flagelet, Sir!—so small an instrument? I should have liked to hear you play on the violoncello. *That* should have been *your* instrument.

Johnson. Sir, I might as well have played on the violoncello as another; but I should have done nothing else.

A year later, at Rochester, Johnson and a friend witnessed the funeral procession of a Freemason at which some solemn music was played on French horns. On hearing the mournful strains the Doctor said, 'This is the first time that I have ever been affected by musical sounds,' adding that the impression made upon him was of a melancholy kind. Upon his companion remarking that the effect was a fine one, Johnson replied: 'Yes, if it softens the mind, so as to preface it for the reception of salutary feelings, it may be good; but inasmuch as it is melancholy *per se*, it is bad.' There is much wisdom in that remark, one which not a few young composers of the present day might ponder with advantage. To return to the worthy Doctor. Towards the close of his life, amidst a complication of bodily and mental distress, he was ever animated with a desire for intellectual improvement. Burney tells us that six months before death his friend said to him: 'Dr. Burney, teach me at least the scale of your alphabet.' By this simple request did this great Englishman become musically penitent before his soul took its flight. Peace to the memory of Samuel Johnson!

Mr. Barclay Squire contributed to the recently-issued 'Riemann-Festschrift' an interesting paper on 'Handel in 1745.' In this he shows that Handel had a share in the stirring events of the time by composing two patriotic songs. The first, which appeared in November, 1745, is entitled 'A song made for the Gentlemen Volunteers of the City of London. Set to Musick by Mr. Handel.' We quote the first verse:

Stand round, my brave boys,
With heart and with voice,
And all in full chorus agree;
We'll fight for our King
And as loyally sing,
And let the world know we'll be free.

Chorus.

The rebels shall fly
As with shouts we draw nigh,
And echo shall victory ring:
Then safe from alarms
We'll rest on our arms,
And chorus it, 'Long live the King.'

The second of these *pièces d'occasion* is entitled 'A song on the victory over the rebels by His Royal Highness the Duke of Cumberland. The words by Mr. Lockman. Set by Mr. Handel.' In this the music rises superior to the words—indeed, both strains are as melodious as they are stirring; moreover, as Mr. Squire says, 'they are curious as not only marking his (Handel's) recovery from a time of illness and depression, but also as being two of the very few compositions which he wrote in his later years unconnected with any opera or oratorio.' Both songs appeared in the *London Magazine*, and as single-sheet songs, but they have never been reprinted, not even by Dr. Chrysander in his 'Händel-Gesellschaft's Edition'! Thanks are due to Mr. Squire for unearthing these interesting and rousing songs of 1745, composed by Handel.

According to our annual custom we give a digest of the British Museum Blue-Book of the year 1908 so far as it refers to music. In the Department of Printed Books the following information is given under 'Accessions':

Music.—10,445 musical publications have been added to he collection in the course of the year. Of these, 8,135 books and pieces, and 1644 parts were received by Copyright; 513 pieces by Colonial Copyright; and 63 books and 90 parts acquired by purchase.

The most interesting accessions have been:

Bendinelli, A.: 'Sacrae Modulationes.' Book I., complete in 8-pt. Verona, 1585. The only other copy known, in the Royal Library of Berlin, consists of 2-pt.

Diruta, A.: 'Salmi a quattro voci,' 5 pt. Rome, 1630. No other copy known.

'Canzoni madrigalesche di Benedetto Marcello.' Bologna, 1717.

Mr. Barclay Squire is to be congratulated upon having acquired these rare books in amplification of the musical library.

Turning to the Department of Manuscripts, it is satisfactory to learn that in regard to the Catalogue of Music 'the revision of descriptions for vol. iii. (Instrumental Music) has been completed, and the text has been printed off.' An early issue of this book of reference may therefore be expected. Foremost among the acquisitions is the bequest of Miss Harriet C. Plowden of Beethoven's Sonata for violin and pianoforte in G (Op. 30, No. 3), and of nine String quartets by Mozart which were described in the *Musical Times* of September, 1907. Owing to the question of doubts of ownership these treasures were not delivered to the Museum until November last. Other acquisitions are thus described:

Messe Solennelle (Ste. Cécile), in full score, by Charles Gounod; after 1852. Autograph.

Overtures, etc., in score to operas by Pietro Generali and Karl Gottlieb Reissiger; 19th cent.

The Royal collection of old musical instruments in Berlin has lately been enriched with many new and interesting additions. The heirs of the late Dr. Joachim have presented one of his violins and a bow, also several batons, among them one that was presented to him by the Cambridge University Musical Society in 1877. Through the generosity of Herr Grotrian the collection has also received the late Madame Clara Schumann's grand pianoforte. An ivory flute, formerly in the possession of King Frederic the Great, and considered one of his favourite instruments, which he took with him on several of his campaigns, is also exhibited, having been lent by Herr Dohme.

A school of Morris dancing, in connection with the Physical Training College, has been established at the South-Western Polytechnic Institute, Manresa Road, Chelsea. The objects of the School—which is under the able direction of Mr. Cecil J. Sharp—are (1) to form classes in Morris dancing; (2) to train, examine, and grant certificates to teachers of Morris dancing; and (3) to keep a register of certified teachers, lecturers, &c., and to give advice and disseminate information respecting folk-dances, folk-songs, children's singing games, &c. Now that Morris dancing has received a great stimulus by the official recognition given to it in the revised syllabus of physical exercises issued by the Board of Education, the usefulness of this newly formed 'School' is obvious.

The Scotch Education Department has issued a Memorandum on the teaching of music in Scottish primary schools that has attracted considerable attention in the quarters concerned. The Memorandum is evidently the work of a musician of experience who is able to take broad views of the situation and to examine the trend of its possible development. It is possible to detect some pedagogic flaws in the practical recommendations made, but these shortcomings, if they may be so described, do not much detract from the interest of the general survey. The topics dealt with include the pitch and compass of voices, voice-production (upon which some excellent things are said), ear-training, the choice of music, utility of folk-songs, unison- and part-writing, and there is a remarkable chapter on the uses of music—practical, hygienic, recreative, æsthetic and ethical. The Memorandum closes by quoting opinions on the value of music that have been pronounced by Plato, Aristotle, Cicero, Luther, Mulcaster, Froebel, Herbert Spencer, Gluck, Wagner and Saint-Saëns. The Memorandum is quoted nearly verbatim in the September issue of the *School Music Review*.

The Southport Musical Festival, to be held on October 13-16, will consist of four evening concerts, beginning with Elgar's 'The Kingdom,' conducted by the composer, and ending with Handel's 'Messiah,' under the direction of Dr. Henry Coward. The two intervening concerts, of a miscellaneous nature, will include performances of the following choral works: Havergal Brian's dramatic cantata 'The vision of Cleopatra,' Walford Davies's 'Ode on Time,' Parry's 'L'Allegro ed il Pensieroso' (conducted by the composer), Rutland Boughton's 'Choral variations on two folk-songs,' and Hathaway's twelve-part unaccompanied chorus 'Rest.' The orchestral works will include the overtures Oberon (*Weber*), A birthday (*Landon Ronald*) and Carneval (*Dvorák*); Rhapsody No. 2 (*Liszt*), and Symphony No. 4 (*Tchaikovsky*). Distinguished soloists have been engaged, as have the Hallé Orchestra from Manchester. In addition to the composers above named, Mr. Landon Ronald and Mr. Arthur W. Speed (chorus-master) will conduct this interesting festival on the Lancashire coast.

Mixed musical metaphors make much merriment. A recent example of this mixing-up is contained in a journal devoted to matters ecclesiastical. We are told that 'the effect of the American organ and harmonium in the village chapel, where the congregation is small, is ineffective and thin, and that the grip of the violoncello and double-bass is needed to give accent and a bed-rock on which the voices can float.' We live in a wonderful age—aviation, North Pole discoveries, and what not—but scientists have yet to tell us how our voices can float on a bed-rock.

British music on the Continent is a congenial theme for comment. Any instance of such attention to our countrymen's creativeness deserves to be recorded. We have before us the programme of a concert recently given at a French watering-place, which, with one exception (a violoncello solo), consists entirely of British music. The compiler of the programme took care, however, that the selection should not be a dry one, as the concert began with

Pump and Circumstance - - Edw. Elgar.

Is not this rather suggestive of the cold-water cure?

A writer in one of the London daily newspapers says that the organ in St. Paul's Cathedral has 'a weight of three tons on its bellows.'

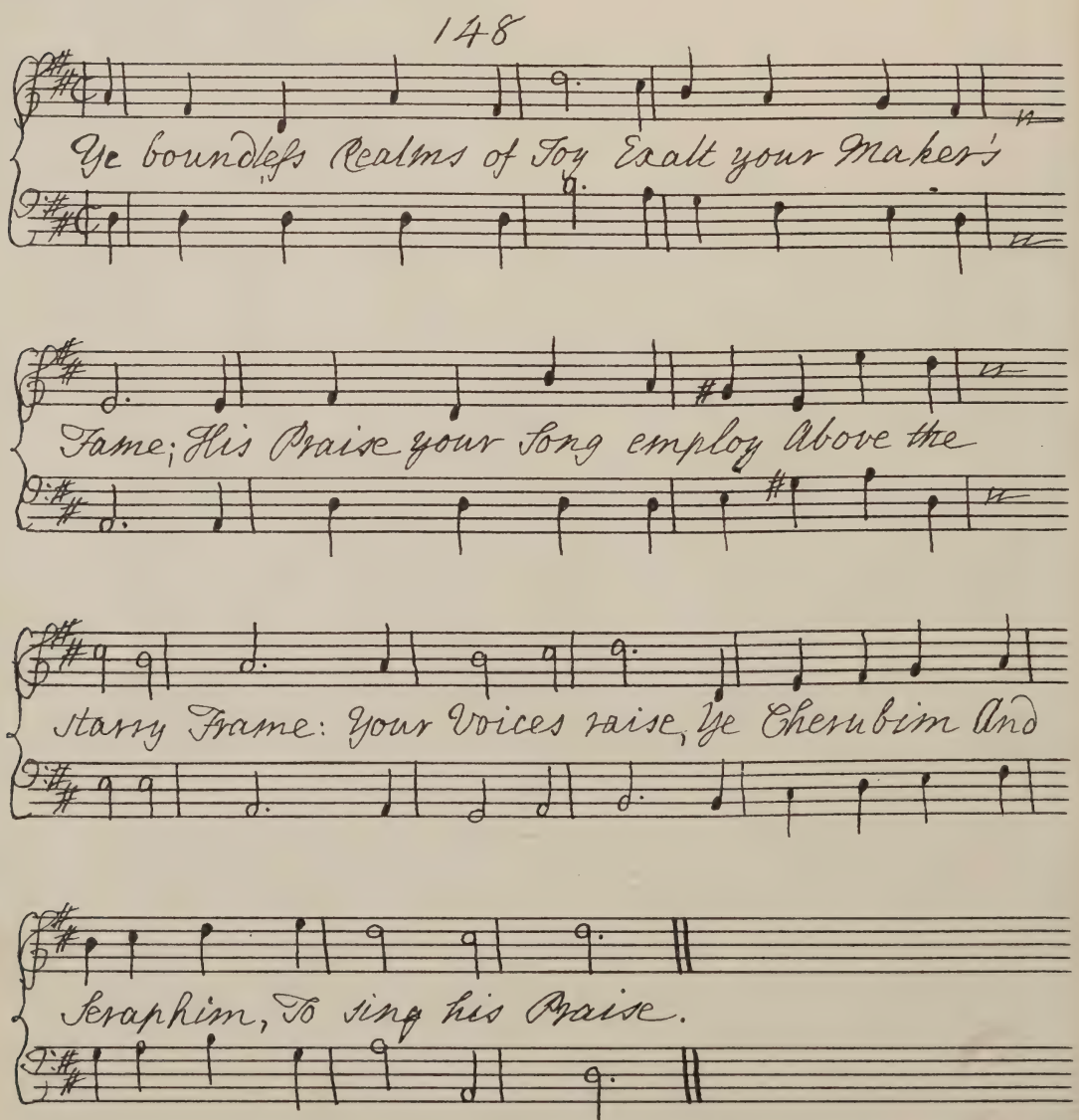
Church and Organ Music.

DARWALL'S 148TH.

Clerical composers can claim credit in the vast field of hymn-tune creativeness. It would not be difficult to compile a list, and that a long one, of clergymen, ancient and modern, who have enriched our hymnals with many melodious and devotional strains which have stimulated and uplifted congregational song. One such parson—using the word in no derogatory sense—of old times was the Rev. John Darwall.

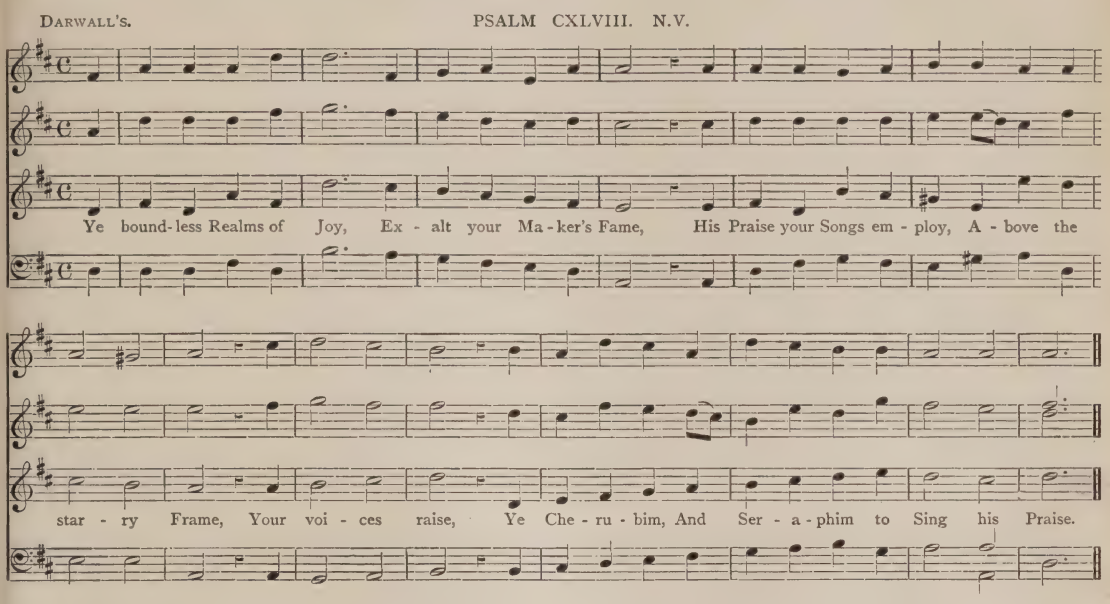
The son of the Rev. Randle Darwall, rector of Haughton, Staffordshire, John Darwall was born there in the year 1731. He entered Manchester Grammar School in 1745, whence, in 1752, he went to Brasenose College, Oxford, where he took his B.A. degree in 1756. (He never proceeded to M.A.) Mr. Darwall was appointed curate of St. Matthew's Parish Church, Walsall, in 1761, and vicar in 1769, a cure which he held till his death, December 18, 1789. He left behind him two volumes of pianoforte sonatas, which are of no great value, and three MS. volumes containing tunes to all the 150 Psalms, New Version; he published 'A Christmas hymn and tune', 'A charity hymn and tune,' and 'A hymn to which is prefixed a biographical notice.'

All these tunes are written in two parts. Although some have been printed, only one has survived, and with such wonderful vitality that it has found its way into almost every modern hymnal, irrespective of denomination—the tune known as 'Darwall's 148th.' Through the kindness of the Rev. Leicester J. T. Darwall, great-grandson of the composer, we are enabled to give a facsimile of the tune as written by his ancestor.


148
Ye boundless Realms of Joy Exalt your Maker's
Fame; His Praise your Song employ Above the
Starry Frame: Your Voices raise, Ye Cherubim And
Seraphim, To sing his Praise.

FACSIMILE (SLIGHTLY REDUCED) OF 'DARWALL'S 148TH' IN THE AUTOGRAPH OF THE COMPOSER.
(Reproduced by kind permission of his great-grandson, the Rev. Leicester J. T. Darwall, B.D.)

So far as can be ascertained the tune appeared in print in the following collection :

> Williams's new Universal Psalmodist. . . . The whole composed in a new and easy taste, for two, three, or four voices, and the most familiar keys and cliffs now used and recommended by the most eminent masters : the whole calculated to promote and improve this most excellent part of social worship, and thereby render it both useful and delightful in country choirs ; likewise, all congregations and other religious Societies in Great Britain, Ireland, and America.
>
> London, printed and sold by the author, No. 11 Great Kirby-street, Hatton Garden. [1770].

Darwall's.
PSALM CXLVIII. N.V.
Ye bound-less Realms of Joy, Ex - alt your Ma-ker's Fame, His Praise your Songs em - ploy, A - bove the
star - ry Frame, Your voi - ces raise, Ye Che - ru - bim, And Ser - a - phim to Sing his Praise.

The reader can draw his own conclusions as to whether the Rev. John Darwall or Mr. Williams, the editor of this book, is responsible for the harmony of the tune.

An interesting reference to what may be inferred is the tune in question is contained in the following extract from the *Gentleman's Magazine* of January, 1800. The writer refers to the opening of a new organ in Walsall Parish Church, built by Samuel Green in 1773 at a cost of nearly £400. He says :

> In Whitsun week, 1773, some anthems, &c., were performed by the Walsall singers in that church, admittance that day was paid for, and the organ was opened by Dr. Alcock, of Lichfield, who declared it was a good instrument. And on the next Sunday, in the afternoon, it was first played on in full congregation by Mr. Balam, our then organist (who was blind, and had been a pupil of the celebrated Stanley). The first psalm was part of the 30th, New Version, Uxbridge tune ; and Mr. Darwall, our vicar (who was himself a musical man) preached a sermon from Psalm cl., 'Praise Him with stringed *instruments* and *organs*.' In this discourse the preacher, among other things, recommended Psalm tunes in quicker time than common ; as he said 'that six verses might be sung in the same space of time that four generally are.' After sermon the intire 150th Psalm, New Version, was sung, to a tune of the vicar's composing, and the whole concluded with an appropriate prayer and the blessing.

If, as is probable, the author of the above account made a slip of the pen in writing 150th, by confusing it with the text of the sermon, instead of the 148th Psalm, then Darwall's fine old tune was first sung on that Trinity Sunday, 1773, and in connection with the organ-opening.

The only entry in the British Museum Catalogue against the name of the Rev. John Darwall is the following pamphlet : 'Political Lamentations and a Political sermon preached in the Parish Church, Walsall, December 13, 1776, being the day appointed by His Majesty for a general fast.' Unfortunately no portrait of the composer of 'Darwall's 148th' is known to exist, or we should have had pleasure in endeavouring to reproduce it for the benefit of our readers.

TWO RECITALS BY SIR WALTER PARRATT.

During his holiday sojourn at Margate, the Master of the King's Musick gave a much appreciated organ recital on August 31 at All Saints' Church, in aid of the Tower Building Fund. As Sir Walter Parratt had taken no music with him, he played the following pieces entirely from memory :

Concerto in B flat	*Handel.*
Pastorale in F	*Kullak.*
March from the oratorio 'Abraham'	*Molique.*
Ave Maria	*Henselt.*
Sonata No. 9, in A major	*Corelli.*
Song without words, Duetto in A flat	*Mendelssohn.*
Fugue, St. Ann's	*Bach.*

On September 16, Sir Walter Parratt re-opened the organ in St. Helen's Parish Church, Lancashire, which has been rebuilt by Messrs. Peter Conacher & Co., of Huddersfield. On that occasion a congregation of over two thousand people listened with evident enjoyment to the following selection of music played with Sir Walter's accustomed masterfulness :

Overture, Occasional	*Handel.*
Allegretto in B flat	*Lemmens.*
Choralvorspiel on 'All glory, laud and honour'	*Bach.*
Barcarolle from the 4th Pianoforte concerto	*Sterndale Bennett.*
Two sketches, in C minor and C major	*Schumann.*
Prelude on an old Irish Church Melody	*Stanford.*
Verset and Marche aux Flambeaux	*Guilmant.*

REUNION OF ELY CATHEDRAL CHOIR BOYS.

A strong wish has recently been expressed that a reunion of old choristers of the cathedral should be held in Ely, on a date to be hereafter fixed, in the autumn of 1910. Annual gatherings of this kind have been inaugurated in York, Lincoln and some other cathedrals with great success. The main features of these reunions have been partly social and partly spiritual, including the attendance at Evensong in the cathedral. There is every reason to think that the enthusiasm of old Ely choir boys will enable the proposal to be carried into effect. Meanwhile we are asked to make it known that the Rev. J. H. Crosby, Precentor of Ely Cathedral, will be glad to receive names and addresses of Old Boys, so that this proposal may be communicated to them and opportunity afforded of their being consulted as to the nature of the proceedings and the selection of a suitable date.

The Oratorio Services at Brixton Church, which have proved so successful and attractive during the past nine winters, will be resumed on Sunday afternoon, November 7, at 3.30, when 'St. Paul' will be sung. Mendelssohn's oratorio will be followed, at various intervals, by the following works: Elgar's 'Light of life' (December 5), Gounod's 'Mors et Vita' (February 6), Gounod's 'By Babylon's wave' and Stainer's 'Daughter of Jairus' (Ash Wednesday, at 8 p.m.), 'Messiah' (Good Friday, at 7.30 p.m.), Rossini's 'Stabat Mater' (April 3), and Haydn's 'Creation' (May 1). Orchestral services will be held on Sundays, October 3, January 2, and March 6. As heretofore, Mr. Douglas Redman, organist of the church, will conduct, and a full professional orchestra will support the Brixton Oratorio Choir.

Mr. H. R. Couldrey has just completed thirty-five years' efficient service as organist of Holy Trinity Parish Church, Windsor. At the time of his appointment the Psalms and Responses were read, but the singing of an anthem on Sunday evenings has been continued since the days of Sir Frederick Bridge, a former chief-musician of the church. Hearty congratulations to Mr. Couldrey on the length of his tenure of office, which has included many important services held in the church during that period.

A festival evensong in connection with the Durban Church Choirs Association was held in St. Thomas Church, Durban, on August 24, when the music sung included T. A. Walmisley's *Magnificat* and *Nunc dimittis* in D minor and S. S. Wesley's 'Blessed be the God and Father.' The Rev. M. O. Hodson, late precentor of Leeds Parish Church, conducted, and Mr. J. F. Proudman (Borough organist) presided at the organ.

As in former years the Rev. R. S. Genge, vicar of Christ Church, Wolverhampton, has compiled, for use next year, a 'Kalendar of Hymns Ancient and Modern' (Henry Frowde). In addition to a selection of hymns throughout the year, this useful booklet gives a table of Lessons, Proper Psalms, &c.

ORGAN RECITALS.

Dr. W. Prendergast, Ripon Cathedral—Voluntary in G, *Stanley*.
Mr. H. J. Taylor, Canterbury Cathedral—Sonata in the style of Handel, *Wolstenholme*.
Mr. C. H. Moody, Glasgow Cathedral—Sonata in C minor, *Lyon*.
Mr. John Brook, Baptist Church, West Vale (dedication of new organ built by Messrs. Rushworth & Dreaper)—Choral Vorspiele (Op. 122), *Brahms*.
Mr. H. Gaukroger, St. John's, Windermere—March for a church festival, *Best*.
Dr. Orlando A. Mansfield, Wesleyan Church, Chelston—Festal March in C, *J. B. Calkin*.
Mr. H. J. Timothy, Parish Church, Luppitt—Fanfare, *Lemmens*.
Mr. D. Cooper, Holy Trinity, Margate—Fantasia in E flat, *Faulkes*.
Mr. E. H. Sidebottom, St. John the Divine, Brooklands—Concerto in F, *Handel*.
Mr. H. J. Davis, Christ Church, Bath—Triumphal March, *Dudley Buck*.
Mr. Thomas Darwen, Wellington Street Methodist Church, Brantford, Canada—Sonata in A minor, *Rheinberger*.
Mr. J. Godfrey Luard, St. Andrew's, Burton-upon-Stather (dedication of new organ built by Messrs. Norman & Beard)—Andante, *Orlando Gibbons*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Percy H. Bligh (Choirmaster), Hall Gate Congregational Church, Doncaster.
Mr. W. T. Critchinson, Highgate Presbyterian Church.
Mr. E. Percy Hallam, St. Mary's Church, Bury St. Edmunds.
Mr. W. J. C. Hewison, St. Michael and all Angels', Lower Sydenham, S.E.
Mr. Percy C. A. Leete, Christ Church Crimean Memorial Church, Constantinople.
Mr. E. West, English Church (All Saints'), Vevey.

Mr. F. Herman Seaward, solo alto, Royal Military Chapel, Wellington Barracks.

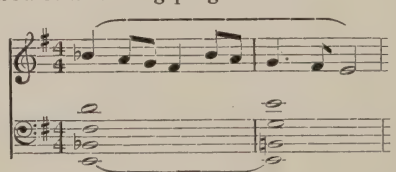
FESTIVAL NOVELTIES.

MR. RUTLAND BOUGHTON'S 'MIDNIGHT' AND 'THE INVINCIBLE ARMADA.'

The text of Mr. Rutland Boughton's choral work 'Midnight' (Op. 26)—to be produced at the Birmingham Festival—is chosen from Edward Carpenter's poem 'Towards democracy,' a source from which the composer has previously drawn the material of a set of vocal solos. As in these smaller compositions, so in 'Midnight,' Mr. Boughton has adopted the contemplative manner and sombre hues that eminently accord with the nature of the poem, which in its diction recalls the manner of Walt Whitman. The mental picture of a large town at midnight, with its innumerable cross-currents and contrasts of emotion—as conjured up in the poet's mind by the booming chime of bells—is described in non-metrical lines and stanzas, with a great piling-up of descriptive detail. The following lines are typical:

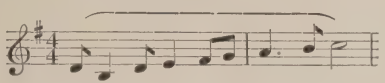
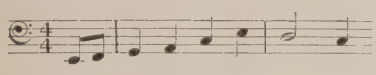
The spangled stream has gone.
The long procession of carriages through fashionable quarters, the stream of faces past gay shop-windows,
And high above them the dreary face of the needlewoman straining the last hour of daylight—
All are gone.
Into the hidden chamber of the dark the stream of life has poured itself,
For the conception of a new day.

The musical setting begins with a dreamy introduction which, to the credit of Mr. Boughton's powers of restraint, is very short. Two of the most important themes are announced at the outset. The one embodies a striking progression:



The other is the familiar Westminster chime, which occurs frequently in the later portions, cleverly interwoven in the harmonic structure.

The chorus enters *pp* with the words 'High in my chamber I hear the deep bells chime,' which occur with a similar musical setting at the beginning of

each of the three sections of the work. The mood of reverie is maintained over a considerable period, with constantly varying figures of accompaniment and occasional flashes of climax. A theme to which frequent reference is made throughout the work is here introduced and discussed :

On the words 'But the hour swings onward' another important theme :

is introduced in the bass, and then developed with some persistence by both choir and orchestra. A section, directed to be sung 'pressing on gradually,' leads up to a striking outburst on the words :

> High in heaven, over the supine city — over the wilderness of roofs beneath the stars—
> The hour swings surely onward.

The great bell sounds the second stroke of midnight :

> And now as if awoken by that note of warning, over the vast city clash a thousand brazen chattering tongues,
> Ding, ding, clack, clack,
> . . . . . .
> But the great bell goes booming slowly on,
> . . . . . .
> Thoughtful, deep-voiced, alone—till it has finished.

This passage, which to many will recall the multitudinous chimes of a certain University town, is set to descriptive music which rises to a *fff* climax that should be exciting and impressive, and then dies away. The reflective mood is resumed as deeper thoughts occupy the dreamer's mind :

> The strokes of the changing hours of Man,
> The slow spacious thoughts of the changing generations—
> Through the night rising I hear.
> The thoughts of them who gather the generations into the great fold.

Some melodic themes with almost the note of anguish come at the words :

> The thoughts of them through whose hearts the weary exiles, the prisoners of time, pass, liberating their souls in prayer till the air is charged with lightning.

A vivid stroke occurs on the last word of this quotation. Broad writing distinguishes the remainder of the work, which is mainly founded upon material already made familiar.

The music is serious and significant. The choral writing is remarkably vocal, the style being mostly polyphonic—a weaving of singable melody. Monorhythmic music is employed mainly for climaxes. In the moderation of its demands upon singers Mr. Boughton's 'Midnight' is in great contrast with much of his earlier music, and will be a strong recommendation of the work to choral conductors.

Schiller's remarkable pæan of joy for the overwhelming of the 'Invincible Armada'—as rendered by Lord Lytton into rugged and impressive English verse that recalls some Old Testament hymn of thanksgiving—forms an admirable text for musical setting, and moreover one that invites a serious method of treatment and repels all trivial means of expression. The poem is the more inspiring for being the spontaneous utterance of a dispassionate critic of England's greatness, although it loses much of its appeal to patriotic sentiment by giving the whole credit for averting the disaster to the winds and waves, and none to the English seamen :

> One look below the Almighty gave,
> Where streamed the lion-flags of thy proud foe :
> And near and wider yawned the horrent grave,
> 'And who' saith He, 'shall lay mine England low,—
> The stem that blooms with hero-deeds,
> The rock when man from wrong a refuge needs—'
> . . . . . .
> God the Almighty blew,
> And the Armada went to every wind !

Mr. Rutland Boughton's setting for chorus and orchestra reproduces the vigour and solemnity of the poem. The coming of the Armada is described in a sombre, portentous passage that depicts the horror rather than the majesty of its progress. A larger and more confident style is evoked by a recital of Britain's former glories :

> To tyrant kings thou wert thyself the slave,
> Till Freedom dug from Law its deep foundations,
> The mighty CHART thy citizens made kings,
> And kings to citizens sublimely bowed !

and so on. Many forcible outbursts of enthusiasm and many changes of key occur, and the imposing final climax is built up with a profusion of sonorities and strengthened with many rolling triplets in the bass. The music is entirely epic in character, and well typifies the stern realities of the event celebrated. The vocal part-writing is masterly, and the whole is ennobled by the sincerity and earnestness of the composer's endeavours. The 'Invincible Armada' will be produced at the Newcastle Festival.

OLD NEWCASTLE FESTIVALS.

The feast of music soon to be spread in the great city on the Tyne is a resuscitated music-making, not a new Newcastle festival. In proof thereof the following notes on old Newcastle festivals are submitted as not being without interest. The information thereupon is derived from two volumes of programmes, newspaper-cuttings, and other documentary evidence kindly placed at our disposal by Mr. James B. Clark, one of the honorary secretaries of the festival of 1909.

The earliest recorded festival at Newcastle is that of October, 1778. It lasted four days, was held in the Assembly Rooms, and conducted by a Mr. Hawdon. This feast of 131 years ago included 'Alexander's Feast,' 'Judas Maccabæus,' 'Acis and Galatea,' and the 'Messiah,' 'also composed by Mr. Handel.' Instrumental music was represented by an organ concerto played 'between the acts' by Signor Rush, probably George Rush, who Signorised his name in order to make an impression upon the Novocastrians. Thirteen years later, in August, 1791, a second festival was held on the banks of the Tyne. Although Handel was largely in evidence, the programme of 'a grand miscellaneous concert' included an overture (symphony) by Haydn—the composer was then in England—a concerto for orchestra by Avison, Newcastle's famous musician and one of Browning's 'certain people' with whom the poet parleyed, concertos for the violin and violoncello played respectively by the brothers Ashley; an oboe concerto performed by Signior (*sic*) Patria; 'a sonata on the harp, by Mr. Meyer,' played 'between the acts'; the whole concluding with a 'full piece,' the composer of which is not stated. The soloists were distinguished artists—Madame Mara, Mrs. Crouch, Michael Kelly, and Harrison. Michael Kelly, in his entertaining 'Reminiscences,' says : 'The Newcastle festival was very productive, and the oratorios in the

church in the morning (three), and three concerts, were attended by all the people of Newcastle and its vicinity. We went to see all that was curious, and were received with much hospitality.' The *Newcastle Chronicle* also stated that 'the conductors of the spirited undertaking had, by the general support they had experienced in the event, been liberally rewarded.' So may it be in 1909.

In 1796, under the patronage of Prince William Duke of Gloucester, and the management of Messrs. Meredith and Thompson, a four-day festival was held during the Assize week. The 'Messiah,' 'Judas Maccabæus,' and the 'Redemption' (a concoction by Dr. Arnold from Handel's miscellaneous works) were performed in St. Nicholas' Church (now the Cathedral), and two secular evening concerts were given in the Assembly Rooms. Cramer, from London, led the band and a 'complete set of chorus-singers from Lancashire' lent their choral aid. Unfortunately the festival was a financial failure, as 'the conductors lost 120 guineas, besides all the trouble and fatigue.' The first of the trio of festivals held during the last century took place in September, 1814, and lasted four days. It began with 'a grand miscellaneous concert' in the Theatre, to which succeeded performances of sacred music in St. Nicholas' Church and the usual evening concerts. The programmes, of the hotch-potch type then in vogue, do not call for remark. Chief among the principal singers were Catalani and Braham. A lady solo violinist appeared in the person of Madame Gerbini, of whom a Newcastle critic wrote, 'it is unseemly, as well as uncommon, to behold a female playing the violin, and prejudice will operate, along with her other defects, to prevent her retaining the good opinion of the public.' The band, led by 'General' Ashley, included Mr. Jenkinson, who 'beat the double drums in his usual correct manner, in addition to which he every evening played the devil among the candles.' On that occasion the receipts exceeded £2,300, of which a clear fifth was given to the Infirmary.

'It is now certain that a balloon will not ascend from this town during the Festival.' Thus records the *Tyne Mercury* of September 28, 1824, a proof that aviation was in the air at Newcastle eighty-five years ago. 'The Northumberland, Durham & Newcastle-upon-Tyne Grand Musical Festival, for the benefit of several of the Charitable Institutions established for the Indigent Sick in the above Counties'—to give its full designation—was held October 5, 6, 7 and 8, 1824. It was 'run' financially by Madame Catalani, 'who engaged to take and pay all, allowing the charitable institutions of the counties one-fifth of the receipts.' In this she was ably assisted by her very sharp, businesslike husband, the Chevalier de Valebregue. In expressing himself highly pleased with the attention he (the Chevalier) had received from Captain Innes, one of the committee, when in Newcastle to make arrangements previous to Catalani's arrival, he said to the Captain: 'Ah! sare, you have been so good to me, dat ven I come again, I vill offer you my vife,' which was his quaint way of proferring the professional services of Madame Catalani for a future occasion. When the committee expressed to the Chevalier their doubts as to the ability of Madame Catalani to pronounce the words of 'Home, sweet home' properly, the great singer's husband replied: 'En verité, my vife do sing all de vords of dat song, all as von girl of de town,' meaning, of course, Newcastle. In order to accommodate 'the distinguished patrons who are expected to honour the performances with their presence,' a platform was erected at the east end of St. Nicholas' Church, 'facing the organ gallery'; the pulpit was removed, 'leaving the view of the orchestra clear the whole length of the place, and increasing the accommodation.' Sir George Smart, who conducted, received from the Chevalier a fee of £157 10*s*. Miss Stephens ('Kitty' Stephens) and John Braham were paid £189 each, and Mr. Henshaw, organist of Durham Cathedral, received £12 for assisting Mr. Thompson, organist of the church and of the festival; but the latter gentleman gave his fee of £10 to the charities.

With regard to the music performed at the festival of 1824, a marked improvement is shown in the programmes of the three evening concerts. Symphonies by Haydn, Mozart (Jupiter), Beethoven (key not stated) were played, as were the following overtures: 'Die Zauberflöte,' 'Der Freischütz,' and 'Anacreon.' The lighter fare of the programmes included 'Charlie is my darling'—which 'gave great offence to several,' being substituted by the Chevalier for another song without consulting the committee—'Scots wha hae' (sung by Braham) and a 'Fantasia for the Mandolin,' composed and performed by Signor Vimercati, which was 'really most curious and astonishing.' The only complete oratorio given in the church was the 'Messiah'; selections were made from 'Israel in Egypt,' 'Judas Maccabæus,' 'Creation,' 'Seasons,' 'Requiem Mass' (Mozart), &c. A 'Grand chorus and fugue' by Mozart was 'arranged for a full orchestra, by Sir George Smart,' to the words 'O heavenly Lord! Almighty amidst the mightiest.' Although Madame Catalani, on this occasion, condescended to allow Mr. Braham to sing the opening solos in the 'Messiah,' she retained 'He was despised,' transposed into the key of G! Furthermore, 'to accommodate Madame Catalani', 'The Lord shall reign' ('Israel in Egypt') was transposed into B flat.

The last festival held in Newcastle was in September, 1842. As on previous occasions it occupied four days, and Sir George Smart again conducted. The sacred performances, given in the church, were largely of the inevitable (in those days) 'selection' nature—*e.g.*, 'Israel in Egypt,' 'Mount of Olives,' 'Creation,' &c. The 'Messiah' was performed entire, as was Rossini's 'Stabat Mater,' then comparatively new to England. 'The Stabat went very well with its new English words, which have been well selected and adapted, principally from the church liturgy': thus records the *Musical World* in a long notice of the festival. The programmes of three evening concerts had much to commend them. The symphonies performed were Haydn in E flat, Mozart in E flat, and Beethoven in C minor. Five overtures were played—Die Zauberflöte, Fidelio, Euryanthe, Der Berggeist, and Midsummer Night's Dream, and in addition to a violin and a violoncello concerto, two septets found places in the scheme, by Neukomm and Beethoven. A 'grand fancy dress ball' set its seal upon the festival of 1842.

Sir George Smart, as punctilious as he was punctual, in his annotated copies of the word-books, gives some amusing sidelights on this festival. He records that 'Merry-faced Lindley [the violoncellist] took his accustomed pinch of snuff amid the cheers of his audience.' Concerning the Duke of Cambridge, who attended the 'Messiah' performance, Sir George Smart says: 'H.R.H. remained for the whole performance. He went out of the Church at the end of the second part to —— for Refreshments and returned in 20 m.' The whereabouts of that royal refreshment room 'round the corner' is not recorded.

The foregoing notes, while making no pretence at completeness, may be of some interest as furnishing material for a comparison between the programmes of former musical festivals at Newcastle and that to be held towards the end of the present month, to which we wish all success, both musical and financial.

Call of the Breeze.

FOUR-PART SONG (*UNACCOMPANIED*).

Words by Elisabeth Forrester. Composed by Cliffe Forrester.

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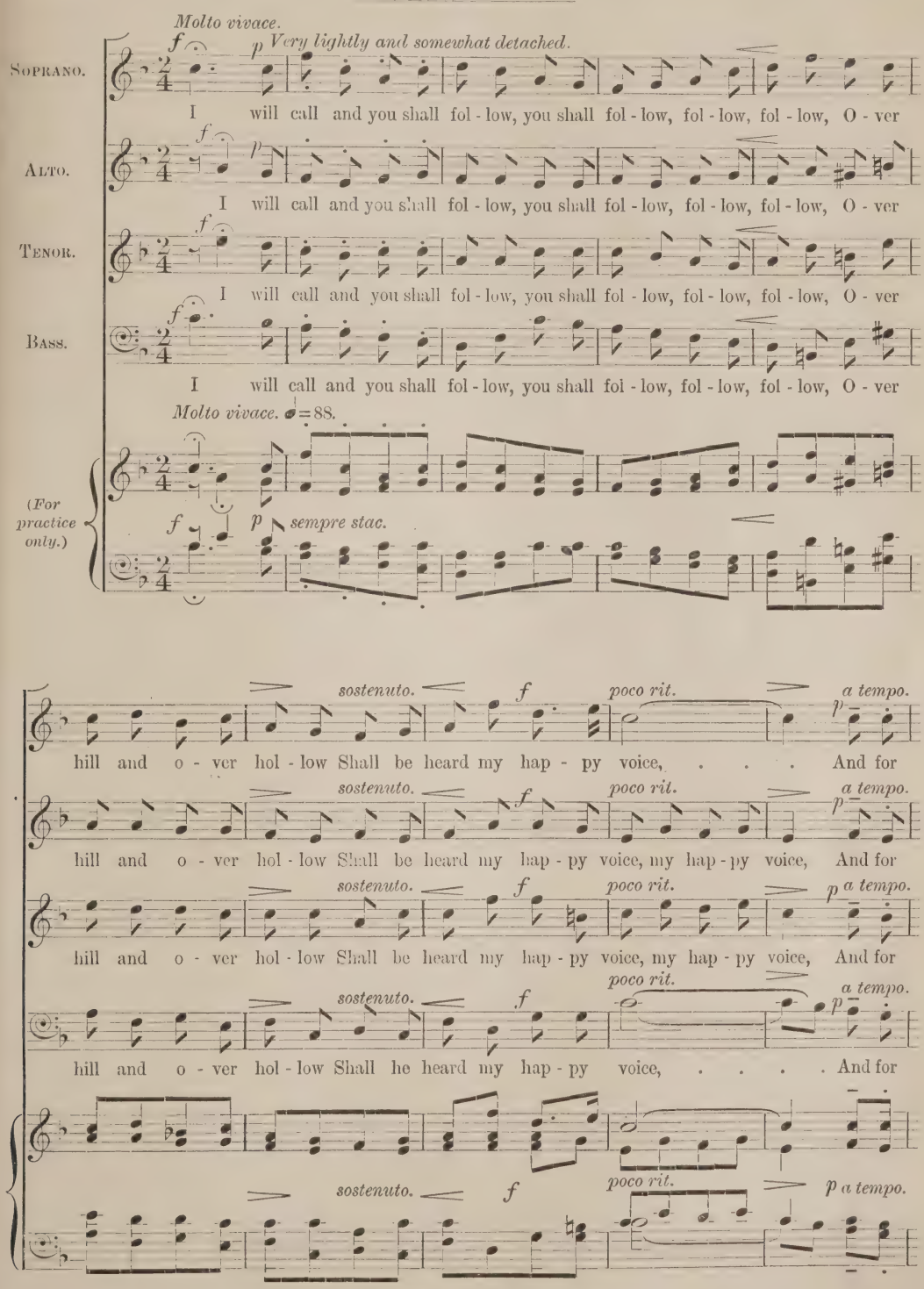
Molto vivace.
Very lightly and somewhat detached.
Soprano.
Alto.
Tenor.
Bass.
I will call and you shall fol - low, you shall fol - low, fol - low, fol - low, O - ver
Molto vivace. ♩=88.
(For practice only.)
sempre stac.
sostenuto.
poco rit.
a tempo.
hill and o - ver hol - low Shall be heard my hap - py voice, . . . And for
hill and o - ver hol - low Shall be heard my hap - py voice, my hap - py voice, And for
hill and o - ver hol - low Shall he heard my hap - py voice, . . . And for

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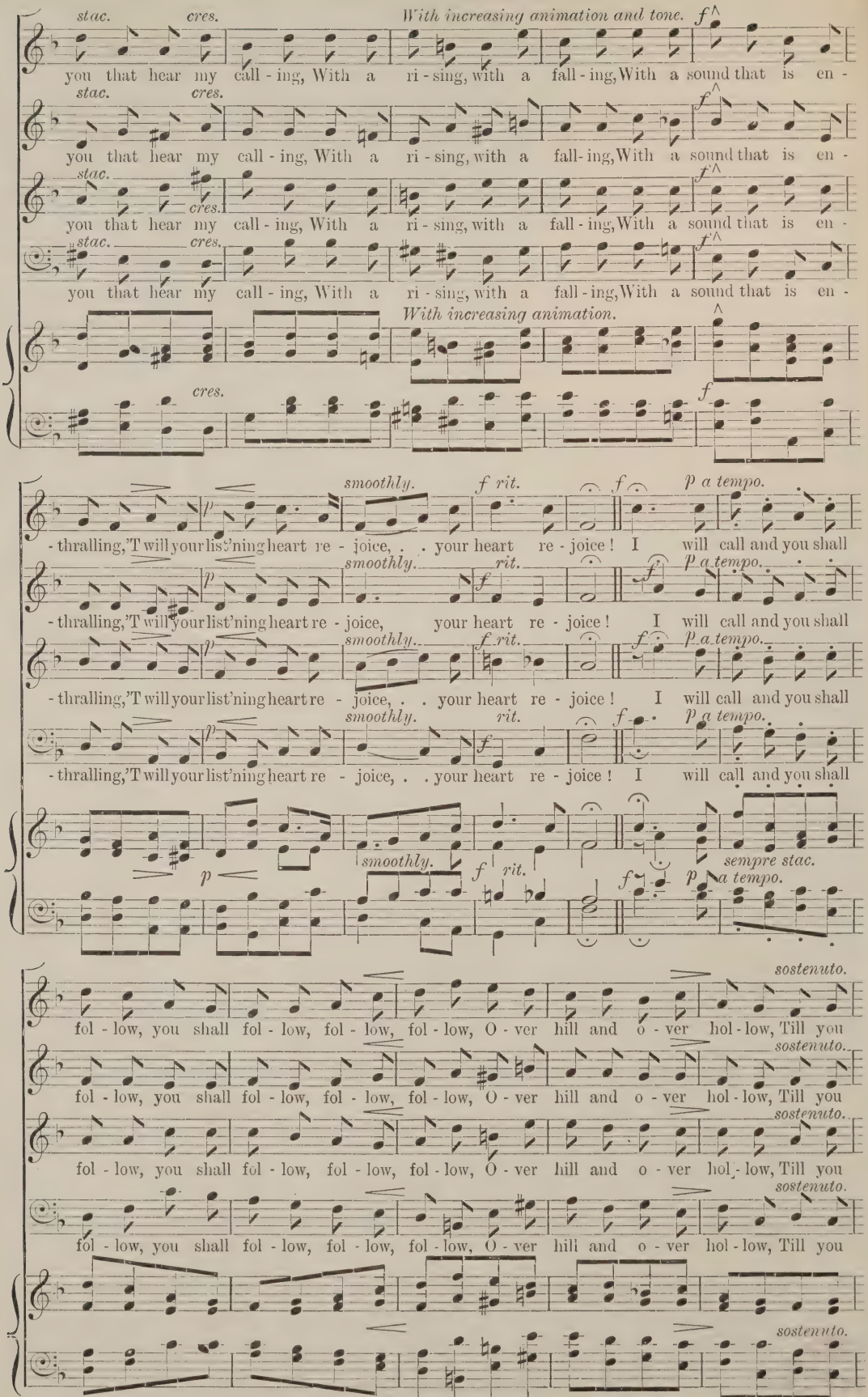
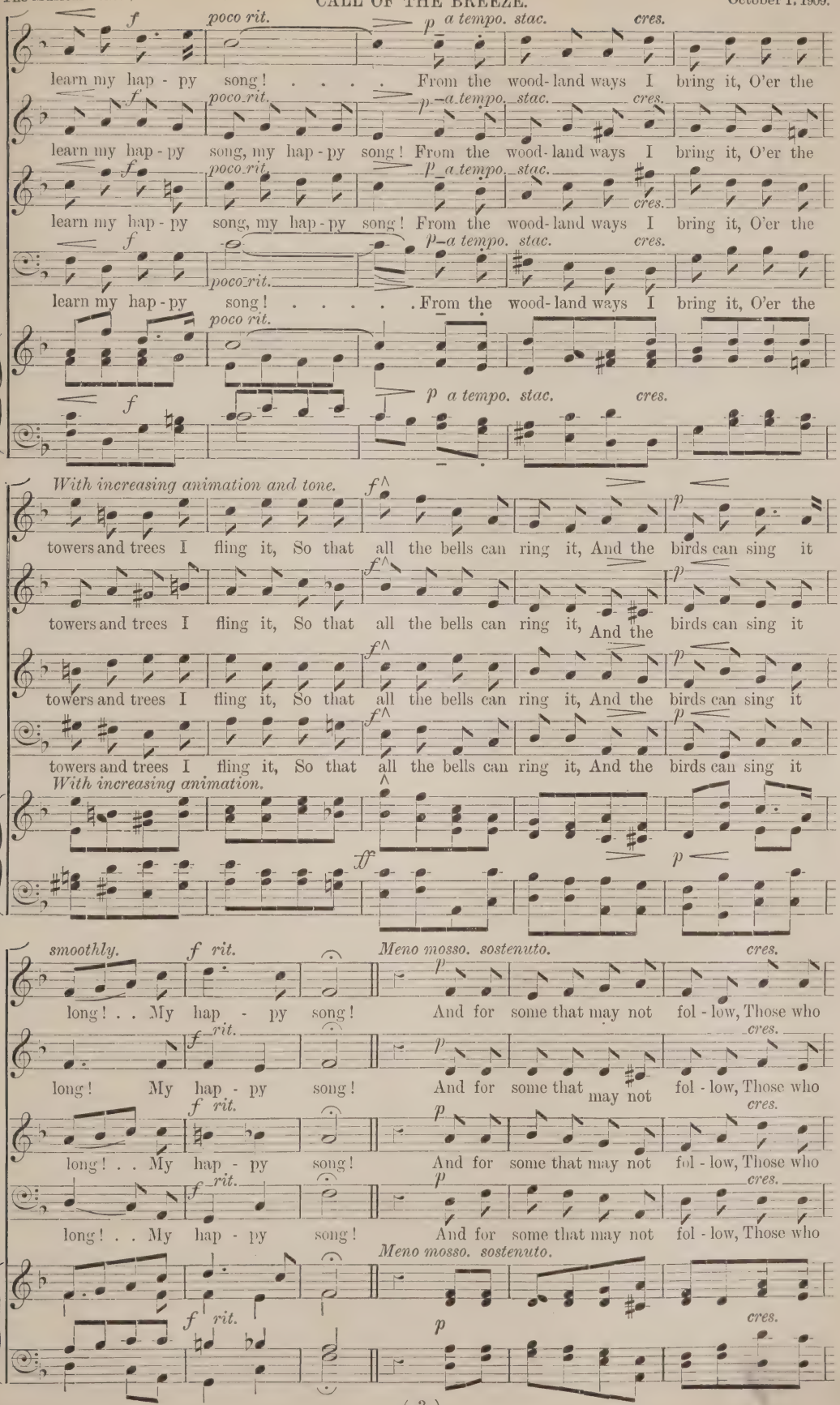
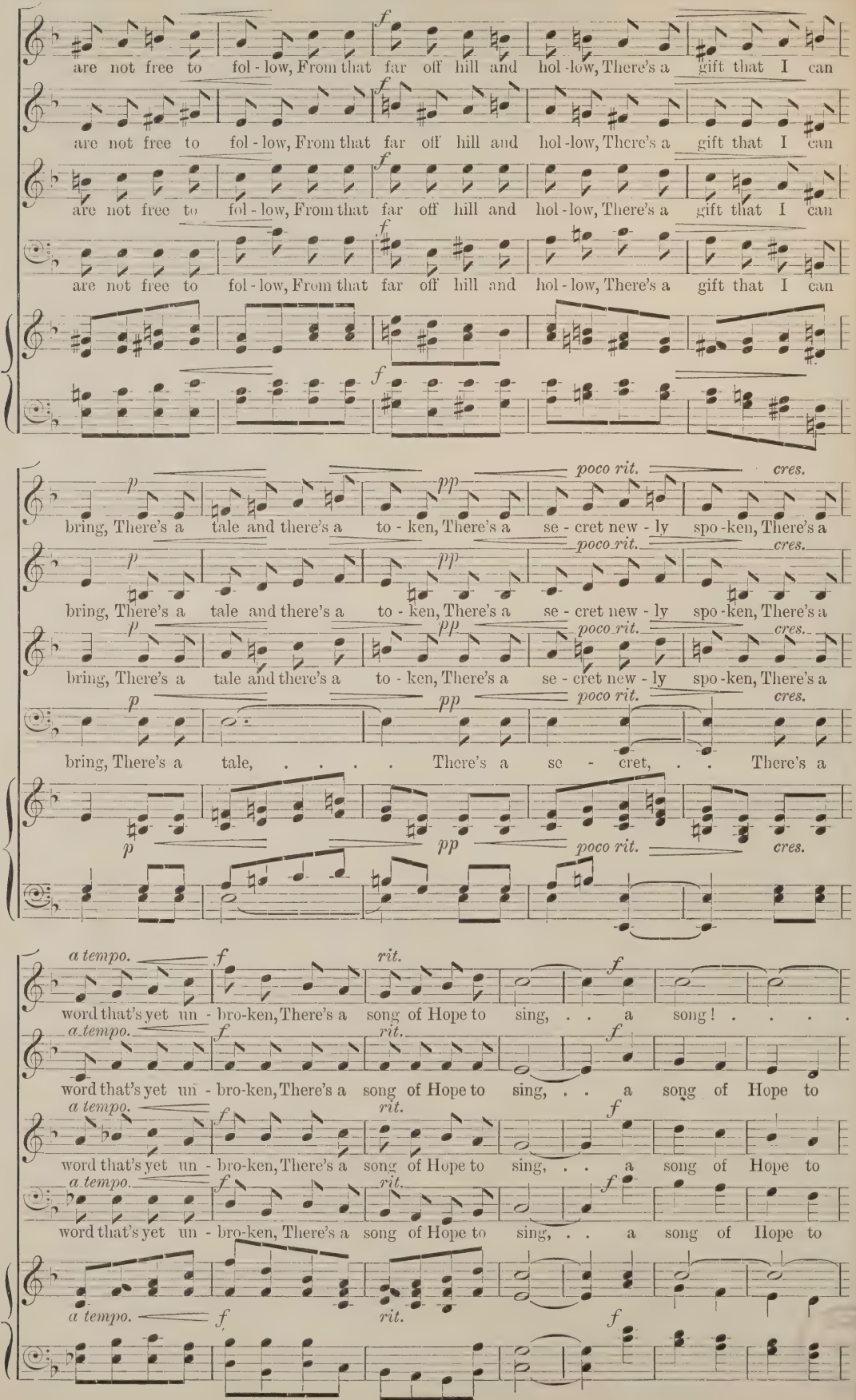
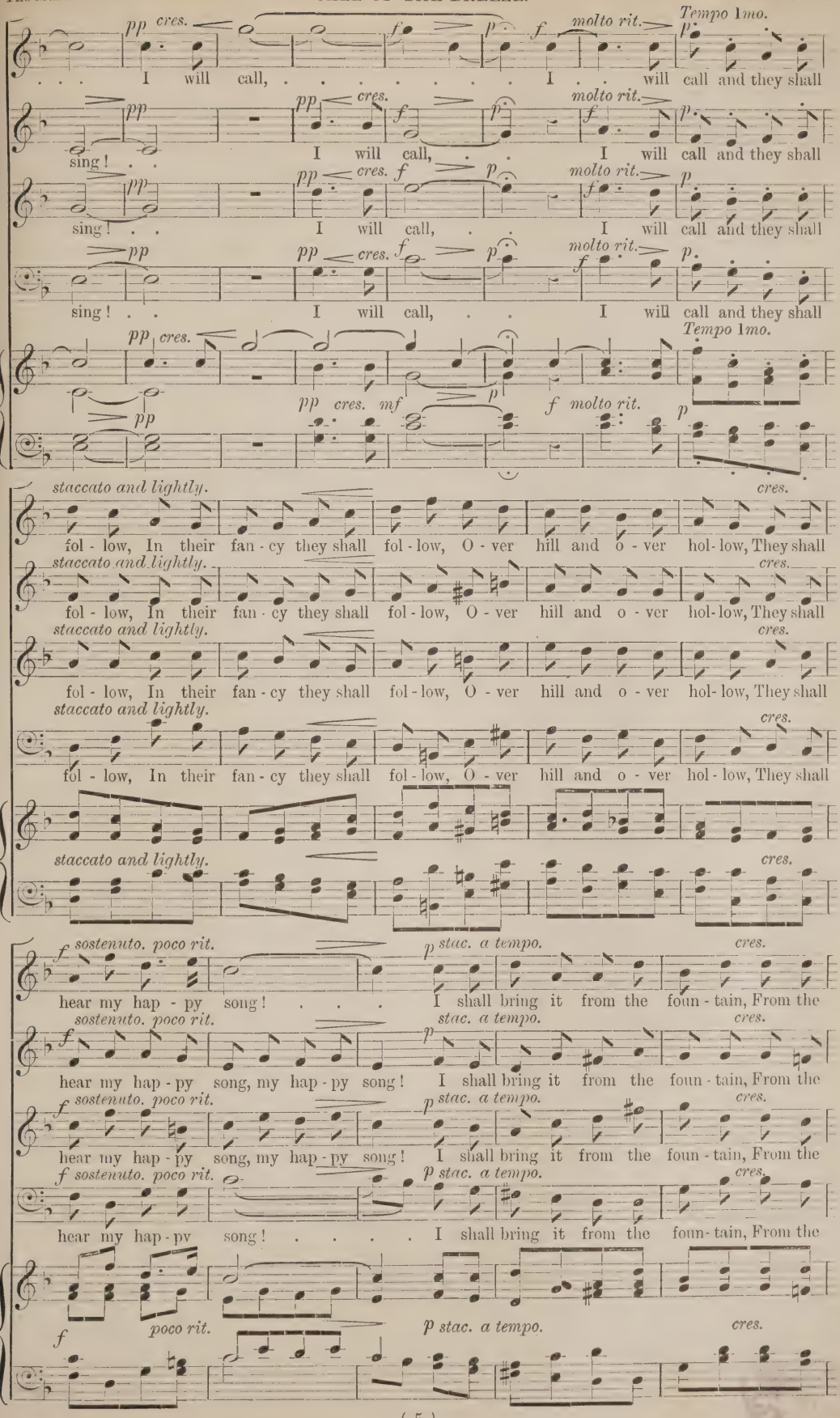
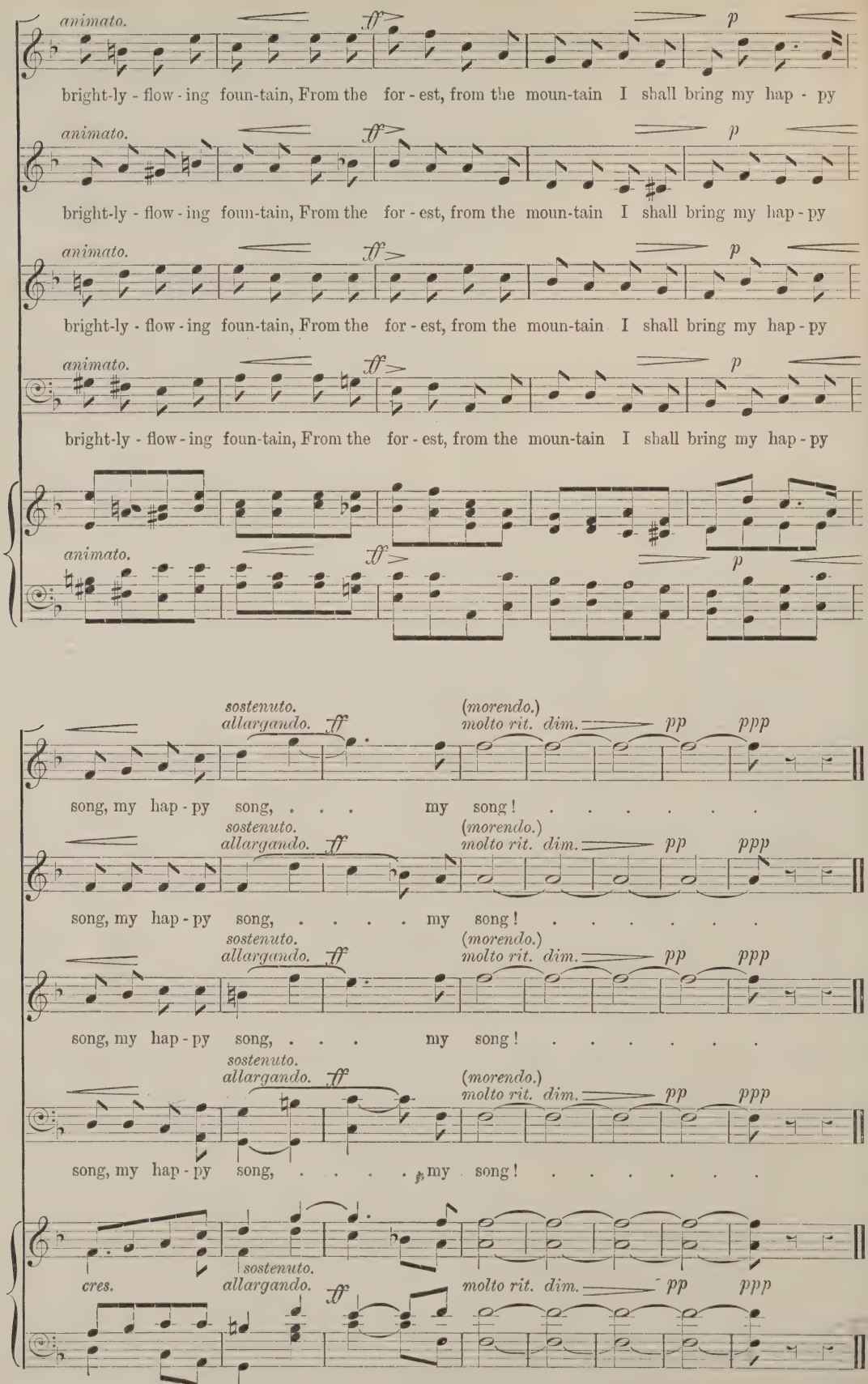

stac. cres. With increasing animation and tone. f
you that hear my call - ing, With a ri - sing, with a fall - ing, With a sound that is en -
With increasing animation.
cres.
smoothly. f rit. f p a tempo.
- thralling, 'T will your list'ning heart re - joice, . . your heart re - joice ! I will call and you shall
smoothly. rit.
- thralling, 'T will your list'ning heart re - joice, your heart re - joice ! I will call and you shall
smoothly. f rit.
- thralling, 'T will your list'ning heart re - joice, . . your heart re - joice ! I will call and you shall
smoothly. rit.
- thralling, 'T will your list'ning heart re - joice, . . your heart re - joice ! I will call and you shall
smoothly. f rit. sempre stac.
p a tempo.
sostenuto.
fol - low, you shall fol - low, fol - low, fol - low, O - ver hill and o - ver hol - low, Till you
fol - low, you shall fol - low, fol - low, fol - low, O - ver hill and o - ver hol - low, Till you
fol - low, you shall fol - low, fol - low, fol - low, O - ver hill and o - ver hol - low, Till you
fol - low, you shall fol - low, fol - low, fol - low, O - ver hill and o - ver hol - low, Till you


f
poco rit.
p a tempo. stac.
cres.
learn my hap - py song! . . . . From the wood-land ways I bring it, O'er the
learn my hap - py song, my hap - py song! From the wood-land ways I bring it, O'er the
learn my hap - py song! . . . . . From the wood-land ways I bring it, O'er the
With increasing animation and tone.
f^
towers and trees I fling it, So that all the bells can ring it, And the birds can sing it
With increasing animation.
ff
smoothly.
f rit.
Meno mosso. sostenuto.
long! . . My hap - py song! And for some that may not fol - low, Those who
long! My hap - py song! And for some that may not fol - low, Those who
long! . . My hap - py song! And for some that may not fol - low, Those who
long! . . My hap - py song! And for some that may not fol - low, Those who

are not free to fol - low, From that far off hill and hol - low, There's a gift that I can
bring, There's a tale and there's a to - ken, There's a se - cret new - ly spo - ken, There's a
bring, There's a tale, ... There's a se - cret, . . There's a
word that's yet un - bro-ken, There's a song of Hope to sing, . . a song! . . . .
word that's yet un - bro-ken, There's a song of Hope to sing, . . a song of Hope to
f
p
pp
poco rit.
cres.
a tempo.
rit.


pp cres. f p f molto rit. Tempo 1mo.
. . . I will call, ... I . . will call and they shall
sing! . . I will call, . . I will call and they shall
sing! . . I will call, . . I will call and they shall
sing! . . I will call, . . I will call and they shall
mf
staccato and lightly.
fol - low, In their fan - cy they shall fol - low, O - ver hill and o - ver hol - low, They shall
sostenuto. poco rit.
stac. a tempo.
hear my hap - py song! . . . I shall bring it from the foun - tain, From the
hear my hap - py song, my hap - py song! I shall bring it from the foun - tain, From the
poco rit.

animato.
ff
p
bright-ly - flow - ing foun-tain, From the for - est, from the moun-tain I shall bring my hap - py
sostenuto.
allargando.
(morendo.)
molto rit. dim.
pp
ppp
song, my hap - py song, . . . my song! . . . . . .
cres.

Also published in Novello's Tonic Sol-fa Series, No. 1799, price 1½d.

Reviews.

PART-SONGS.

Spirit of night. Out of the darkness. In the silent West. The Leprehaun. By Granville Bantock.
The Angelus. By Edward Elgar.
In a harbour grene. Sweet day, so cool. My delight and thy delight. By C. Hubert Parry.
Rest. By Joseph W. G. Hathaway.
Come away, death. By Dr. Arne.
Chloe, that dear bewitching prude. Had I a cave. By Healey Willan.

[Novello & Co., Ltd.]

No composer is more assiduous than Mr. Granville Bantock in exploring the fields of musical expression opened out by modern choral technique. In his search for new effects to be obtained from unaccompanied human voices he has evolved some remarkable results, which are exemplified in the group of part-songs enumerated above. The words of 'Spirit of night' are Shelley's lines commencing 'Swiftly walk over the western wave, Spirit of night.' The opening passage to which these words are set presents a series of striking harmonies, starting in A minor and culminating in a sudden modulation to the chord of F sharp major, upon which the voices are divided into ten separate parts. The whole piece is coloured by rich harmonic progressions and made stately by full chords, while the many antiphonal effects between the male-voice and female-voice sections are a feature. In 'Out of the darkness,' a setting of a poem by Alfred Hayes, the note of repining is sounded in the opening sentence, 'How sorrowful, o'er yonder shuddering meres, the mountains bow their heads,' and in the similar description that follows, the poignant phrases glide gently from voice to voice in a stream of subtle harmonies. The words 'So the storm-laden brows of Fate o'erhang our troubled darkness' introduce a new mood, itself to be interrupted by a sudden modulation to C major and a change to a broad style at 'We trust, above all doubt, all anguish, yea, the supreme pang— . . . . ' ; then comes a sudden hush, and '—the pang of death itself' is sung *pp* on an awe-inspiring chord built on the whole-tone scale. The broad style is then resumed, and remains to the end.

'In the silent West' is also a setting of a poem by Alfred Hayes, and reproduces in its emotional and harmonic schemes many of the characteristics of the part-songs described above. 'The Leprehaun' is very different. The words, by Dr. P. W. Joyce, relate how a little fairy 'with scarlet cap and coat of green' was caught unawares and captured by a mortal, and how he escaped by a subterfuge. The music is founded on a sprightly Irish tune and abounds in musical squibs of the kind that Mr. Bantock—our leading composer-humorist—knows well how to fire off with the minimum of smoke. 'The Leprehaun' is not a whit less artistic than any of the solemn and serious works here grouped with it. In these four examples of Mr. Bantock's great ingenuity and imaginative power, the more advanced choral societies throughout the country will find abundant scope for their technique and powers of expression.

Sir Edward Elgar's 'Angelus'—the sub-title of which, 'Tuscany,' indicates that it was conceived during one of the composer's Italian journeys—is probably the simplest and most unassuming piece of music that has come from his pen in recent years. Yet it is thoroughly charming and interesting. The words are a short prayer to the Virgin adapted from the dialect, and the music happily reflects the unsophisticated religious faith of a rural peasantry. Simple as it is, it is not without points of originality; in the first half of each of the two verses the sopranos and basses sing the melody in octaves, while the tenors and divided altos fill in the middle harmonies with soft chords on the words 'Ave, Mary.' There is not a single accidental in the whole piece!

Robert Wever wrote:

> In a harbour grene aslepe whereas I lay
> The birds sang swete in the middes of the day,
> I dreamed fast of mirth and play . . .

Sir Hubert Parry has reflected in music the quaint diction of the old poet. Directed to be sung 'trippingly,' this part-song reminds one of some country minuet. In 'Sweet day, so cool' and in 'My delight and thy delight' the composer has exercised great restraint in his demands upon choralists, but at the same time he has invested the songs with the distinction of his own style. Perfectly simple in design, these three part-songs should gain wide acceptance.

Dr. Hathaway's 'Rest' is written for twelve parts, and seems to call for a large body of singers to do justice to the many broad effects it contains. Massive progressions divide the interest with passages of finer workmanship, in which the composer utilises the resources at his command for the purpose of exhibiting some light part-writing. It is not, however, an extended work, occupying only fifty-four bars of slow triple time, and it presents no formidable difficulty as regards execution.

Dr. Arne's setting of 'Come away, death' makes a suitable subject for four-part arrangement for mixed voices, and Mr. Geoffrey Shaw has made skilful use of his opportunities in extracting flowing voice-parts from the original accompaniment. Easy and effective is the best description that can be applied to this arrangement of the fine old song.

In 'Chloe, that dear bewitching prude' and 'Had I a cave' — the words of which are by Robert Lloyd and Robert Burns respectively—Mr. Healey Willan shows a knowledge of the means by which artistic effect can be secured. The rhythm has an attractive lilt, and the design of the part-writing is pleasantly varied. 'Chloe' is almost entirely diatonic; but 'Had I a cave' contains some chromatic devices that are out of the common without being bizarre, and testify to original thought.

Part-songs for two sopranos, in canon form. Words by Mrs. Sale Barker (from Kate Greenaway's Birthday Book for Children). *Vier Duette für Sopran und Bariton. Vier Lieder für Bariton oder Mezzo-Sopran.* Composed by Alexander Friedrich von Hessen.

[Martin Cohen, Nürnberg.]

Each of the thirty-five little canons for two sopranos, written by Herr von Hessen, has a date for its title and a short stanza on a seasonable subject for words. For instance, the libretto of 'March 25th' is

> Ah! sweet primrose, you are come
> To tell us of the Spring;
> The hedgerows bloom, the woods are green,
> And now the birdies sing.

As all the poems are written in a strain similar to the verse quoted, the literary matter naturally appeals to the juvenile intellect. No attempt has been made, however, to bring the music within the compass of a child's ability. The vocal writing is by no means simple, while the accompaniment usually contains independent material, in some cases elaborate and difficult. Considerable invention is displayed in the pianoforte parts, and some ingenuity—if not always a knowledge of effect—in the construction of the canons.

A vein of melancholy runs through Herr von Hessen's four duets for soprano and baritone and his four songs for middle voice. To a certain extent this is called for by the character of the poems that are set. The sombreness is accentuated by habitual recourse to the lower notes of the pianoforte in the accompaniment. Ripe and sound musicianship rather than marked expressive qualities distinguish these examples, which everywhere give evidence of the composer's earnestness of purpose. The songs are written to German words; the four duets to poems in German, English, French, and Italian.

PIANOFORTE MUSIC.

Humoresque. Impressions du Soir. By Theodore Holland.

[A. Rouart et Cie., Paris.]

In addition to being graceful and artistic, these two pieces have the merit of being well within the bounds of average executive ability. Although an unconventional turn of phrase asserts itself here and there, they contain no affectation of modernism. The 'Humoresque' has some characteristics of the Minuet, among which may be included a sprightly melody. 'Impressions du Soir,' freer in form, is an unassuming and delicate little tone-picture.

Notes on old London City churches, their organs, organists, and musical associations. By Charles William Pearce.

[The Vincent Music Company, Ltd.]

The author needlessly apologises in his preface for the issue of this little book. It is one that can be warmly welcomed by reason of its subject-matter and for the industry displayed in its compilation. Its nearly 250 pages are packed with information as varied as it is interesting and valuable. Dr. Pearce concisely treats of the history, architecture and music of the old City churches, past and present, and in so doing brings to light facts hitherto unknown except to experts. The mere gathering together of details here set forth must have occupied much time, necessitating considerable research, and the author is to be congratulated upon the result of his labours in a field so rich in interest to church musicians.

The peeps into the past which these 'Notes'—modestly so called—afford are often curious and surprising. For instance, two hundred years ago a sermon was daily preached at St. Antholin's, Budge Row, at six o'clock in the morning! Among the churches destroyed in the Great Fire was St. Benet Sherehog. When the Rev. Richard Wood, vicar of Christ Church, Lancaster Gate, was appointed by the Bishop of London rector of St. Alphege, London Wall, the present Bishop of Ripon (Dr. Boyd Carpenter), then vicar of St. James's, Holloway, succeeded Mr. Wood. This parochial translation evoked the following quatrain:

> A gap! the Bishop cried, in London Wall!
> Quick! for some Wood from Paddington I'll call;
> And then, to mend the Gate of Lancaster,
> From Holloway I'll bring a Carpenter.

At St. Vedast, Foster Lane, an organ, erected in 1774, was paid for by a terminable annuity. A Mr. Duncombe proposed 'that he should, at his own cost, erect an organ, of the full value of £240, and either play himself or find an able performer in his place; in consideration of which the church-wardens granted him a clear yearly annuity of £37 16*s.* for his life and the life of his wife if she should be his survivor—he to pay all expenses of keeping the organ in repair and find a person to blow the bellows, as long as either of them shall live.' This annuity continued for nearly thirty-two years! Many extracts could be given as showing the readableness of Dr. Pearce's pages. Mention must be made of the useful lists of past organists of these old City churches, which include many well-known and honoured names.

In view of a future edition of this informing volume, we venture to suggest the following corrections and additions for the author's consideration. The statement (on p. 70) that the organ in St. Peter's, Cornhill (1840), was 'the first CC organ erected in England' is not correct, as the organ specially erected in Westminster Abbey for the coronation of Queen Victoria was of CC compass. Under St. Giles, Cripplegate, Dr. Pearce makes no mention of Thomas Morley. As was first pointed out in the illustrated article on that church in the *Musical Times* of September, 1903, there is good reason for assuming that Thomas Morley was organist of St. Giles, Cripplegate. In the bibliography contained in the preface to the book, the date, 1883, for Mackeson's 'Guide to the churches of London' is a little misleading, as that useful but now defunct periodical publication was first issued in 1866.

While nothing but praise is the just due of Dr. Pearce in regard to the subject-matter of his book, we cannot help protesting against his typographical eccentricities. The varieties of type used throughout these pages are very irritating. It is impossible to read a few sentences without meeting with some word, or words, printed in heavy black type, which has the effect of a blow in the eye, as, for instance, 'sugar-refining'—a typographical absurdity which is meaningless and uncalled for.

SONGS.

Lament. Chant funèbre. Words by Shelley. By Theodore Holland.

[A. Rouart et Cie., Paris.]

In Mr. Theodore Holland's 'Lament,' Shelley's well-known lines beginning 'O world! O life! O time!' are treated in a manner that adds to their deep significance. The expressive quality of the song is largely secured by the constant recurrence of an appealing figure in the accompaniment as the music glides from key to key. The 'Chant funèbre' represents a serious attempt to do justice to Shelley's 'Dirge' beginning 'Rough wind that moanest loud,' and contains some telling harmonies. In both songs, which are written for a low voice, French and German translations by D. Calvocoressi are supplied.

BOOKS RECEIVED.

The organ and its position in musical art. A book for musicians and amateurs. By H. Heathcote Statham. Pp. xvi. + 245; 7*s.* 6*d.* net. (Chapman & Hall, Ltd).

Story of the electric organ. With plates and diagrams. By J. W. Hinton. Pp. 124. (Simpkin, Marshall, Hamilton, Kent & Co.)

Notes on old London City churches, their organs, organists, and musical associations. By Charles William Pearce. Pp. xxiv. + 248; 3*s.* (The Vincent Music Company, Ltd.) For review, see above.

The young musician's book of theory: staff and sol-fa notations. Pp. 88; 1*s.* net. (Glasgow: Robert Gibson & Sons, Ltd.)

The recent revolution in organ building: being an account of modern developments. By George Laing Miller. Pp. 112; 25 *cents.* (New York: The Charles Francis Press.)

Correspondence.

THE DIFFICULTIES OF MODERN CHORAL MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—I venture to address you on a subject which, though not new, becomes more and more pressing. The complaint which is so constantly put forward by modern composers that choral societies of *moderate* size will not take up their new works is susceptible of an explanation which, perhaps, they do not appreciate. The tonic sol-fa method of teaching vocal music is now well established. Year by year we are turning out from our primary schools thousands of young people who possess some knowledge of sight-reading from the sol-fa notation, coupled with an elementary knowledge of staff notation, *but on sol-fa principles.* When their voices have become settled a great number of these children will be, or should be, available for membership of choral societies. Comparatively few, however, do join, and of these only a small proportion retain their membership. Moreover, the conductor knows that there is no surer way of decreasing his forces than by devoting a good deal of attention to modern works. Why is this? As the result of many enquiries I am constantly receiving this answer: 'I can't read the music at all—it is not like the music we used to have at school.'

Now many of these difficulties are perfectly gratuitous. They are due to fictitious key- and time-signatures, chiefly the former. To a vocalist who is also an instrumentalist of experience, such difficulties do not become insurmountable; but then many of the young people to whom I refer are not expert instrumentalists. The notational result of using fictitious key-signatures is a bewildering forest of accidentals which to one trained on the sol-fa system portends a lapse from the diatonic nature of the music, whereas the passage may be quite diatonic in reality. The only safe way of conquering such difficulties is to learn the passages by heart with the help of the pianoforte, a laborious process which is likely to be shirked. It is no answer to this indictment to say that tonic sol-fa editions are generally procurable: the singer who is moderately well acquainted with both notations generally prefers the staff, and moreover the simplification suggested would make the reading of the music easier for those who do not know the sol-fa notation.

I could, if necessary, give hundreds of examples from modern or even standard classical works of this want of consideration to the choralist. Composers seem to imagine that everybody is possessed of the sense of absolute pitch, or at any rate reads 'instrumentally.' The great majority of the young folk now being educated in our elementary and secondary schools, and whom we should like ultimately to enrol in our choral societies, will be unavailable if composers will persist in presenting their music in the exasperating manner now in vogue.

I verily believe that were it possible to issue a new edition of the staff notation vocal parts *re-translated from the sol-fa version* of some modern works 'on the shelf,' these works would be readily taken up, because their comparatively simple character would then become obvious instead of being disguised. Space does not permit me to indicate other directions in which composers needlessly hamper the ordinary choralist, but they are numerous enough.

Yours truly,
Robert T. White.

Goldsmiths' College,
New Cross, S.E.
September 19, 1909.

SINGING IN THE SERVICES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The question of the improvement of the quality and tone of canteen concerts in the Army has recently been raised by General Officers Commanding-in-Chief—notably by Lord Methuen and Sir Horace Smith-Dorrien—and several attempts have been made in both Navy and Army to popularise some of the fine old soldier- and sailor-songs in which our musical literature is so rich. These attempts, based on song-books issued under official authority, or at all events with official approval, have failed hitherto to exercise any serious influence in the direction desired.

Probably the most hopeful method of raising the standard of music in the Services would be by the formation of singing and glee clubs. The advantages of these over the ordinary unorganized concert are:

(*a*) They tend to grow up spontaneously, and with a little encouragement might be made more or less permanent.
(*b*) They interest the musical man, who soon tires of unison singing.
(*c*) They exercise a useful social influence by bringing together in the practices those interested in music.
(*d*) They form a nucleus of musical men in a regiment or ship who can thus assist in putting ordinary canteen concerts and sing-songs on a better footing.
(*e*) They possess a principle of vitality which makes them independent of outside support.

With these ideas in their minds, a few naval and military officers recently decided to form a Musical Union in the two Services, the object being the encouragement of these clubs and the raising of the status of singing throughout the Services generally. Every garrison, fleet and port in the Empire will be invited to constitute a branch for the formation of singing and glee clubs within its borders and their affiliation one with another.

The Naval and Military Musical Union has now been fully organized, with Surgeon-General G. J. Evatt, C.B., as its president. One branch is already complete, at Chatham, where an inaugural concert will be given in the Town Hall on October 20

The central council has made certain recommendations as to the lines on which concerts given under the auspices of the Union should be held. These are, briefly, that at each concert there should be at least two chorus-songs from the song-book 'Scarlet and blue,' the audience being invited to join in the chorus, and one part-song from a book of part-songs shortly to be published for the Union by Messrs. Novello. The two books named have been adopted by the Union for use among its members.—Your obedient servant,

C. Hope Willis,
Lieut.-Colonel (late Royal Marines),
Hon. Sec., Naval and Military Musical Union.

13, St. James's Square, S.W.
August 28, 1909.

Obituary.

The following deaths are recorded with regret:

On August 30, at Hayward's Heath, under tragic circumstances, Dr. Charles Warwick Jordan, aged sixty-eight. A native of Bristol, he began his musical career as a chorister, first at Bristol Cathedral and afterwards at St. Paul's Cathedral. He held organist appointments at St. Paul's, Bunhill Row (1857), and St. Luke's, Holloway (1860). From 1866 to the time of his death he held the office of organist and choirmaster of St. Stephen's Church, Lewisham. He graduated Bachelor of Music at Oxford in 1869, and in 1886 the Lambeth degree of Doctor of Music was conferred upon him. An enthusiastic champion of plain-song, Dr. Jordan was honorary organist of the London Gregorian Association, in which capacity he took a prominent and active part in the annual festivals held in St. Paul's Cathedral. He was a professor of the organ and of harmony at the Guildhall School of Music. Dr. Jordan composed festival settings of the *Te Deum* (1895) and *Jubilate* (1897), for voices and orchestra, a cantata 'Blow ye the trumpet,' an overture 'Pray and praise,' for organ, trumpet and three trombones (1882), and some church music other than that already referred to. Dr. Jordan was an honorary fellow and an examiner of the Royal College of Organists, of which he was also treasurer. At an inquest held upon his death the jury returned a verdict of 'suicide during temporary insanity, brought on by illness.' The remains of the deceased musician were cremated at Golders Green amid many manifestations of regret.

At Paris, on September 7, Jean Lassalle, the famous baritone singer and one of the finest artists heard in England during the last quarter of the 19th century. Born at Lyons in 1847, he made his operatic début at Liège. For twenty-three years he sang at the Paris Opéra, where he became the principal baritone on the retirement of Faure. On June 14, 1879, M. Lassalle made his first appearance in England at Covent Garden Theatre, where his artistic singing always met with warm appreciation. Since 1901 he devoted himself to teaching, and in 1903 was appointed a professor at the Conservatoire.

On September 10, Mr. George Herbert Robinson, aged sixty-nine. A pupil of Klindworth, he was from 1872 to 1901 organist and choirmaster of Charterhouse School, first in London and afterwards at Godalming. Mr. Robinson, who took the degree of Bachelor of Music at Cambridge University in 1885, was formerly a director of the Philharmonic Society.

On September 8, Mrs. Alfred Mellon (*née* Sarah Jane Woolgar, a celebrated actress), widow of Alfred Mellon, an excellent conductor. Mrs. Mellon, who died at the age of eighty-five, had survived her husband thirty-two years.

HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Hereford, one of the fine examples of cathedrals of the Old Foundation, was the site of this year's meeting of the Three Choirs, which took place on September 5, 7, 8, 9 and 10. It is not necessary at this date to go into the history of this undertaking or to trace in any detail the gradual development of the present-day festival of importance from the simple music-making of the members of the musical clubs of Gloucester, Worcester and Hereford, with no other object than their mutual pleasure. A festival that can announce that it is being held for the one hundred and eighty-sixth time needs no introduction. In addition to its antiquity, it has a distinct character of its own, for it may be said with perfect truth that The Three Choirs is the only one among the festivals of more than local interest that is carried out in a cathedral. Nowadays there are many festivals—this year alone there are five of importance in

different parts of the country—and for this reason it is all the more essential that the meeting of the Three Choirs should retain its special character as a church festival. One is prompted to make this plea for the retention of individuality by the fact that the record of attendances and of subsequent donations by which the widows and orphans of the distressed clergy of the dioceses benefit shows a diminution. The festival of the Three Choirs is not an occasion for the exploiting of new works to the disregard of the sale of tickets. It is eminently desirable that new works should be heard at these meetings, but their length should be of such an extent as would enable them to take their place with more familiar compositions in the same day's programme. With the increase of what may be termed secular festivals, although many of them are held in the sacred cause of charity, it becomes a somewhat urgent question also as to whether or not the miscellaneous concerts—at Hereford, as at Gloucester, increased to two in number—are altogether in accordance with the real character of the scheme. The attendance in each case, it is true, has been excellent, but the Shire Hall in Hereford has accommodation for but one-fourth of the number the Cathedral will hold. By force of circumstances the orchestral miscellaneous concert is inartistic, for the simple reason that the orchestra is much too large for the building, which is not suitable for anything but chamber music. Public opinion has long since secured the abolition of the ball which, like the Gloucester race meetings, used to be held in connection with the festival. The miscellaneous concert is, however, more firmly established, but a thought rises at the present moment whether it is not in reality as much outside the real scheme as the ball and the races. As for the appropriateness of the music heard in the cathedral there can be no question. It was admirably chosen and admirably performed.

Considered in its general effect the meeting at Hereford this year was, in point of musical value, a great advance on any of its predecessors. When, now some years past, comparatively young men were appointed to the positions of organists of the three cathedrals the meetings of the Three Choirs took a fresh lease of life, and, directed by earnestness and energy, the festivals have been gradually working up to a high pitch of excellence. The efforts of three organists may be said to have reached a definite stage on this occasion, for no better choral singing has ever been heard before at this festival. It reflects the condition of the day which finds choral singing in England in a higher state of efficiency than it has been for centuries. The possibility of securing notable results with the choir has been grasped, and to Dr. Sinclair belongs the credit of being the first conductor to have charge of the best choir heard at these meetings. The credit is no doubt due to him alone, for the chief work of preparation has fallen upon his shoulders; but there is no reason to suppose that he has not received the fullest support in the task from his equally earnest and energetic colleagues, Dr. Brewer of Gloucester and Mr. Ivor Atkins of Worcester. Their efforts, jointly and singly, have won for the meeting of the Three Choirs the reputation of great efficiency, and from this efficiency will spring the means of turning the meeting on its own merits into a valuable asset in the noble work of aiding the poor and the distressed.

The festival began in accordance with custom, which to many seems new but is in reality old, with the special opening Service on the Sunday afternoon. As usual it attracted a very large congregation. The actual figures were 3,479, as against 3,023 in 1906 and 3 094 in 1903. The special psalms were sung to chants by Dr. Sinclair, the *Magnificat* and *Nunc dimittis* to Lee Williams in C, and the anthem was Brahms's 'How lovely is Thy dwelling-place.' During the offertory the tone-poem 'Finlandia,' by Sibelius, was played by the orchestra, and Sir Edward Elgar's fine festival setting of the *Te Deum* [in F] was sung. The sermon was preached by the Bishop of Peterborough, who pointed out the stimulating effect the festival should have on English sacred music heard in behalf of a cause for which £70,000 had been collected in a century and a-half. Mr. Percy C. Hull, Dr. Sinclair's able assistant, efficiently presided at the organ and played as an outgoing voluntary Bach's Prelude and Fugue in C minor.

Monday was given up to the work of preparation, and on Tuesday the celebrations commenced with Mendelssohn's 'Elijah.' The congregation that came together to listen to the familiar but always welcome work was larger than usual. They heard a notable performance. There was a distinct dramatic vein penetrating throughout the whole of Dr. Sinclair's reading of the oratorio, and he was fully supported by the principal singers in his intention of making clear the temperamental qualities of this inspired illustration to the story of the overthrow of paganism always obvious to those acquainted with every detail of Mendelssohn's score. The choir of 257 voices proved itself to be one of the most perfectly-balanced bodies of singers got together for the festivals. The tone of the basses fell on the ear as particularly rich and full, and the sopranos, though not of great range, were of good quality and the tenors were of legitimate character. The sopranos were supplemented by boys' voices: an excellent plan, as it gave point to the tone, although the reason for the importation of boys from outside the cathedral was not clear. From this vocal force Dr. Sinclair secured great responsiveness, with the result that he was able to give full effect to a decidedly temperamental view of the masterpiece. The gradations of light and shade in 'Blessed are the men' and 'He watching over Israel' were excellent, and the Baal choruses were sufficiently appealing. The soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. Gervase Elwes and Mr. Herbert Brown. Madame Siviter, Miss Phyllis Lett, Mr. C. Banks and Mr. A. Proctor assisted in the double quartet. The part of the Youth was sung by Master W. J. G B. Tidmarsh.

Tuesday evening was devoted to a performance of Sir Edward Elgar's 'The Apostles.' The choir, although on less familiar ground than in the morning, acquitted itself well. There was in fact much to commend in the attack of the work which, with the aid of Miss Agnes Nicholls, Miss Phyllis Lett, Mr. John Coates, Mr. William Higley, Mr. Dalton Baker and Mr. Frederic Austin as the soloists, produced the powerful impression it will always create.

On Wednesday morning the first novelty of the festival was heard in Dr. Walford Davies's 'Noble Numbers.' This work, specially written for this festival, has already been fully described in the *Musical Times*. Its performance produced no diminution of the interest created by the perusal of the score. It is one of the most striking works from the pen of a British composer that has been heard for some time. The plan of cycle-form adopted with much originality by the composer proves in actual working particularly effective. It provides contrast, and has inspired Dr. Davies to write some of his best music. There is great variety of treatment in the eighteen numbers, and their contrast is a testimony to the versatility of the composer. There is no repetition; each number is to all intents and purposes complete in itself, and each stands out as distinctive and individual. It would be both possible and a pleasure to deal at length with each separate portion of this remarkable work, did space permit; it must suffice, however, to call attention to the tender beauty of the contralto solo 'To the Saviour,' and quaint simplicity of the 'Grace for a child'; the breadth and dignity of the bass solo 'A royal Guest,' and the freedom and vigour of the tenor number 'The revolt.' The writing for the solo quartet is immensely effective, and Dr. Davies's plan of employing it in conjunction with the chorus is new and invariably effective. The orchestral writing shows great skill in the use of material, and the instrumental interlude descriptive of 'The Mastery' contains much in a small space. The new work was splendidly done, and with the help of Miss Gleeson-White, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Dalton Baker for the solo parts, and of a band and chorus that worked with the utmost loyalty under the conductorship of the composer, it won a degree of appreciation which is likely to be repeated on the many subsequent occasions on which without doubt it will be performed. The revived Schubert oratorio-fragment 'Lazarus' was heard in the afternoon for the first time in England, and proved a useful addition to the list of short sacred works available for performance. Miss Gleeson-White, Madame Siviter, Mr. John Coates and Mr. Herbert Brown were the soloists, and the two last-named took part in the excerpt from Wagner's 'Parsifal,' which concluded the programme.

In the evening the first miscellaneous concert was held in the Shire Hall. The following was the programme.

Symphony in E flat (Op. 58) .. .. *Mozart.*

Two Pastorals { (*a*) 'A Shepherd's dance' / (*b*) 'Welcome, sweet pleasure' } *A. Herbert Brewer.*

Mr. John Coates.

(Conducted by the Composer.)

Song—'Deceived one' ('Euryanthe') .. .. .. *Weber.*

Miss Agnes Nicholls.

Old English Suite (arranged for small orchestra) *Granville Bantock.*

1. Fantasia .. .. (*Orlando Gibbons*).
2. Lachrymae Pavan .. .. .. (*John Dowland*).
3. The King's hunt .. .. .. (*John Bull*).
4. Quodling's delight .. .. .. (*Giles Farnaby*).
5. Sellenger's round .. .. .. (*William Byrd*).

(First time of performance. Conducted by the Composer.)

Dance Rhapsody for Orchestra .. .. *Delius.*

(First time of performance. Conducted by the Composer.)

Song—'Absence' .. .. *Berlioz.*

Miss Agnes Nicholls.

Overture—'Cockaigne' .. .. *Elgar.*

(Conducted by the Composer.)

Song—'Qui s'degno' ('Il Flauto Magico') .. .. *Mozart.*

Mr. Robert Radford.

Scene between Sieglinde and Siegmund { 'Die Walküre' } *Wagner.*
Miss Agnes Nicholls and Mr. John Coates.
Walkürenritt .. ..

The new Suite by Mr. Granville Bantock proved to be a most delightful work. In arranging the 16th-century airs upon which the work is based, Mr. Bantock has fully identified himself with the spirit of the age to which they belong. He has lengthened lines and deepened shadows, but all in the colours of the original, with the result that his adornment of musical gems of the past completely won the approval of the audience.

The success of the suite, which had the advantage of a personal introduction, gives rise to a suggestion that its example might be followed. Other suites as distinct from rhapsodies formed of old English airs, and particularly of folk-songs, which have yet to be treated in this fashion, might be devised by British composers in search of new fields.

The second novelty, Mr. Delius's 'Dance rhapsody,' is as much in the style of the present day as Mr. Bantock's suite is in that of three hundred years ago. Its grace and charm expressed in modern idiom is great. Much effect is secured from the fresh colour derived from the use of the heckelphone, a bass oboe, and the harmonic scheme is new and striking. Features of the concert were Mr. John Coates's singing of the Two Pastorals by Dr. Brewer, which the audience would have liked repeated, and the scene from Wagner's 'Die Walküre,' given by Miss Agnes Nicholls and Mr. John Coates.

The Mass in D of Beethoven, a work not frequently heard, formed the programme in the cathedral on Thursday morning. The trying choral writing strained the powers of the choir somewhat, and though the singers are to be commended for their courage, the result was not always successful in securing the effect Beethoven desired of causing the work to awaken religious feelings in the singers as well as in the hearers. Dr. Sinclair's interpretation of the tempi was too liberal, and dragged. The solo quartet, consisting of Miss Perceval Allen, Madame Ada Crossley, Mr. Gervase Elwes, and Mr. Robert Radford, was not well chosen and the performance was one of the weak spots in the festival. The artistic atmosphere was restored in the second part by a magnificent interpretation of Sir Edward Elgar's symphony under the baton of the composer. It was one of the best performances that has been given, and the work, heard in a cathedral for the first time, exercised a new appeal. The Motet of Bach, 'Be not afraid,' for double choir, was well attacked, but it served to reveal the deficiency of the choir in the important quality of incisiveness.

The first part of the evening programme consisted of Sir Hubert Parry's oratorio 'Job,' first heard at this meeting seventeen years ago. The work is well entitled to consideration in the present day. Its choral writing is among the best Sir Hubert Parry has done, and there is much originality as well as modernity in the long monologue of Job, delivered with some but not all effect by Mr. Frederic Austin. Mr. Walter Hyde made a good impression in the music of Satan, and Master Tidmarsh gave the music of the Shepherd, though in neither case was the articulation of the words clear. The choir sang magnificently under Sir Hubert Parry's direction. Sir Edward Elgar's new chorus 'Go, song of mine,' which followed, proved with Dr. Davies's new work to be the most prominent feature of the festival. The chorus is brief, but it has unfathomable expressiveness and an unapproachable beauty, and moved the audience deeply. Sir Edward conducted, and the singing of the choir was perfect. The work created an impression it is difficult to forget. Part I. of Haydn's 'Creation,' with Madame Le Mar, Mr. Walter Hyde and Mr. Herbert Brown, followed.

Handel's 'Messiah,' on Friday morning, was the last of the performances in the cathedral. Both conductor and chorus gave signs of fatigue; the performance lacked animation, and was at times conventional to a degree in spite of the admirable singing of Miss Agnes Nicholls, Miss Ada Crossley and Mr. William Higley.

A chamber concert in the Shire Hall brought the festival to an end. It was provided by the Grimson Quartet, Madame Le Mar, whose singing of some Debussy songs created the utmost enthusiasm, Miss Phyllis Archibald and Madame Siviter.

Mr. Ivor Atkins (Worcester) and Dr. A. Herbert Brewer (Gloucester) presided in turn at the temporary organ erected in the cathedral for the occasion, and Dr. G. R. Sinclair was the conductor-in-chief.

PROMENADE CONCERTS.

The interest in the novelties performed at Queen's Hall has been well sustained. Perhaps the most important events of the whole season were the first performances in England of Max Reger's 'Variations and fugue on a merry theme,' on August 26, and of his 'Symphonic prologue to a tragedy,' on September 14. In both works the characteristic technical cleverness of Reger's music was the outstanding feature, although there was lyrical charm in some of the 'Variations' and convincing, if gloomy, emotion in the 'Prologue.' The 'Fugue' on a merry theme would have been hard to recognise as such by a listener who arrived too late to hear the 'voices' make their entries.

Cleverness of another sort was shown in the compositions of Moussorgsky that received their first hearing in England. His setting of Goethe's 'Song of the flea'—excellently sung in English by Mr. Herbert Brown, on August 25—was a piece of taking humour. 'The peep-show' ('Le Guignol'), sung by Mr. Thorpe Bates on August 31, was a similarly biting and good-humoured satire on some of the composer's contemporaries. The scena 'King Saul,' performed on September 15, completed the list of Moussorgsky's works to be heard during the present season.

A Fantasia in C for pianoforte and orchestra by Rubinstein (Op. 84) that was performed for the first time in London on August 25, did not prove interesting. A 'Concert piece,' No. 1, in A minor, written by Mr. Tobias Matthay for the same combination, was more serious and far more attractive. The distinguished pianoforte-teacher found a natural outlet for his ideas as a composer in exuberant bravura passages of great technical difficulty, but the ornamental structure was imposed upon a solid foundation of form in which Mr. Matthay's musicianship was displayed. His work had the advantage of being performed with one of the composer's most capable pupils, Mr. York Bowen, as soloist. On the same night, August 28, a Fantasia on Scotch melodies, arranged and orchestrated by Mr. Henry J. Wood, was played.

An 'Adagietto' for strings and harp, by Gustav Mahler, performed on August 31, was not striking, and a Concerto No. 2, in G, for violin and orchestra, by Haydn, which received its first hearing in England on September 1, roused but a mild interest. Whether Paderewski's Pianoforte concerto in A minor had or had not been played in London before September 2, it certainly proved a work of great beauty, in which the lyrical and virtuoso elements were happily blended. The soloist on this occasion was Miss Elsie Horne. Liapounoff's Rhapsody for pianoforte and orchestra, introduced to England on September 7, proved to be a piece of brilliant writing founded upon folk-song. On September 8 a quasi-novelty—of which the audience were justified in demanding a repetition—was Dr. Walford Davies's 'Solemn melody' for organ and strings.

Carl Reinecke's Concerto for flute, played by Mr. Fransella on September 9, was excellent as flute concertos go. A Violoncello concerto by Victor Herbert, given on September 11, was excellent without any qualification of the term. It displayed a wealth and fluency of melodic invention very refreshing in these days. A picturesque symphonic piece 'From valleys and heights,' by Paul Graener, was given on September 15, and a bright 'Overture to a comedy of Shakespeare,' by Paul Scheinpflug, on September 16. On the latter evening four new settings, with orchestra, by Mr. Eric Coates, of 'Orpheus with his lute,' 'Under the greenwood tree,' 'Who is Sylvia' and 'It was a lover and his lass,' were sung by Mrs. Henry J. Wood. They served to increase the well-deserved reputation of a clever young English composer whose ambition does not exceed his powers.

THE COMING SEASON.

The London and Suburban Choral and Orchestral Societies' arrangements for the winter season are as follows:

Royal Choral Society (conductor Sir Frederick Bridge)—Hiawatha, complete, Coleridge-Taylor; Faust, Berlioz; Dream of Gerontius; Acis and Galatea; Elijah; and the usual two performances of the Messiah.

Bach Choir (conductor Dr. H. P. Allen)—Mass in B minor, Bach.

Alexandra Palace Choral and Orchestral Society (conductor Mr. Allen Gill)—Elijah, Hiawatha, complete; Israel in Egypt; The Apostles, Elgar; Mass in B minor, Bach; Messiah; Stabat Mater, Dvorák; Acis and Galatea; Faust, Gounod; and selections from Tannhäuser and the Flying Dutchman.

London Choral Society (conductor Mr. Arthur Fagge)—Dream of Gerontius; Sursum Corda, Meredith; Omar Khayyám (either Parts I. and III., or II. and III.), Bantock; Inchcape Rock, Bantock; St. Matthew Passion, Bach; and the Messiah (Prout's edition).

South London Choral Association (conductor Mr. Leonard C. Venables)—Faust, Gounod (concert selection); The Wedding of Shon Maclean, Hubert Bath; Spectre's bride, Dvorák; and May-Day, Macfarren.

Central London Choral Society (conductor Mr. David J. Thomas)—Princess of Kensington, Edward German; From the Bavarian Highlands, Elgar; Out of Darkness, Gounod; Walpurgis Night, Mendelssohn; and Empire of the Sea, Harriss.

Bermondsey Settlement Choral and Orchestral Union (conductor Dr. John E. Borland)—Elijah; Messiah; Athalie, Mendelssohn; Redemption, Gounod; Golden Legend, Sullivan.

Bromley Choral Society (conductor Mr. Frederic Fertel)—Faust (concert selection), Gounod; Wedding of Shon Maclean, Hubert Bath; and Judas Maccabæus.

Central Croydon Choral Society (conductor Mr. Coleridge-Taylor)—Stabat Mater, Dvorák; Ode to the North-East wind, Cliffe; and King Olaf, Elgar.

Chiswick and Gunnersbury Philharmonic Society (conductor Mr. David M. Davis)—Creation; Hiawatha, Part II.; Redemption; The Ancient Mariner; Blest pair of Sirens, Parry; and Ballad of the Clampherdown, Bridge.

Dulwich Philharmonic Society (conductors Mr. E. Victor Williams, Mr. James Brown, and Mr. Douglas Redman)—Merrie England, German; Dream of Gerontius; and Martyr of Antioch, Sullivan.

Ealing Philharmonic Society (conductor Mr. E. Victor Williams)—Hiawatha; Elijah; Princess of Kensington (selection), German.

East Finchley and Muswell Hill Musical Society (conductor Mr. George R. Ceiley)—Golden Legend, Sullivan; and the Hymn of Praise.

East Ham Teachers' Musical Society (conductor Mr. F. E. Wilson)—The Creation, and Phaudrig Crohoore, Stanford.

Fulham and District Choral Society (conductor Mr. George Wilby)—Hiawatha; Creation; Faust, Gounod.

Harrow and Greenhill Choral Society (conductor Mr. F. W. Belchamber)—Merrie England, German; and Elijah.

Ilford Orchestral and Choral Society (conductor Mr. H. A. Donald)—Faust (concert selection), Gounod; and Elijah.

Lewisham Choral Society (conductor Mr. Frank Idle)—Caractacus, Elgar; Redemption, Gounod.

Purley Choral Union (conductor Mr. Harold Macpherson)—Hiawatha (Parts I. and II.); and the Redemption, Gounod.

St. George's, Tufnell Park, Choral Society (conductor Mr. W. Henry Thomas)—Creation; Go, song of mine, Elgar.

St. Peter's, Brockley, Choral Society (conductor Dr. C. J. Frost)—Princess of Kensington, Edward German; Flag of England, Bridge; Hiawatha (Parts I. and II), Coleridge-Taylor; Prodigal Son, Sullivan; Gallia, Gounod; May Queen, Bennett.

South-West Choral Society (conductor Mr. A. Bond)—Hymn of Praise; The Revenge, Stanford.

Streatham Hill Choral Society (conductor Mr. Edwin J. Quance)—The Fire-worshippers, Bantock; Princess of Kensington, German; Lay of the last minstrel, Hamish MacCunn; Wedding of Shon Maclean, Hubert Bath.

Stroud Green Choral Association (conductor Mr. H. J. Timothy)—Hiawatha, Parts I. and II.; and Wreck of the Hesperus, Hamish MacCunn.

Teddington Philharmonic Society (conductor Mr. W. Ratcliffe)—Faust (concert selection), Gounod; Flag of England, Bridge; and either Judas Maccabæus or Elijah.

West Norwood Choral Society (conductor Mr. Percy S. Bright)—Hiawatha (Parts I. and II.); Sea Wanderers, Bantock; and 149th Psalm, Dvorák.

Willesden Green Choral Society (conductor Mr. F. W. Belchamber)—Hymn of Praise; Hiawatha's Wedding-feast; Judas Maccabæus; and Faust, Berlioz.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the season's events, the place of honour must be assigned to the Birmingham Festival Choral Society (conductor, Dr. Sinclair), who intend to give four subscription concerts in addition to the Christmas performance of the 'Messiah.' The works to be given include the 'Creation,' 'Samson and Delilah,' and the 'Hiawatha' cycle.

The Midland Musical Society, conducted by Mr. A. J. Cotton, announce Cowen's 'Sleeping beauty,' 'Messiah,' 'Hiawatha' cycle, Dvorák's 'Stabat Mater,' and Beethoven's Mass in C.

The Birmingham Choral and Orchestral Association will give, under Mr. Joseph H. Adams's direction, German's 'Merrie England,' Brahms's 'Song of Destiny,' Schubert's 'Song of Miriam,' Elgar's suite 'From the Bavarian Highlands,' and a Handel selection.

The Birmingham Choral Union (conductor, Mr. Thomas Facer) will give 'Elijah,' 'Walpurgis night,' Haydn's 'Spring' ('Seasons'), and Wallace's opera 'Maritana.'

Among many other music-makings organized for the season are the old established Harrison concerts; Mr. Max Mossel's Drawing-room concerts; Chamber concerts by the Clifton Quintet, and orchestral concerts by the Birmingham Symphony Orchestra. The scheme of the Sutton Coldfield Choral Society (conductor, Mr. Joseph H. Adams) includes a concert-performance of German's 'Merrie England.'

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

Rehearsals have commenced by the different musical societies in the city. The Bristol Choral Society, under the direction of Mr. George Riseley, announce Barnett's 'Ancient Mariner,' Sullivan's 'Golden Legend,' the 'Messiah,' and the 'Creation.'

The Clifton Choral Society, conductor Mr. A. E. Hill, are practising 'God's time is the best' (Bach), C. W. Pearce's 'The Man of sorrows,' Stanford's 'The Revenge' and Sullivan's 'Martyr of Antioch.'

The Bristol New Philharmonic Society, under the direction of Mr. Arnold Barter, have taken in hand Barnett's 'Paradise and the Peri,' Parry's 'Ode on St. Cecilia's Day,' and Hubert Bath's 'Wedding of Shon Maclean.'

The Society of Bristol Gleemen, under the direction of Mr. W. J. Kidner, are rehearsing the following pieces for the first time: 'Herdsman's song' (Raff), 'Down in yon summer vale' (Wood), 'Nightfall' (Dard), and a new glee 'Night thoughts,' words by the Rev. A. N. Blatchford, music by Mr. Kidner, who has also arranged the Irish air 'Dear little shamrock' for baritone solo and *bouche fermé* accompaniment.

The Bristol Musical Society (late Bristol North Choral Society), under the direction of Mr. C. W. Stear, are rehearsing the newly-published concert version of Gounod's 'Faust' and German's 'A Princess of Kensington.' 'Elijah' will be sung at their second concert.

The Sine Nomine Choral Society, conductor Mr. R. Simmons, are practising Gade's 'Crusaders.'

The Bath Pump Room Concerts, conductor Mr. Max Heymann, were resumed on September 25. A feature of the Symphony Concerts will be the performance of Beethoven's, Brahms's and Tchaikovsky's Symphonies, all in chronological order.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The approach of the musical season was again heralded by Mr. Herbert Walton's autumn series of organ recitals at the cathedral. In addition to the cathedral organist, the performers were Dr. Basil Harwood and Mr. C. H. Moody.

As the following forecast shows, the coming season promises to be one of much interest. The Choral and Orchestral Union's scheme includes twenty-nine concerts. Dr. Cowen will again be conductor-in-chief of the Scottish Orchestra, the other conductors being Dr. Richter and Messrs. Wassili Safonoff and Henri Verbrugghen. The choral works to be performed are 'The Messiah,' 'Acis and Galatea,' 'St. Paul' (Part I.), Cliffe's 'Ode to the North-east wind,' Bach's Mass in B minor and Beethoven's Choral Symphony. All these, except the last-named, will be under the direction of Dr. Henry Coward. Pollokshields Philharmonic Society, conducted by Mr. John Cullen, have taken up Sullivan's 'Golden Legend' and Coleridge-Taylor's 'The death of Minnehaha.'

A hopeful sign of the times is the increasing interest taken in what might be termed the propagandist work of the Glasgow Bach Choir (Mr. J. M. Diack, conductor). The programme for the season includes a lecture-recital on 'Bach as a song-writer' (with special reference to his use of instrumental obbligati), a chamber concert, the cantatas 'A stronghold sure' and 'God so loved the world,' in addition to a first performance in the West of Scotland of the 'St. John' Passion. The Glasgow Amateur Orchestral Society, under the able direction of Mr. W. T. Hoeck, announce two concerts, the first being choral and orchestral in conjunction with the Bach Choir, and the second purely orchestral. The Society have taken the important step of adopting the French pitch, thus coming into line with modern developments.

The work of the Orpheus Choir (Mr. Hugh S. Roberton, conductor), which lies chiefly in the direction of unaccompanied choral singing, will be 'All-British.' Under the same skilful leadership, a new Society—the Western Choral Union—has been formed, the chief subject of study being 'The Messiah.' The Choral Institute in connection with the Young Men's Christian Association (Mr. R. L. Reid, conductor) have in hand 'The Messiah' and 'The Creation.' The Teachers' Choral Society (Mr. Alec Steven, conductor) take up MacCunn's 'Lord Ullin's Daughter,' Mendelssohn's 'Hear my prayer,' and miscellaneous pieces. The Athenæum School of Music Operatic and Choral Societies, now joined under Mr. Henri Verbrugghen's direction, announce quite a formidable programme, viz., 'Cavalleria Rusticana,' 'Lohengrin,' and 'Les noces de Jeanette,' Mendelssohn's 'Hymn of Praise,' and Beethoven's 'Ruins of Athens.'

The University Choral Society, conducted by Mr. A. M. Henderson, will perform Dunhill's 'Tubal Cain,' Somervell's 'Earl Haldan's daughter,' Grieg's 'Recognition of land,' and a selection of madrigals and part-songs. For their first concert the Greenock Choral Union (Mr. W. T. Hoeck, conductor) will prepare parts 1 and 2 of Coleridge-Taylor's 'Hiawatha,' and Dumbarton Choral Union (Mr. E. C. Owston, conductor) will give a concert-performance of 'Maritana' and 'The Bohemian girl.'

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

There are signs of an approaching winter season of considerable musical interest in Liverpool. At the twelve concerts to be given by the Philharmonic Society (conductor, Dr. F. H. Cowen), a comprehensive selection of orchestral music, old and new, is announced. As regards the choral works these will include Saint-Saëns's 'Samson and Delilah,' Bach's Christmas Oratorio (Parts I. and II.), Mendelssohn's 'Hymn of Praise,' Wagner's 'Die Walküre' (Act I.) while an especially interesting revival is that of Mackenzie's 'Dream of Jubal,' written for the Philharmonic Society's Jubilee in 1889.

In an interesting illustrated prospectus, particulars are given of the four concerts to be given by the Liverpool Welsh Choral Union. The selection includes Coleridge-Taylor's 'Hiawatha' trilogy for the first time here in its complete form. The 'Messiah' will also be sung, and on March 19 Mr. Harry Evans will conduct for the first time in Liverpool Bach's great B minor Mass, a choice upon which both himself, his committee, and the community are to be warmly congratulated.

At the fourth concert, in aid of the Building Fund of the University College of North Wales, Mr. Harry Evans's Eisteddfod cantata 'Dafydd ap Gwilym' is to be heard in Liverpool for the first time.

The programmes of the three concerts to be given by the Société Armonica maintain the high standard set in recent years, and that these estimable amateurs regard their art seriously is illustrated by the eclecticism of their choice of the orchestral music to be performed.

Mr. Vasco Akeroyd has formed a new orchestra of sixty players, with himself as conductor, to give a series of eight orchestral concerts on popular lines in the Philharmonic Hall.

The Liverpool Church Choir Association, which has for its chief objects the improvement of church choir singing, the cultivation and practice of the highest type of church music, and the encouragement of choirs in the promotion of a feeling of *esprit de corps*, will hold its ninth annual festival on November 18 in St. George's Hall. On that occasion Sir Frederick Bridge will conduct his anthem 'It is a good thing,' and Easter carol 'On the Cross,' sung by a choir of 500 voices mainly recruited from choirs which have not previously taken part in these festivals.

The Methodist Choral Union, conductor Mr. Percival H. Ingram, announces three concerts: Handel's 'Samson' will be performed at Bootle, and the 'Messiah' and 'Creation' at the Philharmonic Hall.

Chamber music will be well represented by the Schiever classical chamber concerts and Mr. Rawdon Briggs's string quartet, while Mr. Egon Petri will play at his Beethoven recitals twenty pianoforte sonatas by the master.

Mr. Donald Francis Tovey will initiate the discourses in connection with the Music Lectures Association at the University, on October 8.

Lectures on musical subjects are again included in the Corporation free lectures to be given in the city and repeated in the outlying districts. Two lecturers, Mr. F. Bowden and Mr. J. B. Fortay, have chosen 'J. L. Hatton, the

Liverpool composer' for their subject, while Mr. Alfred Perceval Graves lectures on 'Norse influences on our national music,' and Rev. H. H. McCullagh on 'Mozart and his music.' 'Songs and their kindred,' 'Welsh music and song,' 'Glimpses of grand opera,' and 'How to listen to music,' are among the other subjects included in the syllabus.

The prospectus of the Liscard Orchestral Society (conductor, Mr. Philip R. Smart) is an unusually interesting one, and the Warrington Musical Society have decided to begin their season's work with 'Elijah.'

Handel's 'Acis and Galatea' has been chosen by the Post Office Choral Society, and the New Brighton Amateur Operatic Society announce five performances of Edward German's 'Tom Jones,' to be given in the Tower Theatre.

The Liverpool Sunday Society announce a series of twenty-one afternoon and evening concerts and lectures in St. George's Hall. Under the baton of Mr. John Lawson the Sunday Society Orchestra maintains a high standard of efficiency.

The Festival of the Musical League took place too late for notice in the present issue.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

All musical events are at present overshadowed by the close proximity of the festival. The chorus already shows signs of being equal to the best of those of similar important functions, and consequently high hopes are entertained by the successful prospects of the first festival here for many years.

The Newcastle and Gateshead Choral Union announce Berlioz's 'Faust' and a Wagner concert, with the usual performance of the 'Messiah.'

The Postal Telegraph Society will give Elgar's 'King Olaf' for the second time, and later on will devote a programme to unaccompanied works, including madrigals by English and Italian writers, a motet of Bach's and a chorus by Reger.

The first concert of the Chamber Music Society will be a Rosenthal pianoforte recital, followed by string quartet parties—the St. Petersburg, the Sevcík, and the Brussels—and the Brodsky Quintet.

The Classical Concert Society announce some interesting concerts, which will include a programme of ancient and modern British music—H. and D. Purcell, Charles Avison (a Newcastle worthy) and Charles Wesley, and Messrs. Donald Francis Tovey, Frank Bridge and W. Y. Hurlstone; also a performance of Bach's two comic cantatas, the 'Coffee' and the 'Peasant.'

The Whitley Bay and District Choral Society are rehearsing Elgar's 'Light of life,' Bach's 'Praise the Lord, O ye heathen' and Franck's '150th Psalm.'

The Darlington Choral and Orchestral Society promise Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Elgar's 'King Olaf.'

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The prospect for the coming season is encouraging. The Nottingham Sacred Harmonic Society have arranged to give performances of 'Elijah,' 'Faust' (Gounod), and the 'Golden Legend' (Sullivan). Symphonies by Schubert and Schumann are included in their prospective orchestral programmes. Among the miscellaneous concerts that are announced none will attract greater attention than the visit of the London Symphony Orchestra, when Sir Edward Elgar will conduct a performance of his Symphony on October 29. Messrs. Wilson Peck will continue their subscription concerts, and have issued a very inviting programme.

At Leicester the Philharmonic Society's programme includes 'Caractacus' (Elgar), and 'Samson and Delilah' (Saint-Saëns); the New Musical Society, Handel's 'Judas' and Gounod's 'Messe Solennelle,' and 'Faust' selections; the Nonconformist Choral Union will give Sullivan's 'Golden Legend'; and the Symphony Orchestra are rehearsing Dvorák's fourth Symphony.

At Loughboro' the Choral Society announce the 'Banner of St. George' (Elgar), and selections from 'Lohengrin,' with Schubert's Unfinished Symphony as a purely orchestral item. The Boston Choral Society are beginning their practices with Spohr's 'Calvary.'

Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' are to be given by the Coalville Philharmonic Society.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Arrangements for the forthcoming season have been completed by most of the local musical societies, and we are now able to forecast an interesting series of concerts. Chorally, chief interest will centre in the first performance in Sheffield of Mr. Granville Bantock's 'Omar Khayyám' (Part I.), promised by the Musical Union. Other works to be given by the same Society include 'The Golden Legend' (Sullivan), 'Ode to the North-east wind' (Cliffe), and 'Blest Pair of Sirens' (Parry), all being conducted by Dr. Coward. The Amateur Musical Society will perform 'Hiawatha' (Coleridge-Taylor) under Mr. Henry J. Wood. The work for the Spring concert has yet to be chosen. The Choral Union (Mr. Horace Reynolds, conductor) are rehearsing 'Samson' (Handel) and 'Faust' (Gounod); the Grand Opera Society (Mr. J. Duffell) are also preparing Gounod's familiar opera, and the Heeley Musical Union will perform 'Meg Blane' (Coleridge-Taylor) and 'The Dream of Jubal' (Mackenzie), with Mr. Maurice Tomlinson as conductor. At Rotherham—where Mr. T. Brameld directs the excellent Choral Society—will be heard Haydn's 'Seasons,' while in the neighbouring town of Doncaster the same conductor will direct the old-established Musical Society in Brahms's 'Requiem.'

Such are the principal choral events. In the region of instrumental music especial interest attaches to the effort which is being made to establish orchestral promenade concerts in Sheffield. The enterprise aims at filling a gap in the musical life of a city which, save for small bands in the theatres, does not possess a permanent professional orchestra. Two trial concerts are to be given before Christmas by an orchestra of sixty players, with Mr. J. A. Rodgers as conductor. The two leading amateur orchestras of the city, the Amateur Instrumental Society (Mr. J. Duffell) and the Philharmonic Orchestra (Mr. J. H. Parkes) have resumed rehearsals, but their complete programmes have not yet been issued.

The Sheffield Chamber Music Society submits an attractive prospectus for six subscription concerts. The Klingler, Brodsky, and Ackroyd Quartet parties are included, as well as the New Trio, Mr. Holbrooke's Quintet, and a local quartet organized by Mr. Ellenberger.

The enterprise displayed by the Municipal Council of Shanghai in the furtherance of good music in the Far East deserves full recognition and encouragement. The series of Sunday concerts inaugurated by the Council last year is now in its second season, and the programmes give evidence of a spirited eclecticism in the choice of works. In appreciation of the works performed, the audiences receive valuable assistance from the excellent analytical programmes prepared by Mr. A. Corbett-Smith. In addition to the masterpieces of music—*e.g.*, Beethoven and Mozart symphonies—the works of British composers receive due attention, the names of Elgar, Sterndale Bennett, Sullivan, Stanford and Edward German being included in past programmes. The prospectus of the forthcoming season comprises Elgar's Variations, Bantock's 'Helena' variations, German's 'Seasons' suite, and Parry's Symphonic variations. Special programmes are also provided from time to time illustrating some particular composer or period in musical history. We cordially wish every success to the enterprise, and trust that this excellent example may induce other municipal authorities to 'go and do likewise.'

Foreign Notes.

BAYREUTH.

Of the twenty festival performances of Wagner's works given at the Festspielhaus during July and August, eight were devoted to 'Parsifal,' five to 'Lohengrin,' and eight to the 'Ring.' The house was sold out for every performance. Dr. Karl Muck, Herr Michael Balling, and Siegfried Wagner respectively conducted 'Parsifal,' the 'Ring,' and 'Lohengrin.' Although the orchestral and particularly the choral ensembles were of the usual excellence, the solo singing generally seems not to have been on quite so high a level, though Dr. von Bary (Siegmund and Lohengrin), Herr Breuer (Mime), Mesdames Leffler-Burchard (Kundry in 'Parsifal') and Gulbransen (Brünnhilde) gave very good accounts of their respective parts. The absence of Dr. Hans Richter and Herr Felix Mottl at the conductor's desk was generally regretted.

BERLIN.

Mrs. Amelie Nikisch has completed the text and music of an operetta entitled 'Meine Tante, deine Tante.' The work will be produced during the coming season at the Neues Operetten Theater, and conducted by Professor Arthur Nikisch.——The Philharmonic Orchestra, conducted by Herr Nikisch, will in their coming series of symphony concerts perform for the first time in Berlin a new Symphony in E minor by Rachmaninoff; also Elgar's Symphony in A flat. ——The 'Gura Oper' having just closed its doors, a new operatic venture has started under the name of 'Volksoper,' in the Belle Alliance Theater. On the opening night Verdi's 'Ernani' was given.

BIELEFELD.

Herr Gerard Bunk recently gave six very interesting organ recitals at the Neustädter Kirche. The first of these was devoted to Bach; the second to Schumann, Mendelssohn, Rheinberger and Merkel; the third to Liszt; the fourth to French organ music by Guilmant, Widor and Bcëllmann; the fifth to Max Reger; and the sixth to compositions of Enrico Bossi, Saint-Saëns, Gernsheim and Elgar.

CASSEL.

In the presence of the German Emperor and the royal family, the new Court Theatre was inaugurated on August 26 with a performance of Lortzing's opera 'Undine.'

COPENHAGEN.

The operatic season at the Royal National Theatre was begun on September 10 with a revival, after a few years' rest, of Heise's Danish opera, 'Drot og Marsk.' At the Casino Theatre a new operetta, 'Prince Incognito,' was successfully produced. The music is by Herr Preben Nodermann, organist of the cathedral, Lund, Sweden.

LEIPSIC.

On August 1 the *Leipziger Gausängerbund*, numbering some 2,000 singers, gave a highly successful concert in the Jubiläums-Festhalle, which was built for the occasion of the five-hundredth anniversary of the foundation of the University. Amongst the items of the programme Gustav Wohlgemuth's 'Reiterlied' proved very effective.

MUNICH.

The festival performances of Mozart's operas given in the Residenztheater included 'Le nozze di Figaro,' 'Die Entführung aus dem Serail,' 'Don Giovanni,' and 'Così fan tutte,' all of which were most skilfully conducted by Herr Felix Mottl. The Mozart performances were followed by the 'Wagnerfestspiele' in the Prinzregententheater, when the following operas were given: 'Tannhaüser,' 'Die Meistersinger,' 'Tristan und Isolde,' and the 'Ring des Nibelungen,' under the respective batons of Messrs. Mottl, Röhr, and Franz Fischer. The Konzertverein, under the conductorship of Ferdinand Löwe, gave a series of symphony concerts which were devoted to works of Beethoven, Anton Bruckner, and Brahms. The programmes comprised Beethoven's nine symphonies, performed in chronological order, and the great 'Leonore' overture No. 3; Bruckner's third, fourth, seventh and eighth symphonies; all the four symphonies of Brahms, in addition to the double concerto for violin, violoncello and orchestra; the second Pianoforte concerto in B flat; the Haydn orchestral Variations; and the 'Academic' and 'Tragic' overtures by the same master. The soloists were Messrs. Frederic Lamond, Marteau, and Hugo Becker.

OSTEND.

At the classical concerts conducted by M. Rinskop, many interesting works have been performed, as for instance, Dukas's symphonic poem 'L'apprenti Sorcier,' César Franck's 'Psyche' and Variations Symphoniques for pianoforte and orchestra, Saint-Saëns's Symphony in C minor with organ and pianoforte, and two orchestral compositions—'Nuremberg en Fête' and 'Les Cloches à Coblence'—by the young English composer, J. H. Foulds.

A Musical Society is now being formed in Paris, under the name of 'British Concerts Society,' for the purpose of spreading a knowledge of British music among French audiences by means of concerts entirely devoted to the works of British composers. Works by the masters of past centuries will naturally be given, the greater part of the programmes being, however, devoted to the works of modern composers. Information regarding the Society may be obtained from one of the hon. secretaries, Mr. T. J. Guéritte, 38, Victoria Street, S.W., or Mr. R. Vaufrey, 43, rue Jaques Dulud, Neuilly, Paris.

The Home Music Study Union has issued a useful pamphlet (thirty-two pages) of 'Graded Lists' to the works, vocal and instrumental, of the great masters, including Wagner and Brahms. It is intended to be a companion to the Union's special edition of Sir Hubert Parry's 'Studies of great composers,' and as a guide to teachers and students of music. A useful bibliography of musical literature has also been included. The pamphlet can be obtained at the office of the National Home Reading Union, 12, York Buildings, Adelphi, price one shilling.

The prospectus of the London Symphony Orchestra announces a series of twelve symphony concerts, to be given at Queen's Hall between October and May. While the programmes are as eclectic as they are interesting, the only novelty, or quasi-novelty, is Paderewski's new Symphony, to be performed for the first time in England on November 8. The conductors of the concerts will be Dr. Hans Richter, Herr Arthur Nikisch, M. Wassili Safonoff and Mr. Sergius Kussewitsky.

The Queen's Hall Orchestra (conductor Mr. Henry J. Wood) announce eight symphony concerts during the coming season. The following are the novelties or quasi-novelties promised in the prospectus: 'Suite for orchestra and organ' (MS.), Max Bruch; 'Old English Suite,' Bantock (first time in London); Symphony in C, Dukas; the 'Philosopher' symphony, in E flat, Haydn; and Romance in C, for strings, Sibelius.

General Lord Methuen, G.C.B., K.C.V.O., C.M.G., Commander-in-Chief of the Forces in South Africa, has joined the Council of the Naval and Military Musical Union. The first concert of the Union is to be held at Chatham Town Hall on October 20, at which part-songs will be sung by the glee clubs of H.M.S. 'Tenedos,' the Naval Barracks, and the Royal Engineers. May all success attend this inaugural music-making in connection with the Services.

Mr. Percy C. Hull, assistant-organist of Hereford Cathedral, has been presented by the tenor and bass members of the Hereford section of the festival choir with a 'Swan' fountain gold pen, in recognition of his services at the separate rehearsals held for the festival this year.

The Aberdeen Choral Union (conductor, Mr. Arthur Collingwood) announce performances of the following works during the coming season: Golden Legend (Sullivan), Toward the unknown region (Vaughan Williams), and Requiem (Mozart).

Mr. Hermann Klein will deliver a lecture at Bechstein Hall on the afternoon of October 25, the subject of his discourse being 'The truth about music in America.'

Answers to Correspondents.

J. P. H.—(1) You had better apply to the Secretary of the Royal Society, Burlington House, Piccadilly, for the information. (2) The following choral works for a choir of thirty voices will probably meet your requirements: 'Tubal Cain,' Dunhill; 'Spring's Message,' Gade; 'Lauda Sion,' Mendelssohn; 'May Queen,' Sterndale Bennett; 'Hero and Leander,' C. H. Lloyd; 'Emmaus,' Brewer; 'Rebekah,' Barnby. You might certainly consider Gluck's 'Orpheus' (Act II.), and Elgar's, 'A Christmas Greeting.'

Aïda.—For descriptions and plots of operas see the following books: 'The Opera,' by R. A. Streatfeild (George Routledge & Sons); and 'The Standard Opera-glass,' by Charles Annesley (Sampson Low). The first twelve booklets in 'Nights at the opera' series (Alexander Moring, Ltd.) are: Lohengrin, Tännhauser, Tristan and Isolde, Die Meistersinger, Rheingold and Walküre, Siegfried and Götterdämmerung, Carmen, Faust, Don Giovanni, Il Trovatore, Rigoletto, and Flying Dutchman.

Gamba.—Biographical articles in English on Merkel and Rheinberger are contained in 'Grove's Dictionary of Music and Musicians.' There is also a monograph on Rheinberger in Mr. J. A. Fuller Maitland's 'Masters of German Music' (Osgood, McIlvaine & Co., 1894), but we think the book is out of print. To grade the forty-five organ sonatas and symphonies in your list is rather beyond the limits of the 'Answers to correspondents' column.

P. G.—The following humorous pieces may serve your purpose: Humoristische Variationen (Suppé); Leben und Sterben vom lustigen Schulmeisterlein Wuz, Op. 72 (Thieriot); Danses pseudo-classiques en forme de quadrille d'après des thèmes de J. S. Bach (Delaborde); Gaudeamus igitur (Liszt); O du lieber Augustin (Max Reger); S' kommt a Vogel (Ochs and E. Scherz).

C. H. R.—(1) For manuals on orchestration, see those by Professor Prout, in the two volumes published by Messrs. Augener, and his Primer in Messrs. Novello's series. (2) Tennyson's 'Maud' was published in 1855, therefore it is non-copyright as issued in its original form.

F. E.—The examinations for the Licentiateship of the Royal Academy of Music and the Associateship of the Royal College of Music are open to all candidates irrespective of age. The standard at each Institution is very high, but the diplomas are worth working for.

Organist.—We do not know of any musical journal published in Scotland. You should watch the advertisement columns of newspapers like the *Scotsman*, *Glasgow Herald*, and *Aberdeen Journal* for vacant organ appointments.

J. P. L.—A portrait of Sir George Martin seated at the organ of St. Paul's Cathedral, and of Sir Frederick Bridge at the organ of Westminster Abbey, appeared in the *Musical Times* of March, 1907 and June, 1907, respectively.

T. P. W.—Take breath at the natural phrases of the music, and not necessarily at every comma. To advise anyone to 'take breath where there is a comma whenever possible, whether you need to do so or not,' is absurd.

W. H. G.—Stainer and other English authors of organ tutors may be safely followed in regard to fingering. There can be nothing better as a preparatory equipment for learning the organ than good pianoforte technique.

H. A.—According to the 'Musical Directory' there is (or was) a West London Choral Union, but the titles West London Choral Society and Western London Choral Society do not appear to have been appropriated.

B.—You cannot do better than use Stainer's Organ Primer for commencing to learn the instrument. As to mechanical exercises for improving your pianoforte technique, you had better consult your teacher.

W. T.—You will probably find the addresses you require in the 'Musical Directory' published by Messrs. Rudall, Carte & Co.

H. E. T.—Your question is too enigmatical for us to answer; much to our regret we fail to 'apprehend' your meaning.

F. C. G.—Send your violin to Messrs. W. E. Hill & Sons, 140, New Bond Street, who will report to you upon its value.

J. S.—We regret that we cannot refer you to a biography of Herr Wilhelm Backhaus.

E. J. K.—(1) No. (2) Yes, by all means.

Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Bloemfontein.—The Bloemfontein Musical Society gave two concerts on August 7 and 10 respectively, in connection with the tour of the Archdeacon concert party, consisting of Miss Esta D'Argo, Mr. Lloyd Chandos and Mr. Albert Archdeacon. The programme for August 7 was of a miscellaneous character, to which the choir contributed a number of excellently-rendered unaccompanied part-songs. On August 10, Mendelssohn's 'St. Paul' was given in the presence of His Excellency The Governor, who gave a 'command' for the performance. Mrs. Todd-Arthur sang the contralto solos. Both the choir and orchestra did excellent work under the conductorship of Mr. George H. Deale, who deserves commendation for the successful result of his labours.

Cape Town.—The Philharmonic Society gave their second concert of the season in the City Hall on August 18. The programme comprised Beethoven's 'Egmont' overture, Mendelssohn's 'Scotch' symphony, Handel's 'Largo,' and Mendelssohn's 'Hear my prayer.' The last-named was by the Society's well-balanced choir, with Madame Dona Lloyd as the soloist. The concert terminated with Wagner's 'Kaisermarsch.' The above-named works were very ably rendered, and Mr. Luyt, the conductor, may be congratulated upon the success of the performance.

Claremont (Cape Town).—The Suburban Choral Society gave a concert in the Town Hall on August 12, when the programme included the following part-music: Danby's 'Awake, Æolian lyre,' Barnby's 'Sweet and low,' Swabian volkslied, 'Come, Dorothy, come,' Morley's 'Now is the month of Maying,' Novello's 'Just like love,' Sullivan's 'The long day closes,' Eaton Faning's 'The miller's wooing,' and Handel's 'Galatea, dry thy tears.' These were well sung by the choir of forty voices, under the direction of Mr. Tom Wood. The solo vocalists were Miss Pearl Ward and Mr. J. W. Bell.

Kimberley.—Two concerts were given by the Kimberley Musical Association on August 5 and 6, a selection from Gounod's 'Faust' occupying the first part on the former date and Rossini's 'Stabat Mater' on the latter. The miscellaneous portions of the programmes included Leslie's madrigal 'Charm me asleep,' a selection from the 'Hymn of Praise,' and Eaton Faning's 'Miller's wooing.' The solo vocalists were Miss Esta D'Argo, Miss Kate Hennessy, Mr. Lloyd Chandos and Mr. Albert Archdeacon, the band and chorus comprising 140 performers. Herr Carl Rybnikar and Mr. A. H. Ashworth were the conductors.

Pretoria.—A choral and orchestral concert was given on August 14 in St. Andrew's Presbyterian Church, under the conductorship of Mr. J. S. Yates, and with the valuable co-operation of Miss Ada Forrest. Mendelssohn's 'Hear my prayer' and 'Judge me, O God,' Gounod's 'Gallia' and Elgar's 'Pomp and circumstance' March No. 1, were the chief features of the programme. Mr. Gwilym Evans was the other solo vocalist. Miss Beatrice Smart contributed two violin solos, and Mr. F. Stanley Ricketts played two movements of Handel's Organ concerto No. 4, in F, with the orchestra. It is hoped to establish an annual choral festival in the town.

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DAILY TELEGRAPH.

To judge by his previous work, the present book, if so it may be described, is precisely one to appeal to Dr. Davies. It affords him ample scope for the exhibition of his command of orchestral scoring and of his power as a writer of chorus. . . . If the highest has not invariably been attained, it is yet likely that such numbers as the carol for soprano and semi-chorus, which Miss Gleeson-White sang prettily, the pastoral choral aria with quartet, and the melodious and fairly easy litany may enjoy a wide popularity, for it is a feature of this work that most of its component parts may be sung in a detached form, and the numbers mentioned are of the kind beloved by the people.

MORNING POST.

Dr. Davies's Cycle is a proof of the ability and of the intention of the rising school to shake off the restrictions of the past and to write in a style that is not only wholly distinctive, but is also very much more temperamental than anything that has been heard before in the domain of serious music. . . . A wide range of feeling is covered, but there is not one section that does not carry conviction, and the whole work is a magnificent example of British music, to be pointed to with pride and looked upon as a precious possession.

YORKSHIRE POST.

"Noble Numbers" can be best described by reference to its prototype, "Everyman," of which it is the worthy successor. There is the same love of extreme elaboration of detail, together with the greater breadth of effect which an enhanced experience has put within its composer's command. . . . "Noble Numbers" can only be described as a work lofty in purpose, earnest in character, and crammed with ideas, a few of them seeming, perhaps, to be the fruit of reflection, but other creations which possess the charm of genuine spontaneity. It is, in short, a very beautiful work indeed, following with remarkable fidelity and insight the varying moods suggested in the poems. . . . The choral portion of the prelude is quite a noble exordium and, notwithstanding what I have said concerning the complexity of the orchestral texture, there is in many places a simplicity which is in perfect accord with the sincerity and noble diction of the poetry. The music is throughout wholesome in tone, and has a delightful English ring about it.

MANCHESTER GUARDIAN.

In the music there is much deserving the highest praise. . . . Dr. Davies is always particularly dexterous in raising his structure according to a plan of which every part leads up to some culminating point carefully conceived. He is consequently very effective, but there is a great difference between that and mere striving after effect. So far is Dr. Davies from striving after sensationalism that when the chance comes which nine out of ten composers would have seized eagerly, he contents himself with the very simplest of means.

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To whatever he puts his hand this composer is sincere. Moreover, he is himself, not based on Handel or Mendelssohn, or Wagner. . . . He is well-equipped in choral and orchestral technique, has a riotous imagination, strong originality, and lets himself ago audaciously. . . . Then, his music is strong and masculine ; there is no great tenderness, but then he never sinks to the morbid religious-sentimental. He has fine and dignified ideas ; musical thoughts which go well with the title of "Noble Numbers."

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Produced at the Hereford Festival, September, 1909.

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CHORUS (UNACCOMPANIED) IN SIX PARTS

THE WORDS BY

GUIDO CAVALCANTI (1250-1301)

Translated by D. G. ROSSETTI

THE MUSIC BY

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THE TIMES.

Sir Edward Elgar's new part-song, "Go, Song of Mine," a delightfully fresh piece of writing for unaccompanied voices.

TELEGRAPH.

We were introduced, for the first time, to a little trifle, so to say, that yet was one of the very gems of the festival, in Elgar's choral setting for six voices of Rossetti's "Go, Song of Mine." I use the word "trifle" merely to give an indication of the dimensions of the piece, which was found on all sides to be much too short. Musically, it is of great value, and is proof positive, to those who hold that Elgar is essentially an orchestral composer, that at the present time—the score is dated 1909—his choral technique is no less brilliant and effective than his orchestral skill. A trifle of downright loveliness this is, a veritable masterpiece of emotional and musical expression after its kind, which, because of its sheer beauty of sound and charm, may be described with perfect security as noble music. It produced a very deep effect and will, indeed, be gladly heard again, especially when as exquisitely rendered as under the composer's direction at this, its first, performance.

STANDARD.

It is poetically conceived, and its harmonic scheme is of beautiful texture. The music, with the lights and shadows that play delicately over it, sympathetically expresses the sentiment of the words.

MORNING POST.

It is a short composition for six parts and chorus, naturally of sombre character, as befitting the nature of the theme, but with its sombreness there is immense depth of feeling. The beauty of the construction is ever present, and the composition is worthy of the highest traditions of English choral writing. . . . The impression on the hearers was immediate and deep.

MORNING LEADER.

It is a setting of a few lines of Rossetti's taken from a thirteenth century Italian poet, and the writing for the voices has all that skill and resource that Elgar has shown in his later part-songs.

YORKSHIRE POST.

A really noble composition, following the trend which has been given to such music by Cornelius and other modern composers in the direction of a greater subtlety and complexity of expression. The sustained beauty and the remarkable colour of the music give it great charm, and its practicability, in spite of some obvious difficulties, was shown by an exceedingly fine performance.

MANCHESTER GUARDIAN.

The fitness of the music to the words is a matter beyond praise or criticism. Once heard together the two can no longer be considered apart. We should have to seek long amongst the great works of choral music hitherto produced before finding a fitting parallel to this jewel. Even Elgar himself has never before made the choir utter things of such sweetness and loveliness. . . . First there is the incomparable simplicity of this song, which is in itself a kind of hall-mark of greatness. Its harmonies are uncommon, but when once these are fixed into their place they become their station so well that nothing else appears equally fitting and simple. It was altogether an unforgettable experience.

BIRMINGHAM DAILY POST.

It is a deeply-felt piece of work, and marked by all Elgar's usual mastery of the art of modern choral effects, the total mass of tone being like that of a rich organ. The choir, under the composer's direction, sang it with true feeling for its solemn beauty.

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The simple music is strongly emotional, and full of genuine Elgarian touches.

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Produced at the Hereford Festival, Sept. 1909.

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2. Lachrymæ Pavan ... ... John Dowland.
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THE TIMES.

It consists of five pieces by English composers of the sixteenth century, which Mr. Bantock has selected and scored in a delightful way for small orchestra. Four of them come from the Fitzwilliam Virginal Book, and only the first, one of Gibbons's Fantasias in four parts, was originally written for strings. It would have been no disadvantage to have this one in its original colouring; but the additional use of wood-wind and horns is so tastefully done that one cannot regret them; and since only antiquaries will ever have the chance of enjoying the Virginal pieces played as their composers wrote them, the gain of producing them in their new orchestral costumes is clear.

DAILY TELEGRAPH.

Mr. Bantock's Suite is a thing of pure delight from beginning to end. For a composer of tendencies which are called advanced, this Suite is a model of restraint. . . . Nos. 1, 3, and 5 are scored for a more or less complete small orchestra, though no use is made in the opening piece of trumpets or drums. The Pavane, a quietly dignified and graceful thing for strings only, is a notable example of string writing, and "Quodling's Delight," which was mightily and deservedly applauded, is to be played by an oboe, two clarinets, and a bassoon, in imitation of the ancient shawms.

MORNING POST.

The Suite is based on *circa* sixteenth century airs, originally extracted from the Fitzwilliam Virginal Book for the purposes of a revival of "The Knight of the Burning Pestle" at Manchester last year. Their reproduction in the present form is most valuable, for the airs themselves are precious heirlooms, and with the setting provided by Mr. Granville Bantock, which is so thoroughly in keeping, the worth of these, some of the most precious gems among our heritage, is increased. . . . The Suite is a masterly reproduction of atmosphere, and many must have been surprised to find such wealth of melody in old music. The Suite was cordially received.

STANDARD.

Mr. Bantock has collected a quintet of tunes by composers of the seventeenth century, taken from the Elizabethan Virginal Book preserved in the Fitzwilliam Library, Cambridge, and has cleverly knit them together in a fascinating suite. While preserving their ancient character, he has embellished the old tunes with charming and effective orchestration.

DAILY NEWS.

Mr. Granville Bantock's suite of five Elizabethan pieces should be certain of popularity. The melodies are all charming, and Mr. Bantock has managed to score them in an attractive way, without once doing violence to their naïve character.

MORNING LEADER.

Mr. Granville Bantock's suite is compiled from old English music. There are five numbers, but the music has been added to and scored by Mr. Bantock. The result is a very charming work that should be heard often in future. Particularly delightful are the third number, "The King's Hunt" and the last "Sellenger's Round."

THE WORLD.

Mr. Bantock has done more than edit, since he has added to the music in some cases, and scored the whole of it for small orchestra. The result is quite a delightful little suite of five numbers, of which the third (a little hunting piece by John Bull) and the finale, a dance, are particularly fascinating. The scoring has been done with Mr. Bantock's usual command of orchestral effect, which he has used in this instance to secure an old-world flavouring appropriate to the music.

MANCHESTER GUARDIAN.

The Suite consists of five charming pieces, of which the first is a fantasia by Orlando Gibbons, the second a pavan by John Dowland, the third an air with some dainty variations by John Bull; the fourth is also an air with variations, and the last a country dance, known as "Sellenger's Round," by William Byrd. These make up the delightful Suite, which has been scored by Mr. Bantock with his usual felicity and resource. It met with a very cordial reception.

BIRMINGHAM DAILY POST.

The old English Suite is composed of five Elizabethan harpsichord pieces, arranged by Mr. Bantock for small orchestra. It proved thoroughly delightful. The curious thing was that in spite of the clever orchestration we were never taken out of the original epoch of the music.

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ALMIGHTY GOD, GIVE US GRACE*

ANTHEM FOR THE SEASON OF ADVENT

Collect for Advent Sunday.

COMPOSED BY

S. S. WESLEY.

ADAPTED AND ARRANGED BY SIR FREDERICK BRIDGE.

Price Threepence.

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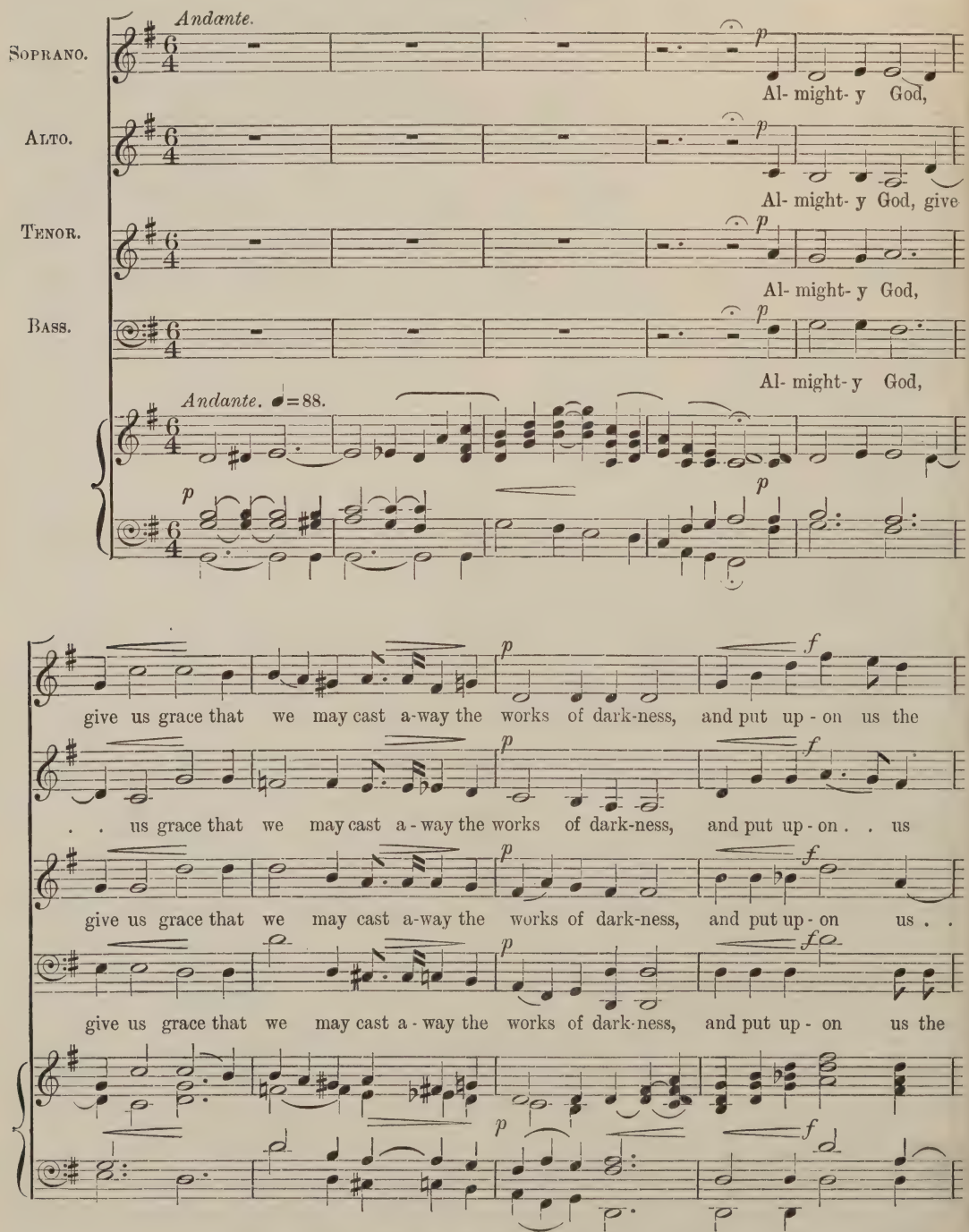
Andante.
SOPRANO.
ALTO.
TENOR.
BASS.
Al- might- y God,
Al- might- y God, give
Al- might- y God,
Al- might- y God,
Andante. ♩=88.
give us grace that we may cast a-way the works of dark-ness, and put up - on us the
. . us grace that we may cast a - way the works of dark-ness, and put up - on . . us
give us grace that we may cast a-way the works of dark-ness, and put up - on us . .
give us grace that we may cast a - way the works of dark-ness, and put up - on us the

* From "Sacred Songs, the Collects for the first three Sundays in Advent." The words of the original setting are a paraphrase of the Collect.

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ALMIGHTY GOD, GIVE US GRACE.

ar - mour of light, of light, the ar - mour, the ar - -

the ar- mour of light, of light, the ar - mour of light, the

. . the ar - mour of light, of light, of light, the ar - mour, the

ar - mour of light, the ar -mour of light, the ar - mour of light, the

- mour of light, of light, the ar - mour, and put up - on us the ar - mour of

ar - mour of light, . . the ar - mour, and put up - on us the ar - mour of

ar - mour of light, . . the ar - mour, and put up - on us the ar - mour of

ar - mour of light, the ar - mour, and put up - on us the ar - mour of

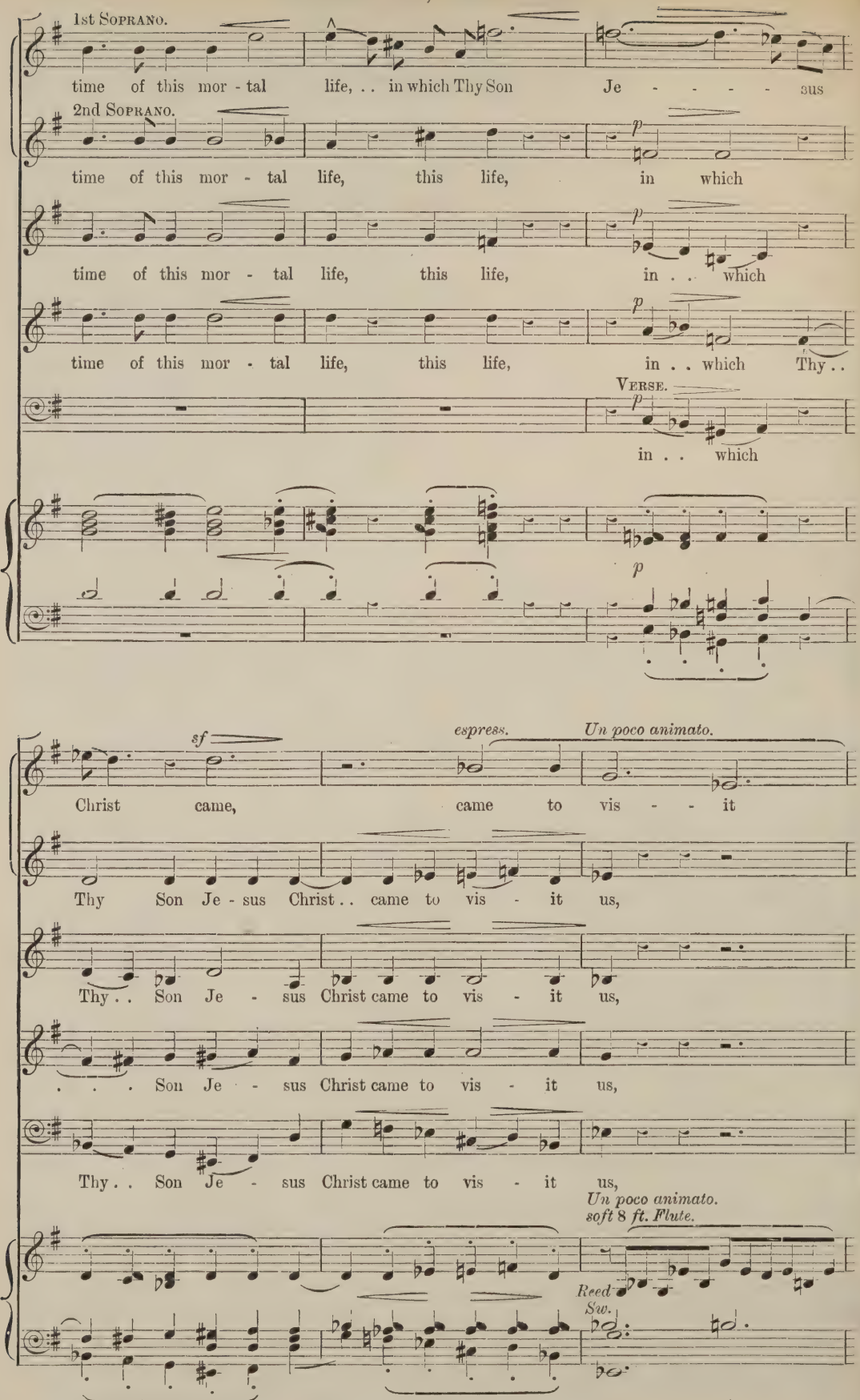
VERSE. 1st & 2nd SOPRANOS.

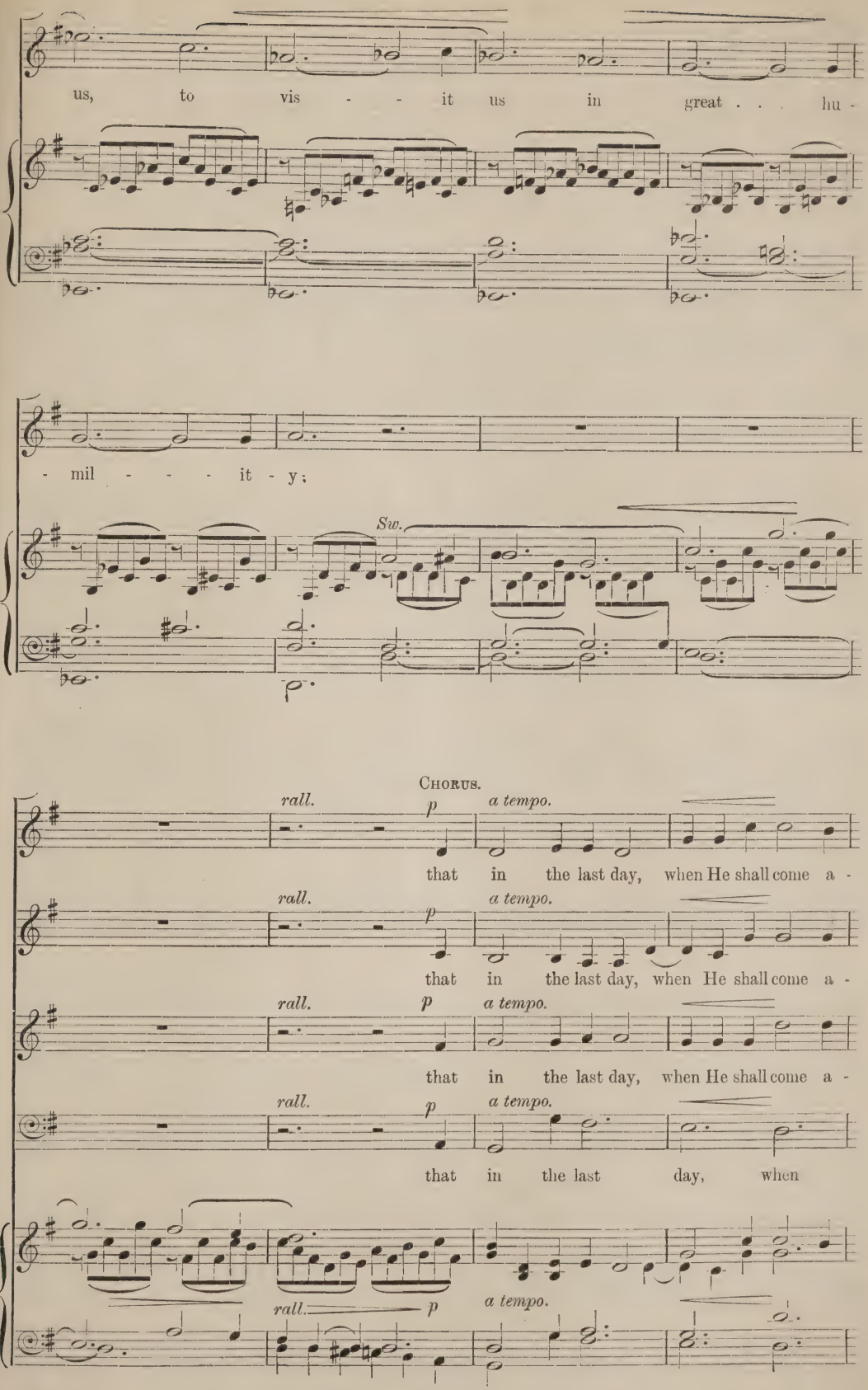
light, the ar - - mour of light, the ar -mour of light, now in the

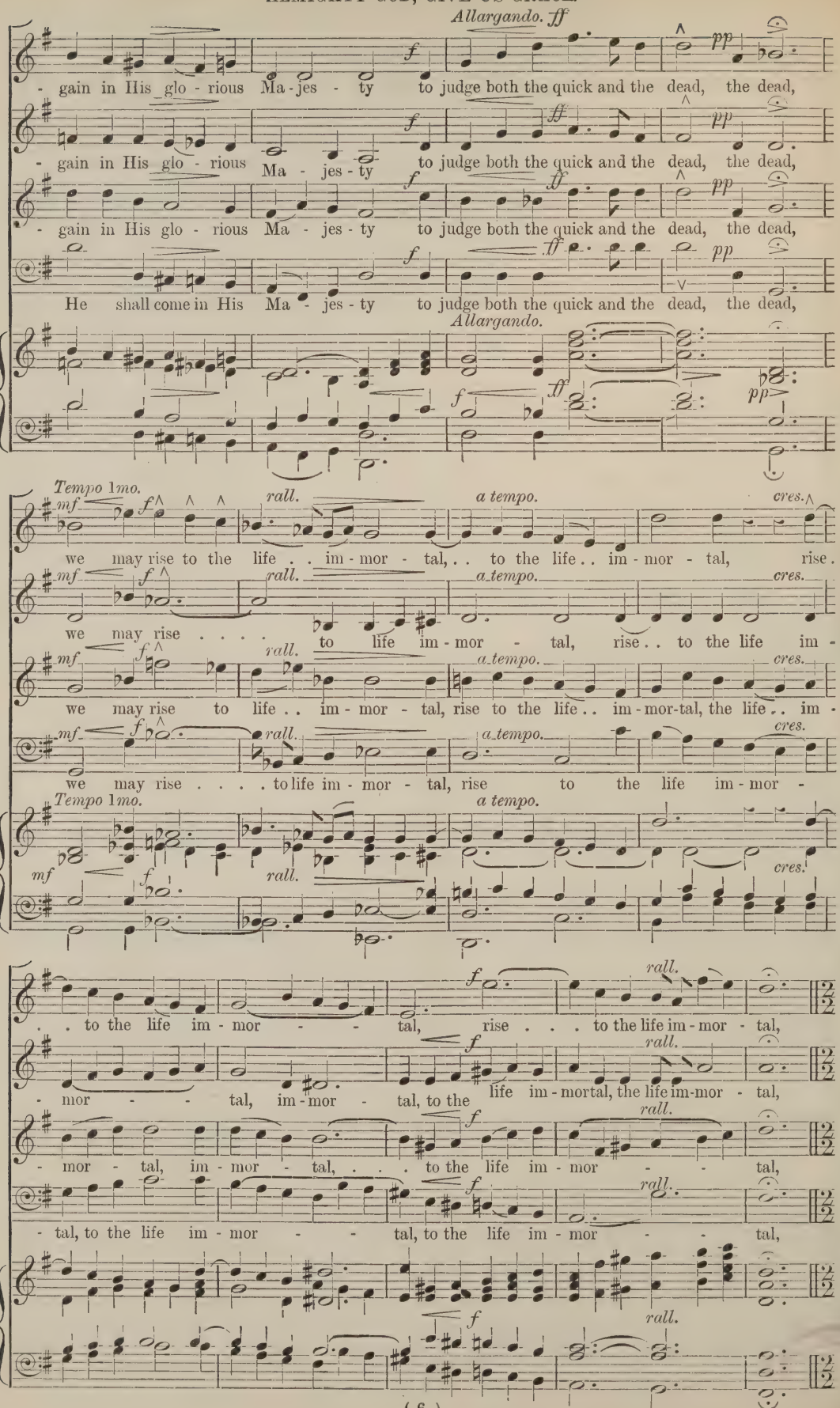
light, the ar - - mour of light, of . . light, VERSE. now in the

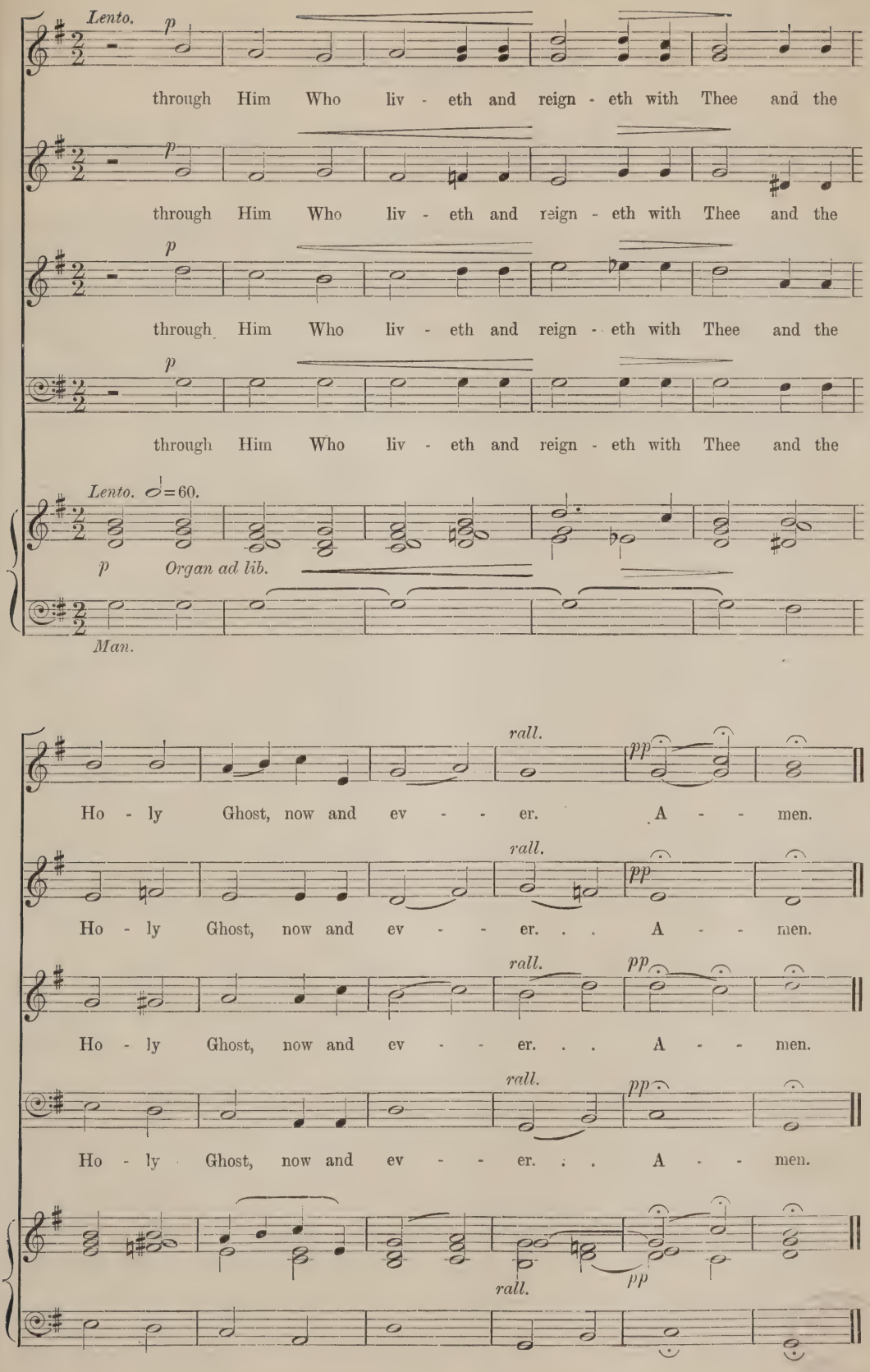
light, the ar - - mour of light, . . of light, now . . in the

light, the ar - - mour of light, of light,


1st Soprano.
time of this mor - tal life, . . in which Thy Son Je - - - - - sus
2nd Soprano.
time of this mor - tal life, this life, in which
time of this mor - tal life, this life, in . . which
time of this mor - tal life, this life, in . . which Thy . .
Verse.
in . . which
sf
espress.
Un poco animato.
Christ came, came to vis - - it
Thy Son Je - sus Christ . . came to vis - it us,
Thy . . Son Je - sus Christ came to vis - it us,
. . . Son Je - sus Christ came to vis - it us,
Thy . . Son Je - sus Christ came to vis - it us,
Un poco animato.
soft 8 ft. Flute.
Reed
Sw.


us, to vis - - it us in great . . . hu -
- mil - - - it - y;
Sw.
Chorus.
rall.
p
a tempo.
that in the last day, when He shall come a -
that in the last day, when He shall come a -
that in the last day, when He shall come a -
that in the last day, when


Allargando. ff
- gain in His glo - rious Ma - jes - ty to judge both the quick and the dead, the dead,
- gain in His glo - rious Ma - jes - ty to judge both the quick and the dead, the dead,
- gain in His glo - rious Ma - jes - ty to judge both the quick and the dead, the dead,
He shall come in His Ma - jes - ty to judge both the quick and the dead, the dead,
Allargando.
Tempo 1mo.
rall.
a tempo.
we may rise to the life . . im - mor - tal, . . to the life . . im - mor - tal, rise.
we may rise . . . . to life im - mor - tal, rise . . to the life im -
we may rise to life . . im - mor - tal, rise to the life . . im - mor-tal, the life . . im -
we may rise . . . . to life im - mor - tal, rise to the life im - mor -
. . to the life im - mor - - tal, rise . . . to the life im - mor - tal,
- mor - - tal, im - mor - tal, to the life im - mor tal, the life im-mor - tal,
- mor - tal, im - mor - tal, . . . to the life im - mor - - tal,
- tal, to the life im - mor - - tal, to the life im - mor - - tal,


Lento.
p
through Him Who liv - eth and reign - eth with Thee and the
through Him Who liv - eth and reign - eth with Thee and the
through Him Who liv - eth and reign - eth with Thee and the
through Him Who liv - eth and reign - eth with Thee and the
Lento. ♩=60.
p
Organ ad lib.
Man.
rall.
pp
Ho - ly Ghost, now and ev - - - er. A - - - men.
Ho - ly Ghost, now and ev - - - er. . . A - - - men.
Ho - ly Ghost, now and ev - - - er. . . A - - - men.
Ho - ly Ghost, now and ev - - - er. . . A - - - men.

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900. He will swallow up death Wesley 1½d.
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664. I am the Resurrection ... Croft 3d.
662. I am the Resurrection R. Rogers 4d.
268. I am well pleased J. Rheinberger 3d.
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79. I was glad ... ...C. E. Horsley 6d.
743. I was glad ... C. H. H. Parry 4d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
874. I will cry unto God ... H. J. King 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
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633. I will magnify Thee ... F. Iliffe 4d.
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453. If ye love Me H. W. Wareing 3d.
789. If ye then be risen Ivor Atkins 4d.
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58. If ye then be risen ... Dr. Naylor 3d.
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913. In divers tongues ... Palestrina 2d.
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655. In heavenly love ... H. Parker 3d.
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409. Ditto S. Coleridge-Taylor 3d.
847. Ditto ... William Turner 2d.
343. Lift up your hearts... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
595. Light of the world ... E. Elgar 3d.
393. Like as the hart Thomas Adams 3d.
799. Ditto H. Clarke 3d.
530. Lo, God, our God ... B. Haynes 3d.
883. Look down, Holy Dove Selby 3d.
711. Look on the fields C. Macpherson 3d.
859. Look upon mine adversity Blow 2d.
639. Look upon the rainbow T. Adams 3d.
843. Look, ye saints M. B. Foster 3d.
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391. Lord, I have loved... ...F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
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350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
899. Make me, O Lord God J. Brahms 3d.
436. Man goeth forth ... A. Carnall 3d
694. Man that is born S. S. Wesley 2d.

This Supplement is part also of the October issue of The School Music Review, *and can be obtained with the* Review, *Price* 1½*d.*

The Competition Festival Record

No. 15.

NEW BRIGHTON.

September 18.

The Eisteddfod organized here by Mr. L. Wynne is a feature of the autumn season at this popular resort. Although run primarily as an attraction to a place of amusement, it has succeeded in keeping a high standard chiefly because the tests selected are of a good class. A glance at the lists given below will show this, and it will also be seen that some first-rate musical organizations were attracted to enter. The arena in which the chief competitions were held is good acoustically; there were many thousands of visitors, who displayed much enthusiasm. The judges were Dr. W. G. McNaught, Mr. Harry Evans, and Mr. Dan Price. They divided for the solo classes and sat together for the choral classes. The adjudications given below represent their unanimous verdicts.

Children's Choirs (under 16 years of age, and 30 to 40 voices).

Tests: (*a*) "The shepherd" (Walford Davies); and (*b*) "I know a bank" (Horn).

First prize—5 guineas, and a gold medal to the conductor, and a silver medal to each member of the successful choir; second prize, 3 guineas, and a silver medal to the conductor.

Entries and results:

1st. Côr plant y Pentre (Liverpool) (Mr. R. T. Edwards).
3rd. Cybi Juvenile Prize Choir (Holyhead) (Mrs. Chas. A. Hughes).
2nd. Rhos Bethlehem Juvenile Choir (Mr. Jacob Edwards).
Southport Talbot Street Day School Choir (Mr. W. T. Barnett).

Côr Plant (Liverpool village choir).—(*a*) At first a trifle slow, then better as pace, but always with a delightful swing. Much grace and refinement, and with due joy: 74. (*b*) Perfectly blended tone, just over-subdued and ultra-refined. Could one imagine two good solo voices singing the duet with this continued restraint? Remarkably fine training. Subtle and expressive: 72. Total 146.

Holyhead.—(*a*) Good pace. Some rhythmic pulse divisions altered. A joyous expression. High colour. Vivid contrasts. Tone often very good, but let go rather too much: 70. (*b*) Deliberate. Firmly emphasised. Vowel in "violet" not good. Great warmth. A double shake attempted with some success. Evidence of extreme care. A brilliant ending. Tone good generally: 70. Total 140.

Rhos.—(*a*) Joy again realised. One felt that it was pleasant to be a shepherd. Rhythm crisp—rather too much so for this suavely-conceived piece. Alto a peculiar tone, but blend on the whole good: 69. (*b*) Pretty tone and blend. Eager and cheerful execution. Much to charm. A wee bit stiff and square. The slurred runs brilliant as tone if not as rhythm: 72. Total 141.

Southport.—(*a*) Highly restrained. Very agreeable tone. Not much body. Very graceful, and the blend often beautiful. Yet there was scarcely the note of contented joy: 72. (*b*) Again over-restrained. Never a full resonance. Too much tip-toe execution. A well-drilled performance, exhibiting capacity, but not enough vitality: 67. Total 139.

Action-Song (for children under 12).

First prize—3 guineas, and a silver medal to each member of the successful choir; second prize, £1 11s. 6d.

Entries and results:

Llanerch Action Party (Mr. Dan Roberts).
Equal 1st. } Southport Talbot Street School (Miss F. Coppock).
Miss Edwards' Party (Miss Edwards).

Liverpool. — "Caller Herrin'." A remarkably excellent and very touching performance. The singing was practically perfect in tone, expression, and enunciation, and the action and posturing were perfectly unanimous and natural: 78. (Tied with Southport.)

Llanerch.—"The wasp at the picnic" (Facer). The entry was not effective. Brisk, tuneful, and rhythmic. Entry of wasp alarming, and he was hunted away with great energy. But there was some deficiency of incident: more can be made of the song. The exit was casual: 65.

Southport.—"Little Orphant Annie." Entry striking. Extraordinary comedy-acting. Enunciation very clear, without any recourse to the music hall squeeze-and-squirt production. It is difficult to imagine a better performance: 78. (Tied with Liverpool.)

Male-Voice Choirs (30 to 45 voices).

Test: "The Reveille" (Elgar) (unaccompanied).

First prize—£25, and a gold medal to the conductor; second prize, £10, and a silver medal to the conductor; third prize, £5, and a silver medal to the conductor.

Entries and results:

Apollo Male-Voice Prize Choir (Crewe) (Mr. J. Stubbs).
1st. Habergham Prize Glee Union (Mr. Ernest Hitchon).
Huddersfield Glee and Madrigal Society (Mr. J. W. Armitage).
3rd. Nelson Arion Glee Union (Mr. Lawson Berry).
St. Helen's Glee Club (Dr. S. B. Siddall).
Wigan Harmonic Male-Voice Choir (Mr. A. Bullock).
2nd. Warrington Male-Voice Choir (Mr. W. S. Nesbitt).

Crewe.—Clear tone. Not much resource for climax. No under-currents of intense excitement and deep feeling. Interesting as music because the tone was so musical and blendful. But the interpretation not moody and moving. Lost a semitone: 68.

Habergham.—The intensity of the opening was fascinating and awe-inspiring. The execution was extraordinarily good for this piece. There were one or two lapses from fine tone in some of the exciting climaxes. Many thrilling points. So suffused with sincerity and so introspective. Resources for expansion of sonority in the *allargando* remarkable. Altogether a performance to remember, if it was not the finest given by this magnificently-equipped and trained choir. Ended a trifle sharp: 78.

Huddersfield.—Clean execution. Blendful chording. Considerable finish. Tenors a nice musical quality. In every way the technique good. But for this piece the colours were too pale. The doubts, terrors, and triumphant self-conquest of the piece not sufficiently brought out. Lost half-a-tone: 67.

Nelson.—The opening was good as music, but missed being ominous. Basses a splendid tone and unity. Many fine points made that showed insight. The broad passages hardly *sostenuto* and *grandioso* enough. Here the moods missed. The final climax was very effective. Lost a whole tone: 70.

St. Helen's.—Tone fairly musical. Tonal attack uncertain. Evidently some singers were not on the notes exactly, and there was a lack of unity in the rhythmic attack. The nasal consonants in *drum* and *come* were made too prominent by being held as a vowel. Some fine *fortes*, but generally the excitement missing. Not correct at some of the modulations, with the consequence that the last page had to be sung half-a-tone sharp: 65.

Wigan.—Tuneful quality of tone. Attack deficient in grip and certainty. Initial notes of phrases curved by many singers. Some high colour and occasional excellence in the expression. Last page well treated as music, if not as interpretation. Kept up pitch rather well: 64.

Warrington. — At once the hush and fever. Tone-force well controlled. The rhythm attractive. Execution very correct. The moods of the words well expressed. The *nobilmente* and similar passages broad and impressive. On the whole, as to tone, technique, and interpretation, an excellent performance : 72.

Chief Choral Competition.—Mixed-Voice Choirs (60 to 75 voices).

Tests: (*a*) "Let their celestial concerts" ("Samson," Handel); and (*b*) "Who is Sylvia?" (German) (*b*, unaccompanied).

First prize—£35 and silver challenge shield, value 35 guineas, and a gold medal to the conductor; second prize, £10, and a silver medal to the conductor; third prize, £5, and a silver medal to the conductor.

Entries and results :

1st. Colne Valley Vocal Union (Dr. T. E. Pearson).
2nd. Huddersfield Glee and Madrigal Union (Mr. J. W. Armitage).
Oldham Harmonic Society (Mr. H. Hannam).
Oriana Madrigal Society (Dr. S. B. Siddall).
3rd. The Southport Choir (Mr. W. Tattersall).
St. Helen's Prize Choir (Mr. Harry Berrey).
Talke and District Prize Choir (Mr. Jas. Whewall).

(Maximum marks for each piece, 80.)

Colne.—(*a*) Fine soprano tone-quality, and an excellent *cantabile*. A charming blend. Rhythm artistically nursed. Tenderness and delicacy in the expression. Better rather faster. A most attractive performance : 75. (*b*) Good pace. Firm, majestic tread in the rhythm. Slurs somewhat over-pointed by basses. Sonority in all parts, but the tenors occasionally hard. Climaxes splendid. A well-equipped choir : 75. Total 150.

Huddersfield.—(*a*) Round, full tone. Attack first-rate. Sopranos especially dainty and resourceful. *pp* well managed. The tenor parts admirably treated. All parts duly subordinated where necessary : 74. (*b*) Ample resource displayed. Basses good, but rather a drawn-back; swallowed tone. Rich sonority in cadences. A *mp* substituted for *forte* (bar 27). Rhythm firm and enunciation excellent. Breadth and grandeur realised : 74. Total 148.

Oldham.—(*a*) Sopranos excellent; light, pretty, and refined. If all parts were as good! Bass uncertain, and not strong enough in the balance. Some delicate phrase-treatment. Kept pitch; 68. (*b*) Heavy and slow. Too deliberately meted out. Bass noticeably deficient. More careful than inspiring. The rhythm was firm. Sopranos again excellent. On the whole, more vitality needed : 60. Total 128.

Oriana.—(*a*) Fair tone and blend. Tenors very good. Rhythm much too heavy. Tone in *fortes* not very blendful. Some high colour and occasional delicacy. Ended semitone sharp : 64. (*b*) Too slow, especially for a small choir. The rhythm did not have a clear swing Sopranos sharpened, and other parts sympathised. This became distressing against the accompaniment. Balance needed more alto. Steady and plodding. A sudden slackening of pace seven bars from the end was not good : 59. Total 123.

Southport.—(*a*) Fine tone. Attack by no means first-rate. Rhythmic treatment lacked delicacy, and the execution seemed formal. The note of rapturous admiration missing. On the whole not a remarkable performance. Kept pitch : 71. (*b*) Impressive as sonority, but scarcely rhythmically interesting. Enthusiasm not always present. Some fine points made by way of climax. Tone always attractive, and there was dignity in the interpretation : 73. Total 144.

St. Helen's.—(*a*) Smart pace. Good part-song style. Attack excellent. Fine, powerful sopranos. Good climaxes. Not delicate enough in *dolce* and *pp*. A well-thought-out performance. Lost pitch a little : 70. (*b*) A good round tone. Compact, firm and easy-flowing. Made a *piano* (bar 27). Slurs fairly good. Tone at the cadences excellent. A well-equipped choir and a well-equipped conductor : 72. Total 142.

Talke.—(*a*) Very quick, but with a conspicuously easy-flowing grace. Subtlety in the treatment. Enunciation very clear. Tone fair, seemed not fully developed. The gradations of force well managed, and the rhythm generally prettily stroked. Lost a shade : 72. (*b*) The pitch not quite realised. Good singing, but never broad and imposing. Again the *mf* instead of *forte* (bar 27). Enunciation a good point : 68. Total 140.

The solo-singing classes were well attended. The results, with the number of entries, were as follows :

Sopranos (32)—"My heart ever faithful" (Bach).
1st, Miss Annie Pearson, Huddersfield.

Contralto (28)—"The poet's life" (Elgar).
1st, Miss Beaumont, Huddersfield.

Tenor (40)—"My Queen" (Blumenthal).
1st, Mr. Evan Lewis, Capel Curig.

Baritone (52)—"Elëanore" (Coleridge-Taylor).
1st, Mr. Llew. Davies, Cefn Mawr, Ruabon.

Boy's solo (17)—"When the heart is young" (Dudley Buck).
1st, Robert Hamer, Accrington.

Quartet (Male voices, 23)—"The star of love" (Dudley Buck).
1st, Crewe Æolian Quartet.

Quartet (Mixed voices, 14)—"Whilst youthful sports" (Barnby).
1st, Birkdale Quartet Party.

Duet (T.B., 31)—"Watchman, what of the night?" (Sargent).
1st, Two members of the Crewe Æolian Quartet.

COMPETITIONS IN CAPE COLONY.

The *Education Gazette* issued by the Cape Colony Education Department, continually gives full accounts of numerous school choir competitions held in many centres in the Colony. We quote the following from recent issues of the *Gazette :*

Ceres, Piquetberg and Tulbagh School Choir Competition.

The seventh choir competition for public schools in the divisions of Ceres, Piquetberg, and Tulbagh was held on April 23. There were three entries, namely, the Public School Choirs of Piquetberg, Porterville and Tulbagh, trained respectively by Miss N. P. de Villiers, Miss J. van Schalkwijk and Mr. J. A. Holtzhausen. There was a large gathering. Mr. Arthur Lee acted as adjudicator.

Prescribed song.—"The Bells of Shandon," by J. Seymour, M.B.

Each choir sang this song with a creditable amount of finish. Mr. Holtzhausen introduced slight *rallentandos* at the close of the first and second phrases at the words "Shandon Bells" and "magic spell," and both were very effective. Miss de Villiers also departed from the text by changing the *diminuendo* into a *crescendo* at the words "Sweet Cork, of thee." Miss van Schalkwijk led her choir through the part-song in an able way. It was a mistake, however, to assign the alto part to mixed voices, and in the slow movement the variations of expression were too abrupt and extreme.

Selected songs.—Brinley Richards's "The call of the fairies" was sung by the Tulbagh choir in a most pains-taking and musicianly style. All the marks of expression and rests were faithfully observed, the leads were picked up with firmness, and the discords clearly struck and sustained.

The local choir gave J. L. Hatton's "Urchin's dance," written in four parts for mixed voices. The singing was very spirited, and the choir succeeded well with the words.

Sight-tests.—The attack of the unison test by the Tulbagh choir was ragged. The reading of the two-part test would have been perfect but for the fall in pitch. The altos were particularly good, and both parts sang the discords as choristers who knew what they were about.

The phrasing of the unison test by the Piquetberg choir was now and again irregular, but both this and the dual test were sung excellently and concluded in perfect tune.

Porterville opened the first test with hesitancy. Subsequently, however, in both tests the reading was true and confident.

The award was made in favour of the Piquetberg Public School Choir, which will hold the shield for the year 1909-10.

Ear-tests.—The candidates for the ear-test prizes were required to write the notes of "Ons land," by A. van Eyck, the song being played slowly on the pianoforte, phrase by phrase. Nine children wrote them without a single error.

Aberdeen Jansenville, Willowmore and Uniondale Public School Choir Competition.

A large audience was brought together in Aberdeen, on May 31, to hear the choir of the Public School sing in the fifth competition for the challenge shield. The Uniondale Public School Choir sang three days later in the Town Hall, Uniondale, before a smaller gathering. The latter choir was trained by Miss E. B. Watson, the former by Mr. G. A. Milne. Mr. Arthur Lee adjudicated.

The prescribed song was Mendelssohn's "The Heavenly Council hath decreed." The altos of the Aberdeen choir did not rise truly from the dominant to the sharpened seventh in the modulation to B flat minor. Uniondale gave a correct rendering. The latter choir took the piece a shade too quickly. Full marks were earned by both choirs for phrasing and pitch, but both dropped a couple of points for words because the aspirates of "whom" and "when" were inaudible. The Uniondale children produced tone of richer quality and better blend. Expression marks were observed, but neither choir achieved much success with the *piano* and *pianissimo* phrases. The song was not anything like as pathetic as it might have been.

Selected songs.—The Aberdeen choir gave a spirited rendering of "The Outspan," by J. F. Proudman. The opportunities for variations of speed which the words suggest were not utilised, and the boy altos now and again made tone that was not very musical. The effect of the Swabian melody, "Once again we're doomed to part"—Uniondale's selection—was spoilt by being sung a shade too fast. The parts were well sustained and beautifully blended.

Sight-singing.—The time of the unison test was very disturbing to both choirs. Those who read the opening three-quarter and quarter-pulse notes correctly carried this division of a pulse on among the halves, and very few members of either choir did any intelligent phrasing. These matters call for special attention. The rhythm should first be scanned with the aid of time-names, and the phrases marked off by fixing the breathing places before attempting any sight-reading. The choristers were quite at home with the intervals. Uniondale finished in perfect tune; Aberdeen, a little sharp. In the two-part test, the time was read more satisfactorily. There were moments when, through various slips, the duet seemed on the verge of collapse, but both choirs struggled on with commendable spirit. Aberdeen concluded half, and Uniondale a small fraction, of a tone, sharp. The award was made in favour of the choir of Uniondale Public School.

Ear-test competition.—The competition consisted in writing the song "The Bellringer," by W. Vincent Wallace. The air was played once slowly with breaks of a few moments' duration between each phrase, then, again, continuously. The successful candidates were Gerty Keyter and John Booysen (Aberdeen); and Maria Kritzinger and James McIntyre (Uniondale). The first pupil in each group wrote the theme correctly.

BLACKPOOL MUSICAL FESTIVAL.

October 13, 14, 15, 16.

The entries for this great festival are now complete, and there is every promise of a great success. The following are among the choirs that have entered in the open classes:

Mixed-voice Choirs.

Morecambe Madrigal Society.
Barrow Madrigal Society.
Barnoldswick Wesleyan Choir.
Southport Choir.
Mr. Aldous' Choir, Lancaster.
Blackpool Glee and Madrigal Society.
Salford Vocal Society.
Halifax Madrigal Society.

Male-voice Choirs (Tenor Lead).

Nelson Arion Glee Union.
Thornborough's Male-voice Choir, Blackburn.
Warrington Apollo Male-voice Choir.
South Shore Male-voice Choir.
Manchester Orpheus Glee Society.
Douglas Male Choristers.
Heysham Male-voice Choir.
Habergham Glee Union.

Female-voice Choirs.

Blackpool Glee and Madrigal Society.
Barrow St. James' Ladies' Choir.
Mr. Aldous' Choir, Lancaster.
Morecambe Madrigal Ladies' Choir.
Clifford Higgins' Ladies' Choir.
Carlisle Madrigal Society.

Summary of Entries.

CLASS.		ENTRIES.
1.	Solo singing for girls (local)	21
2.	Solo singing for boys (local)	10
3.	Violin solo (open, under 16)	22
4.	Violin solo (open, under 18)	10
5.	Pianoforte solo (local, under 16)	11
6.	,, ,, (open, under 14)	69
7.	,, ,, (open, under 16)	25
8.	,, ,, (open, under 18)	18
9.	Pianoforte sight-test (open, under 16)	27
10.	,, ,, (open, under 16)	8
11.	Pianoforte duet (open, under 18)	1
12.	Public elementary action-song (infants)	2
13.	Maypole dance and song	2
14.	Baritone solo	59
15.	Bass solo	41
16.	Mixed-voice quartet	11
17.	Male-voice quartet	6
18.	Soprano solo	40
19.	Mezzo-soprano solo	36
20.	Dramatic contralto solo	30
21.	Contralto solo	68
22.	Dramatic tenor solo	40
23.	Tenor solo	43
24.	Trio for soprano, mezzo-soprano, & contralto	6
25.	Female-voice choirs (local)	5
26.	String orchestras (local)	1
27.	Sight-reading (staff notation)	7
28.	Sight-reading (tonic sol-fa)	11
29.	Solo singing for boys (open)	25
30.	Solo singing for choir boys	22
31.	Solo singing for girls (open)	33
32.	Public elementary schools, "C" village school choirs)	2
33.	Do. (action-song, open)	5
34.	Do. "A" (challenge banner class)	3
35.	Do. "B"	9
36.	Do. (cantata class)	7
37.	Do. (sight-test)	3
38.	Female-voice choirs, "B"	3
39.	Children's choirs, "D"	4
40.	Male-voice choirs (local)	3
41.	Church or chapel choirs and choral societies (Duckworth Cup class)	9
42.	Church choirs (men and boys)	4
43.	Mixed-voice choirs, "B"	8
44.	Female-voice choirs	6
45.	Full orchestras	2
46.	Male-voice choirs (tenor lead) (challenge trophy class)	8
47.	String orchestras	1
48.	Male-voice choirs (alto lead)	8
49.	Mixed-voice choirs, "A" (challenge shield class)	8
50.	Mixed-voice choirs (sight-test)	11

The number of competitors will be nearly 5,000. The names of the principal test-pieces were given in The Record (*S.M.R.* edition) for September.

The full programme, giving the time-table, the names of all choirs and soloists, &c., price sixpence, from the Hon. Sec., Mr. Lionel H. Franceys, Williams Deacon's Bank, Blackpool.

NORTH-EAST OF SCOTLAND MUSICAL FESTIVAL.

ABERDEEN, JUNE 2, 3, 4, and 5, 1910.

THE following is the programme for next year's festival. The competitions will be held on June 3 and 4. Dr. W. G. McNaught will adjudicate. On June 4 a performance of "The Messiah" will be given by the massed choirs, under Dr. Coward. On Sunday afternoon, June 5, the Church Choirs' Festival Service will be held, and the following pieces will be performed:

Wagner's "Kaisermarsch."
Te Deum: Parry in D (with orchestral accompaniment, specially written for the occasion by Sir Hubert Parry.)
Anthems { Magnificat in C .. .. Gadsby
{ "Hail, gladdening Light" .. .. .. Martin
Hymns: Old Hundredth, and "Rejoice, the Lord is King."

COMPETITION TEST-PIECES.

MIXED-VOICE CHOIRS.

"With drooping wings"	Purcell
"My love dwelt in a northern land"	Elgar
"Evening has lost her throne"	Granville Bantock
{ "In silent night" }	Brahms
{ "Love, fare thee well" }	
"Come away, sweet love"	Rathbone
"The trysting-place"	Brahms
"Fain would I change that note" ..	Vaughan Williams

MALE-VOICE CHOIRS.

"Hymn to the sun"	Granville Bantock
"The long day closes"	Sullivan
"Hail to the chief"	Schubert

FEMALE-VOICE CHOIRS.

"Creation's hymn"	Beethoven
"Waken, waken! day is dawning"	Mackenzie

CHURCH CHOIRS.

"In divers tongues"	Palestrina
"Hail, gladdening Light"	Martin
"Lead, kindly Light"	Sullivan
"The salvation of the righteous"	Ouseley
"Call to remembrance"	Farrant
"Blessed are they"	Tours

JUVENILE CHOIRS.

"Cleansing fires" (two-part)	Cowen
Glee for S.S.A., "How merrily we live" ..	Michael Este
Two-part, "Hail! Judea"	Handel
Two-part, "Twelve by the clock"	Lloyd
Unison, "Nymphs and shepherds"	Purcell
Two-part, "I sing because I love to sing"	Pinsuti
Unison, "Will you walk a little faster"	Macdonald
Unison, "Rock-a-bye"	Parry

In all the junior classes sight-singing is obligatory.

FEMALE-VOICE CHOIRS FROM WORKS AND FACTORIES.

Vocal polka, "Hey-ho-hey"	Richards
Two-part, "Bells at eve"	Abt

STRING ORCHESTRAS.

"Lady Radnor's Suite," in F. Nos. 5, 4, 1	Parry
Serenade für Streich Orchester. No. 2 (Walzer)	Tschaïkowsky

There are no solo classes, either instrumental or vocal. Professor Terry, Westerton, Cults, N.B., is the honorary secretary.

No money prizes are offered. The awards consist of challenge shields, banners and medals.

OUR HONOURS LIST.

THE following school teachers have gained distinction at competitions since our last list was given:

LONDONDERRY FEIS, February 16-19.
Mr. P. COULTER, Cathedral Boys' School.
Miss EVERITT, Victoria High School.

LEICESTER, February 26 and 27.
Miss L. M. WALKER, Harrison Road School (Girls).
Mr. M. E. JONES, Harrison Road School (Boys).

MORLEY, February 27.
Miss GERTRUDE APPLEYARD, Bridge Street C.S.

MANCHESTER TONIC SOL-FA FESTIVAL.
Mr. JAMES CURRIE, Eccles Co-operative Juvenile Choir. Challenge shield.

KENSINGTON, March 13-20.
Mr. GEORGE LANE, Lavender Hill Boys' School. Challenge shield.

STRATFORD.
Miss NICHOLLS and Mr. W. A. COOKE, Farmer Road C.S., Leyton.

DOUGLAS, March 23-25.
Mr. C. E. BOLLAND, Laxey Glen Board School.
Mr. N. MOORE, Demesne Road School, Douglas.
Miss ESSIE CAIN, Rushen Girls' School.

MORPETH, April 2 and 3.
Mr. JOHNSON, Rothbury School (Boys).
Mr. J. MORALEE, Bedlington Station School.
Mr. ALVEY, Pegswood. Challenge cup.

LIVERPOOL CHILDREN'S FESTIVAL, April 24.
Mr. J. R. RIGBY, Revoe, Blackpool. Chief competition.
Mr. W. G. HUGHES, Hebrew Schools. Local schools.

BURY, April 29.
Mr. WALTER WILLIAMS, Bury Grammar School.

MORECAMBE, May 5-8.
Mr. W. T. BARNETT, Talbot Street Wesleyan, Southport. Challenge shield.
Mr. W. H. WHITTAKER, Ingrow C.S.
Mr. F. G. TAYLOR, Warton United.
Miss A. TURNER, St. Walburgh's, Preston.

HERTS AND NORTH MIDDLESEX, May 6-8.
Mr. CHARLES ROWLEY, Stroud Green C.S.
Mr. WALTER PENN, South Harringay C.S.
Miss B. D. G. MOFFAT, Campsbourne C.S., Hornsey.
Mr. H. WILSON, Essendon.

CENTRAL AND EAST ESSEX, May 7 and 8.
Mr. A. G. SUCKLING, Victoria Boys' School.

PEOPLE'S PALACE, May 10-15.
Mr. L. W. SMITH, Cable Street, St. George's.
Miss ELSIE COLE, Old Montague Street.
Mr. G. WOODGATE, Hague Street, Bethnal Green.

BERKS, BUCKS AND OXON, May 11-15.
Mr. SCRIVENER, Kendrick Girls' Secondary School, Reading.
Mr. PROCTOR, Tonman-Moseley C.S., Slough.
Mr. BRITTON, Datchet C.E. School.
Miss MILBURN, Crazies Hill School.

SOUTHPORT, May 27-29.
Mr. W. T. BARNETT, Talbot Street School.
Mr. R. T. EDWARDS, Oakfield Road Choir, Liverpool Open class.
Miss A. TURNER, Talbot Girls', Preston.

ABERDEEN, June 4-6.
Mr. ALEX. EMSLIE, Keith Grammar School.
Mr. CHARLES SOUTAR, Central School.
Mr. G. CROOKSHANKS, Westfield School.

LYTHAM.
Mr. T. H. MYLES, Wrea Green School.
Miss GARNER, Revoe C.S., Blackpool. Action songs.
Mr. W. T. BARNETT, Talbot Street Wesleyan, Southport.

NATIONAL CO-OPERATIVE FESTIVAL, August 21.
Mr. G. COOPER, Faversham. Smaller children's choirs.
Mr. A. SEARS, Stratford. Larger children's choirs.

CLEETHORPES, July 21 and 22.
Mr. H. E. FIRTH, St. Paul's Boys', Grimsby.
Miss G. MOORMAN, Frodingham School Choir.
Mr. SAM LEE, Edward Street Senior Boys'.
Mr. F. B. POTTER, Chapman Street School, Grimsby.
Miss M. A. TEAGUE, St. Mary's Girls', Grimsby.

DATES OF COMPETITIONS, 1909.

BLACKPOOL.—October 13, 14, 15, 16. Mr. L. Franceys, Williams Deacon's Bank. See special article, *S.M.R.*
KEIGHLEY (THE "SUMMERSCALES").—October 23, 30. Mr. Allan Bradley, Scott Street.
BARROW.—November 11, 12, 13. Mr. T. J. Symons, 28, Warwick Street.
NOTTINGHAM.—November 13, 20. F. Purdy, 1, Claremont Terrace, Francis Street.
CHESTER.—December 27. Mr. D. Rees Evans, Chester House.

THE MUSICAL TIMES

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MENDELSSOHN'S "ELIJAH"

THURSDAY, NOVEMBER 4, AT 8.

Artists:

MISS AGNES NICHOLLS | MISS F. MACNAUGHTON
MADAME ADA CROSSLEY | MISS FLORENCE TAYLOR
MR. WALTER HYDE. | MR. ALBERT WATSON
MR. HERBERT BROWN | MR. GRAHAM SMART

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THURSDAY, DECEMBER 2, AT 8.

COLERIDGE-TAYLOR'S

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Seven Concerts will be given during the Season, Six being Subscription. Prices for the Subscription Series of Six Concerts: Stalls, £1 16s.; Arena, £1 10s.; Balcony (Reserved), £1 4s.

Subscribers' names can now be received, seats secured, and prospectuses obtained, at the Ticket Office, Royal Albert Hall, and the usual Agents.

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MICHAELMAS HALF-TERM begins Thursday, November 4. Entrance Examination, Monday, November 1, at 3.

FORTNIGHTLY CONCERTS, Saturdays, November 6 and 20, at 8.

CHAMBER CONCERT, at Queen's Hall, on Wednesday, November 17, at 3.

The BROUGHTON PACKER BATH SCHOLARSHIPS, for Violin and Violoncello, will be offered for Competition on or about Monday, December 13. Last day for entry, November 25.

An Examination of persons engaged in the TRAINING OF CHILDREN'S VOICES will be held during the Christmas vacation, and a Certificate will be granted to successful candidates.

Prospectus, Entrance Forms, and all further information of—

F. W. RENAUT, Secretary.

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Director:
Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Sec.: Charles Morley, Esq.

HALF-TERM begins November 8.

TWENTY FREE OPEN SCHOLARSHIPS will be competed for in January, 1910.

The next Examination for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1910.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

MR. E. H. THORNE will give a Series of BACH ORGAN RECITALS, at St. Anne's Church, Soho, on the Saturday Afternoons during November, at 3.30. Programme on application.

QUEEN'S HALL.

WEDNESDAY AFTERNOON, NOVEMBER 3, AT 3.

YSAŸE

SECOND VIOLIN RECITAL

AND HIS LAST APPEARANCE THIS SEASON.

Sonata in G (Op. 78) .. .. Brahms
Concerto No. 22, in A minor .. .. Viotti
(*a*) Extase (Fourth Poem for Solo Violin and Orchestra) } .. ..

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LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 9, 1910.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held three times a year—viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, February 2, 1910.

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> Where through the long-drawn aisle and fretted vault
> The pealing anthem swells the note of praise.

One of the finest edifices in the world, Windsor Castle has been a residence of English monarchs from before the time of William the Conqueror. King Henry I. built within the royal domain a free chapel of some importance, in which he established a college of eight secular priests. Henry III. built between 1240 and 1243 the chapel of St. Edward the Confessor, of which the western entrance, with its great door of hammered iron work, and the northern wall, with its arcading on the south side of the Dean's cloister are still extant, as is also a portion of the font which erst stood within that chapel wherein his great grandson Edward III. was baptized, November 16, 1312.

In the year 1313 Edward II. granted payments to eight chaplains 'celebrating daily for the King's soul and the souls of his ancestors and heirs in the chapel and to the four clerks serving those chaplains,' amounting to the sum of £156 13*s.* 4*d.* The chapel was rebuilt by Edward III. in or about 1347, and St. George, the patron saint of England (1287), and of the Most Noble Order of the Garter, founded by the King in 1349, was associated with Our Lady and St. Edward in the title of its dedication. On August 6, 1348, Edward III., who was born at Windsor, signed a charter of foundation whereby he established and definitely endowed the chapel. In 1351 it consisted of a warden (now Dean), 12 canons, 13 priest-vicars, 4 clerks, 6 choristers, and 26 poor knights. Edward IV. increased the number of choristers to 13, and designed a corresponding enlargement of the whole foundation, but died prematurely in 1483 before this was effected. He had already planned and begun a new church on a much more magnificent scale, in 1474, which was to rise at the western end of the old chapel of St. George and occupy nearly the whole of the lower quadrangle. The fabric itself was completed in five years, but it was not until 1481 that the stalls and tabernacle work in the choir were set up. In his will, dated 1475, Edward IV. desired to be buried 'in the church of the Collage of Saint George within owre Castall of Wyndesour, by us begoune of newe to bee buylded,' a request that was naturally complied with, and his body and that of his queen lie on the north side of the High Altar in the chantry chapel he had there built for that purpose. It was not until later reigns that the chapel assumed its present form. Henry VII. added the stone roof of the nave, formerly of wood, and Henry VIII. set his seal on the building with the beautiful roof of the central crossing. The earlier chapel of Henry III. was marvellously equipped with rich ornaments, jewels, vestments, books, and relics, many of which found their way to the new building of Edward IV. The relics included bones said to be those of St. Bartholomew, St. Thomas the Apostle, St. George, St. Thomas of Canterbury, St. Thomas of Hereford, St. David, and St. William of York, in addition to part of the jawbone of St. Mark containing fourteen teeth!

Upon entering St. George's Chapel the visitor cannot fail to be impressed with its strong contrasts, the undimmed brightness of the nave, and the gorgeous colouring of the choir, heightened by the rich-hued banners of the Knights of the Garter. It causes no surprise to learn that no more perfect specimen of Perpendicular work exists than is to be found in this beautiful building. In length 232 feet by 66 feet in breath (104 feet including the transepts), its splendour is in inverse ratio to its size. Profuse in its ornamentation—the rich tracery of the roof is a dream—the chapel is one that should be seen rather than described. Viewed from the organ loft the whiteness of the nave is relieved by the fine west window, restored by Dean Lockman in 1774. Its eighty compartments—each 6 feet high by 1 foot 5 inches wide—contain ancient glass collected from different parts of the building, supplemented by modern work. The subjects are kings, bishops, patriarchs, and other eminent characters. There are seven chapels: the Chapel of the Salutation of the B. V. M. (or Beaufort), Urswick, that of the Annunciation, Rutland, Lincoln, Oliver King's, Braye, and the Hastings and Oxenbridge chantries. These do not call for detailed comment in an article which is justified by its musical import. But reference must be made to three magnificent altar tombs: one, in the Lincoln chapel, to the Earl of Lincoln (died 1584), an eminent statesman in the reigns of Henry VIII., Edward VI. and Elizabeth. He is represented with his countess, lying upon a mat. Another, in the Rutland Chapel, to Sir George Manners, Lord Roos, K.G., and his wife Anne, daughter of Anne Duchess of Exeter, eldest sister of Edward IV.; and third, to Sir Charles Somerset, K.G., Lord Herbert of Gower, with his wife Elizabeth, daughter of William Earl of Huntingdon, in the Beaufort chapel. The Braye chapel was founded by Sir Richard Braye (died 1502), who built the beautiful roof of the

nave and is buried here without a tomb. The chapel is painted with brayes for flax (his badge), in allusion to his name.

The angel choir—so called from the carved representations of angels singing, which are found at the base of every window in the clerestory and thronging up the sides and over the crest of the east window—baffles description. The richness of the architecture and splendour of the dark oak carving are enhanced by the effect of the swords, helmets, banners, and mantles of the Knights of the Garter that are suspended over the stalls. The Sovereign's stall is on the immediate right on entering the choir, and that of the Prince of Wales on the left. Brass plates on the back of each stall record, in Norman French, the names, arms, and dates of former knights, the whole forming a unique collection of English brasses and enamel. The oldest plates

A QUAINT MONUMENT IN THE BRAYE CHAPEL.
GILES WILLIAM TOMSON, DIED 1612,
SOMETIME DEAN OF WINDSOR AND AFTERWARDS BISHOP OF GLOUCESTER.
(*Photographed specially for this article by Mr. Geoffrey Parratt.*)

are those of the knights of Edward III., transferred here from the older chapel stalls. Other plates are those of Charles the Bold, Duke of Burgundy, brother-in-law of the builder of the chapel, James V. of Scotland, and Prince Rupert, and, to come to modern times, Napoleon III. of France and William I. of Germany. As has been happily expressed, 'All that is noble and illustrious in the history of the country is here commemorated in unparalleled splendour, continued from the 14th century to the present day.'

Above the altar on the north side of the choir and flush with the easternmost wall is the Royal Closet, built by Henry VIII. It was from this excellent coign of vantage that Queen Victoria witnessed the marriage of King Edward VII., as Prince of Wales, to Princess Alexandra of Denmark, on March 10, 1863. Immediately below this closet are the gothic iron screen gates of the tomb of King Edward IV., their elaborate iron tracery being among the finest existing products of the hammer. The east window, filled with stained glass by the Dean and Chapter as a memorial of the Prince Consort, happily replaced a semi-opaque picture, by West, of the Resurrection.

In the choir rest the remains of Henry VIII., buried, by his own desire, 'by his true and loving wife, Queen Jane.' The funeral procession from London was four miles long, and the hearse was nine storeys high, which at Windsor was increased to thirteen storeys! Here, too, rests all that is mortal of Charles I. 'In silence and sorrow' that ill-fated monarch was buried on a wintry day (February 8, 1649) without any service, as the Governor of the Castle would not allow Bishop Juxon to bury the king after the service of the Church of England; but although nothing was read at the grave, the bishop's lips were seen to move. Anthony à Wood records that 'as the King's Body was brought out from St. George's Hall, the sky was serene and clear; but presently it began to snow, and the snow fell so fast, that by the time the corpse came to the west end of the Royal chapel, the black velvet pall was all white (the colour of innocence), being thickly covered with snow.' Other kings of England who have found a last resting-place in the chapel are Edward IV. (1483), the 'White Rose,' on the north side of the high altar, and Henry VI. (1471), the 'Red Rose,' on the south side. In the royal vault beneath the adjoining Albert Memorial Chapel, formerly known as the Wolsey Tombe House, and built by Henry VII.—are buried George III., George IV., and William IV.; and in the chapel itself are the tombs of Prince Leopold, Duke of Albany, and of the late Prince Albert Victor, Duke of Clarence.

Let us for a moment or two leave the chapel and make the acquaintance of the Library of the Dean and Chapter. This occupies an ancient, spacious and timber-roofed room, which is really the old dining hall of the minor canons and lay clerks. Here, carefully arranged in show-cases, are to be seen some of the treasures of the collection, including a Caxton. The following are some of the 15th and 16th century printed books:

The Mirrour of the World. Folio. Printed by Caxton, at Westminster, in 1481. This work—the first book printed with wood-cuts in England—is a kind of 15th century Encyclopædia, giving information upon all the sciences at that time known.

De Consolatione Philosophiae. Boëtius. Louvain. 1487.

Legenda Aurea. Strasburg. 1496.

Decretals of Gregory IX. Kerver. Paris. 1505.

Decretals and Constitutions of Boniface VIII. and Clement V. Kerver. Paris. 1513.

New Testament. Tyndale and Matthew. J. Daye and W. Seres. London. 1548.

De Confessione Amantis. By John Gower. T. Berthelette. London. 1554. His only English poem.

Portiforium seu Breviarium ad usum Ecclesiae Sarisburiensis. Pars Estivalis. London. 1555.

There is a tradition that the 'Merry Wives of Windsor' was acted in this identical room in the presence of Queen Elizabeth by the men and children of her majesty's choir. The choir library contains a good collection of old church music, including many MS. services and anthems, and an interesting old organ book in which is the *Benedicite* (in score) to Child's Service in G. A copy of Tomkins's 'Musica Deo Sacra' (1668) also finds a place.

To return to the Chapel. The earliest known organ was built at, or soon after, the Restoration by Ralph Dallam, a younger member of the well-known artificers of that name. It was a other left on the Principal and Diapasons. Thus even at that early period, means were taken to introduce variety of effect into the restricted range of a limited number of registers governed by a single set of keys. Moreover the compound and the trumpet stops (then novelties) were both made to draw in halves at middle C, whereby the treble portion could be used independently of the bass, so that a solo could be played prominently with the right hand and a soft accompaniment thereto with the left, while the solo stop could suddenly be shut off with the foot.

The following entries, from the Windsor College Register Book of Chapter Acts, relating to the

THE WEST FRONT OF THE DALLAM ORGAN.
(*From Elias Ashmole's "Institution, Laws, and Ceremonies of the Order of the Garter," 1672.*)

one-manual instrument which, in appearance and tone, was said to resemble a Father Smith organ. (See the view above.) The following is its specification:

	Pipes.		Pipes.
1. Open diapason to CC, then stopped and octave pipes	54	5. Fifteenth	52
2. Stopped diapason ..	52	6. Cornet, treble (3 ranks) ..	78
3. Principal	52	Sesquialtera, bass (3 ranks)	78
4. Twelfth	52	7. Trumpet, treble	26
		Trumpet, bass	26

Compass: GG, short octaves, to d_1^3 = 52 notes.

This one-manual organ had two shifting movements: one took off all but the Diapasons; the

erection of this Dallam organ and now made public for the first time, will be read with interest:

22 Oct., 1660. Mr. Dallame to make an organ for the Church and to have 600*l.* for it: one hundred whereof he must have at London when Dr. Browne comes to Towne.

[Dr. Browne came to Towne (*i.e.* Windsor) and was present at the next chapter, held 31 Oct.]

29 Nov., 1661. Mr. Doggerell is to guild the organ and the organ case. He is first to begin with the Choir organ, and if his workmanship in that be approved,

then he is to proceed on the Great organ. If not, he is to lose all his labour and charges. But if he finish the whole (upon approbation of his guilding the Choir organ) he is to have for all 120£, if men judicious in that art shall judge he deserves it.

27 April, 1663. Ordered that 20£ be given to Mr. Dalham for his faithful discharge of the trust committed to him in making the Organ, he promising to keep it in order for a full twelve months at his own charge. Ratts, dust, raine and playing without wind destroyths organs.

19 March, 1672. Ordered that the organ be mended.

The extensive restoration and transformation of the building, at the instigation of King George III. in 1789, included the removal of the old organ, which was sold to Windsor Parish Church. In its place an entirely new three-manual instrument was supplied by the most eminent builder of the day, Samuel Green, to the following specification:

Great Organ (11 stops).

	Pipes.		Pipes.
1. Open diapason	59	7. Sexquialtera (3 ranks)	177
2. Open diapason	59	8. Mixture (2 ranks)	118
3. Stopped diapason	59	9. Cornet, to middle C (4 ranks)	116
4. Principal	59	10. Trumpet	59
5. Twelfth	59	11. Small trumpet (Clarion)	59
6. Fifteenth	59		

Choir Organ (6 stops).

12. Dulciana, to FF	48	15. Flute	59
13. Stopped diapason	59	16. Fifteenth	59
14. Principal	59	17. Bassoon	59

Swell Organ (8 stops).

18. Open diapason	36	22. Dulciana principal	36
19. Stopped diapason	36	23. Cornet (3 ranks)	108
20. Dulciana	36	24. Trumpet	36
21. Principal	36	25. Hautboy	36

Compass: Great and choir, FFF, no FFF♯, to e^3 = 59 notes.
Swell, Tenor *f* to e^3 = 36 notes.

This instrument was long celebrated as one of the most effective of the older cathedral or collegiate chapel organs. In its original state it was interesting as being in all probability the best specimen of Green's handiwork. We are told that 'the material of its metal pipes was of unusual excellence, and they contained nearly throughout fifty per cent. of pure tin. The wood pipes were nearly all of red deal, while the voicing of the whole possessed that peculiar grace and suavity for which Green's style of tone was celebrated.' The Great organ was enclosed in a large general swell, which was removed in 1836.

The opening of the organ — on Sunday, October 17, 1790, in the presence of King George III. and his Consort—is thus recorded in the *St. James's Chronicle* of October 16 to 19, 1790:

Yesterday, at the opening of St. George's Chapel, Windsor, a great number of amateurs in the musical world were admitted. Mr. Aylward opened the organ; after which the Doctors Dupuis and Arnold exhibited their great abilities, much to the satisfaction of their Majesties, and a very noble and polite audience.

The sermon, by Dr. Langford, was well adapted to the circumstances of the day, tending to prove and establish, from the practice and ordinances of all ages, the respect and veneration which is due to the house of God.

After treating his subject with great perspicuity and elegance, he very modestly and respectfully complimented his Majesty on his liberality and taste; in reference to the building, emphatically observing—'If magnificence can add to devotion, in the words of the Scripture, the Collegiate Church may now be considered as The Beauty of Holiness.'

Further information in respect of the opening service is furnished by the *Public Advertiser* of Tuesday, October 19, 1790:

A Symphony, previous to the Anthem, was executed in a masterly style by Mr. Aylward, the Organist; and an excellent anthem was sung by Messrs. Samman, Sale, senior and junior, choristers of the chapel, and Mr. Page as a voluntary assistant, whose exertions and great taste demand every encomium.

The organ, of Gothic exterior construction, built by Green, is allowed to be a noble production of genius.

There was a great concourse of people to attend the opening of the chapel, and many of the musical cognoscenti were of the number to be witnesses of the putting up of the new organ.

The Green organ was entirely reconstructed by Messrs. Gray & Davison in 1855, during the régime of the late Sir George Elvey. Three new stops were added to the pedal organ, its compass being one octave and-a-half from FFFF. Elvey not only favoured F organs, but he retained at this time the tuning by unequal temperament!

In 1882, upon the appointment of Sir Walter Parratt, the instrument was modernised and brought into line with all English and Continental organs by the adoption of the C compass. At the same time the keyboards were placed on the north side of the handsome and dignified old case, so that the player could command a view of both choir and nave instead of being boxed-up in the choir organ, or chayre organe, as it was called in olden times. The following is the specification of the organ, of four manuals, as it stands at present:

Great Organ (13 stops).

	Feet.		Feet.
Double open diapason, metal	16	Twelfth metal	2⅔
Large open diapason ,,	8	Fifteenth ,,	2
Small open diapason ,,	8	Piccolo ,,	8
Stopped diapason, wood	8	Sesquialtera (III. ranks) ,,	—
Clarabella ,,	8	Posaune ,,	8
Principal, metal	4	Clarion ,,	4
Harmonic flute, metal	4		

Swell Organ (14 stops).

Lieblich bourdon, wood	16	Fifteenth metal	2
Open diapason, metal	8	Mixture (III. ranks) ,,	—
Stopped diapason, wood	8	Contra fagotto ,,	16
Dulciana, metal	8	Oboe ,,	8
Vox cœlestis ,,	8	Cornopean ,,	8
Principal ,,	4	Clarion ,,	4
Octave dulciana ,,	4	Vox humana ,,	8

Tremulant.

Choir Organ (7 stops).

Dulciana metal	8	Flute wood	4
Keraulophon ,,	8	Piccolo ,,	2
Stopped diapason, wood	8	Corno di basetto ,,	8
Viol d'orchestre, metal	8		

Solo Organ (3 stops).

Harmonic flute, metal	8
Orchestral oboe ,, (in a swell box)	8
Tromba	8

Pedal Organ (5 stops).

	Feet.		
Open diapason, wood	16	Flute, metal	8
Violone, metal	16	Trombone, wood	16
Bourdon, wood	16		

Manual compass CC to A = 58 notes.
Pedal compass CCC to F = 30 notes.

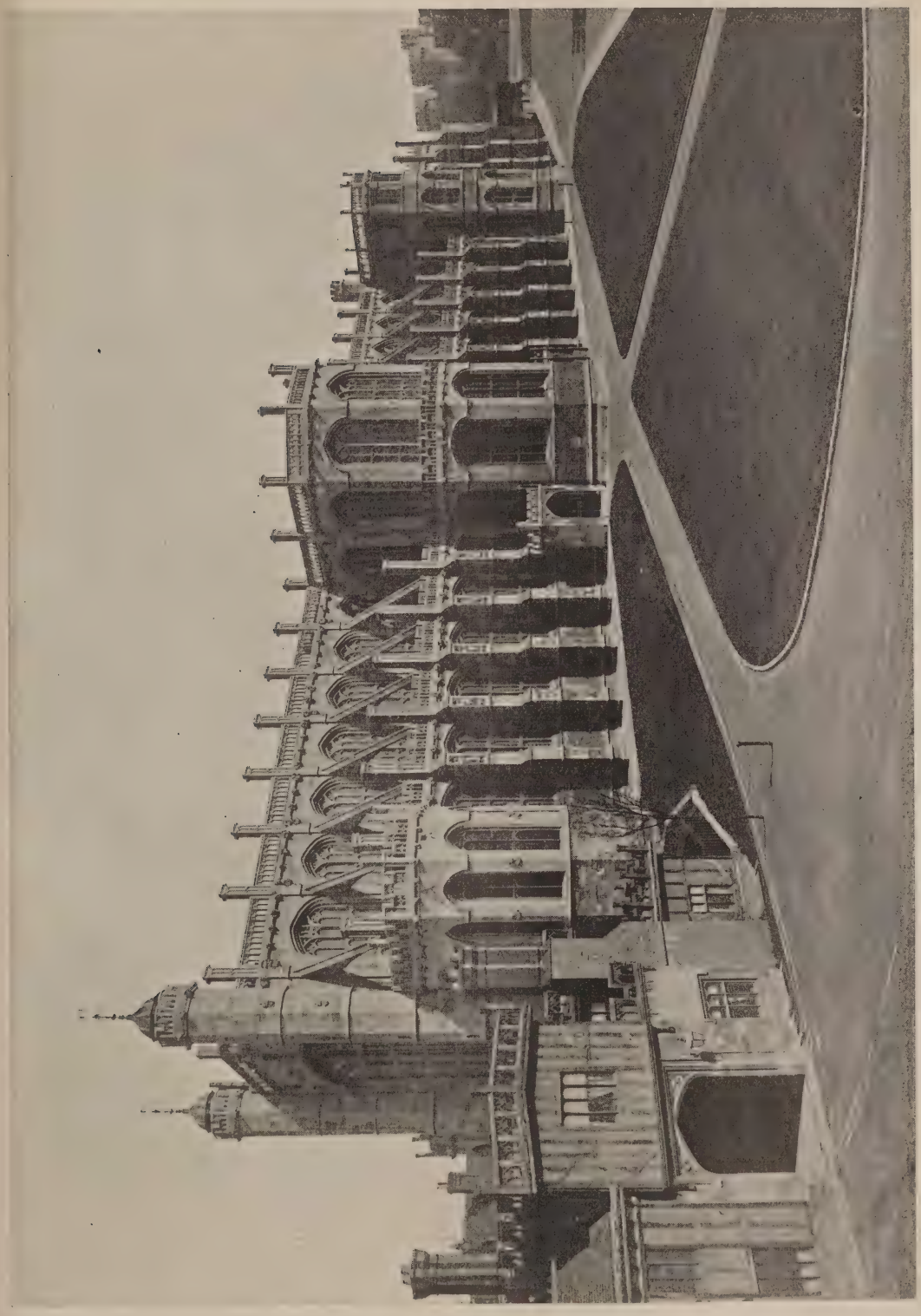
Couplers.

The draw-stop knobs are placed above the manuals.

Solo to great.	Swell to pedal.
Swell to great.	Great to pedal.
Solo to pedal.	Choir to pedal.

Accessories.

Four composition pedals to Great and Pedal.
Three composition pedals to Swell.
One composition pedal Great to Pedal.
One composition pedal to Pedal organ.
Swell to Great, on and off by pneumatic piston.



ST. GEORGE'S CHAPEL, WINDSOR, FROM THE SOUTH-WEST.
(Photograph by Messrs. J. Russell & Sons, Windsor.)

Among the lay-clerks of Windsor who have made their mark, it may suffice to give the names of three: Michael Wise and Thomas Tudway, (1664), and Charles Lockey, the original tenor in Mendelssohn's 'Elijah.' The houses of the lay-clerks are situated in the Horseshoe Cloisters (see the photograph on p. 709) at the west end of the chapel. This quaint half-circle in the lower ward of the Castle, with its fine brickwork of pre-Tudor times, was built by Edward IV. and is, more correctly speaking, like a fetterlock, one of the royal badges.

One of the most important attributes to the choral service in cathedral or collegiate foundations is the choristers' school: so it is at Windsor. As a full account of the St. George's School was given in the *Musical Times* of March, 1903, there is no need to recapitulate what was then written. Suffice it to say that this excellent educational establishment, situated amid delightful surroundings under the shadow of the Castle, is in a flourishing condition under the able headmastership of Mr. G. S. Fowler, M.A. As at Worcester, the musical training which the boys are privileged to enjoy is of great value to them in their ordinary studies, and in after life. It often happens that a Windsor chorister obtains a double move at the end of the first or second term at the public school to which he goes after his voice is broken.

Within recent years scholarships have been gained by St. George's boys at Marlborough, Repton, Derby, Holt, Uppingham, Malvern, and by old boys at Oxford and Cambridge. Last term one boy obtained a scholarship at Eton and another secured an Exhibition at Felsted. The following roll of honour, all recent distinctions, speaks for itself:

H. S. Ross, Indian Civil Service.
C. E. Fishbourne, Member of London Traffic Board and surveying expedition in Uganda.
N. E. Ponsonby, Organ scholar, Trinity College, Oxford.
J. B. Johnson, Organ scholar, Selwyn College, Cambridge.
H. G. Ley, Organist of Christ Church Cathedral, Oxford.

A great recreative feature of the St. George's Choir School is the annual play, which is entirely home-made. Everything is done on the spot without any extraneous aid whatever—libretto, music, scenery, and dresses. To repeat what was said in our previous article nearly seven years ago, 'the lines have fallen in pleasant places' to the boys of St. George's School, Windsor Castle.

The names of nine of former choristers must be given, if only as a stimulus to those boys who now lift up their voices in the beautiful building to which they are attached:

John Marbeck, William Sexton, } both organists of St. George's Chapel.
Dr. Ben. Rogers, organist of Magdalen College, Oxford, and one of the predecessors there of Sir Walter Parratt.
John Travers, organist of the Chapel Royal.
G. Townshend Smith, organist of Hereford Cathedral.
Dr. Haydn Keeton, organist of Peterborough Cathedral.
Dr. Walford Davies, organist of the Temple Church.
Mr. Hubert Hunt, organist of Bristol Cathedral.
Dr. G. F. Huntley, organist of St. Peter's Church, Eaton Square.

Before leaving the subject of the choristers we must quote a warrant of Queen Elizabeth, in which, while bearing testimony to the excellence of the choral service at Windsor, her majesty authorized the commandeering of boys from other chapels in order to maintain that reputation:

Elizabeth by the grace of god Quene of England ffraunce and Ireland Defender . . . Wheare as or Colledge Royall of or blessed ladye & Saynt George wth in or Castell of Windesore hathe in the dayes of or father...bene as well...furnyshed of well Singine men & Children...We... not willing devyne service there by or Dayes to be of any lesse Reputacion...But Rather augmented and encreased, Woll and charge...that no p̄son nor p̄sones by vertue of any Com̄yssion...take.. out of or sayd Colledge any Singing man or child, nether for or Chapell of houshoulde or any other place wtin this or Realme, And...we have .. com̄ytted full power...vnto the bearer of the same for to take...suche & as many of the most Cuninge Singinge men & beste voyced p̄sons both men & children whersoever he mâye fynde them wth in this or Realme, or sayd Chapell of householde & Saynt Paules in london only forborne and out taken as to the descression of the sayd bearer shalbe thought mete & convenyent to serve god & vs in or colledge of Wyndesore aforesaid, . . . Yevin...at...Westmynster the viij^t daye of Marche in the second yere of or Raigne. (Abstract only. Ashmolean MS. 1113.)

Another curious sidelight on the choristers of olden times is furnished by the following 'abstract (in translation) of a bill of complaint in Chancery,' the original being in Norman French, preserved in the Record Office. Unfortunately the document, here printed for the first time, is undated, but it is of the 15th century:

> To the very reverend Father in God and very gracious Lord, the Bishop of Winchester and Chancellor of England.

Complaint of the King's 'poor chaplains, the Dean and College of the free chapel of our Lord the King within the castle of Wyndesore, which is of the foundation of the progenitors of the said Lord the King, and of his patronage.' They set forth that the visitation and correction of the said college and of all such colleges 'belongs to you, most gracious Lord, as Chancellor of England,' and that one William Ponger, formerly one of the vicars of the said college, had the administration and receipt of the divers sums of money of the goods of the said college by ordinance of the said Dean and College, in order to pay therewith the choristers ['querestours'] living in the said college, according to the statutes and ordinances of the same college. But now, so it is, 'most gracious Lord,' the said William has made one John Ponger, his brother, executor of his will, and died in debt to the said choristers to the amount of £20 5*s.* 3*d.* as appears in detail by a schedule hereunto annexed,* his account not being† [made up?] with the said Dean and College. The complainants therefore pray the Chancellor to consider the premises, and that £20 5*s.* 3*d.* be added to the amount due from the said William to the said choristers, as in the said schedule is contained, and further to cause the said John Ponger to come before him that he may be examined as to the debt abovesaid, and, upon his examination, so to direct that the said Dean and College may have the said amount in order to pay the said choristers for their maintenance, and this 'for God's sake and as a work of charity.'

* Not now attached to the bill of complaint. † A word illegible.

The roll of the known organists of St. George's Chapel, Windsor, is headed by a very famous musician and theologian — John Marbeck (or Merbeck). At the age of eight, he was a chorister and afterwards a lay-clerk of the Chapel. He is said to have become organist in 1541. A strong Calvinist and a militant opponent of the Roman faith, Marbeck, on March 16, 154$\frac{2}{3}$, for endeavouring to supersede the Latin tongue in religious worship by this means. He was sent in custody to London and kept in irons at the Marshalsea Prison. On July 26, 1544, Marbeck and three other Windsor men—Robert Testwood, a lay-clerk, 'well liked for his voice and cunning,' Henry Filmer and Anthony Peerson—were condemned to suffer death on the following day.

THE CHOIR, LOOKING WEST.
(Photograph by Messrs. J. Russell & Sons, Windsor.)

was brought before a tribunal of Commissioners to answer for his writings against the Six Articles and on account of his Concordance to the Bible in English, a work upon which he had been engaged for six years. For the preparation of this work Bishop Gardiner sharply reprimanded him But Bishop Gardiner, in regard for Marbeck's musical gifts (so it is said), obtained a royal pardon for him and he was set at liberty. Under the shadow of the Castle the three other men suffered martyrdom at the stake for conscience' sake.

Six years after this black deed in the history of Windsor appeared the great work of Marbeck's life, the first complete Concordance to the Bible in the English language, thus entitled:

> A Concordāce, | that is to saie, a worke where- | in by the ordre of the letters of the | A. B. C. ye maie redely finde | any worde conteigned | in the whole Bi- | ble, so often | as it | is | there expressed | or menci- | oned.
> Esay x ii ij [Isaiah xiv, 27.]
> That whiche the Lorde of hostes hath | determined, who is able to resist.
> *Anno.* M. D. L.

The dedication of the work—900 folio pages, each page divided into three columns—reads as follows:

To the moste high and mightie Prince, Edward the vi. by the grace of God, Kyng of Englande, Fraunce and Irelande, defender of the faithe, and of the Churche of Englāde and also of Irelande in yearth the supreme hed: your most humble lovyng and obedient subiect Jhon Marbek, wisheth al health and honor, with moste prosperous and victorious reijne.

Marbeck goes on to describe himself as being 'destitute bothe of learnying and eloquēce, yea, and suche a one as in maner never tasted the swetnes of learned Letters, but altogether brought up in your highnes College at Wyndsore, in the study of Musike and plaiyng on Organs, wherein I consumed vainly the greatest part of my life.' Marbeck's 'A Booke of Notes and Commonplaces gathered out of divers writers' contains some curious headings, *e.g.*, 'How dauncing is a cursed mirth'; 'Of the beast the woman sat on'; 'What a cherub is'; 'Of the beast called Booz,' &c.

Marbeck occupies a very important place in English Church Music as the author of 'The Booke of Common Praier noted,' published in 1550, which is an adaptation of the plain chant of the earlier rituals to the first Prayer Book of Edward VI. (1549). A hymn, for three voices, composed by him is given by Hawkins in his 'History of Music' (p. 451, Novello edition); there are some MSS. in the library of Peterhouse, Cambridge, and a portion of a five-part Mass is in the British Museum (Add. MS. 11586). The date of Marbeck's death and place of burial are unknown.

There is reason to assume that George Thexton was joint organist with Marbeck, judging from the following extract in a document headed 'Iniunctions newly given by the Kinges Mat^{s} Commissioners the xxvjth of Octob. anno regni Regis Edwardi Sexti, &c., for Reformacŏn of certeyn abuses':

And whereas we understand that *John Merbeck* and *George Thexton*, hath of your graunt, ffees appointed them severally for playing upon organs. WE take ordre that the sayd John and George shall enjoy their severall offices during their Lyves, if they continue in that Colledge, in as large and ample a maner as if organ plaing had still continued in the Church.

Richard Farrant became Master of the Children of St. George's Chapel in 1564, after he had been a Gentleman of the Chapel Royal in London. He is also said to have been a lay-vicar and organist at Windsor, where he occupied 'a dwelling house within the Castle, called the Old Commons.' On November 5, 1569, he was re-appointed a Gentleman of the Chapel Royal, and held that

THE ROYAL CLOSET, AND THE GOTHIC IRON SCREEN-GATES OF THE TOMB OF KING EDWARD IV.
(*Photograph by Messrs. J. Russell & Sons, Windsor.*)

office till his death, November 30, 1580. To his creative credit can be placed the anthems 'Call to remembrance' and 'Hide not Thou Thy face,' but the beautiful setting of 'Lord, for Thy tender mercies' sake,' long assigned to him, is attributed by earlier writers to John Hilton.

John Mundy—a pupil of his father, William Mundy, a Gentleman of the Chapel Royal—began his reign of forty-four years at Windsor in 1586. In the same year he took the degree of Bachelor of Music at Cambridge. He had previously been organist of Eton College. In 1594 Mundy published 'Songs and Psalmes, composed into 3, 4, and 5 parts, for the delight of such as either love or learne Musicke.' He contributed a madrigal, 'Lightly she tripped o'er the dales' to 'The Triumphs of Oriana' (1601). A programmatic piece by him is contained in the Fitzwilliam Virginal Book—a Fantasia in which he attempts to describe successively: Fair weather, Lightning, Thunder, Calm weather, Lightning, Thunder, Fair weather, Lightning, Thunder, Fair weather, Lightning, Thunder, A clear day.

Of this meteorological medley, Professor Niecks in his valuable book on 'Programme Music' says:

> The tone-painting here is by no means striking, indeed is of a very primitive and childlike nature. Without the labels no one could possibly recognize the lightning and thunder, and hardly the fair weather and the clear day. There is, however, a contrast between the character of the figures—the rolling bass figure expressive of thunder, the brisk figures of disjunct notes expressive of lightning, and the quieter gait of the rest.

Mundy died at Windsor in 1630, and was buried in the cloisters of St. George's Chapel.

'Nathaniel Giles, Dr. of mewsicke died y^e^ 24th day of Janewary & was bewryed the 29th of the same munneth, 1633.' Thus is the death of the next organist phonetically recorded in the Registers of the Chapel. Born about 1550, and a son of Thomas Giles, organist of St. Paul's Cathedral, Nathaniel Giles (or Gyles) was in succession chorister and clerk of Magdalen College, Oxford. He was appointed Master of the Children of the Chapel Royal in 1597, and died, as recorded above, in 1633. The terms of his Windsor appointment are thus recorded in the Ashmolean MS. 1125:

> The Dean and Canons of St. George's Chapel, Windsor, by Deed dated 1st October, 1595, nominate Nathaniel Gyles, B.M., to be Clerk in the Free Chapel and one of the Players on the Organs there, and also to be Master Instructor, Tutor, Creonsor, or Govenor of the ten Choristers, and to have the boarding, clothing, and finding of the same, agreeing to give him an annuity of £81 6*s.* 8*d.* and a dwelling-house within the castle called *The Old Commons*, wherein John Mundie did lately inhabit, with all appertunances, as one Richard Farrante enjoyed the same. In consideration whereof the said Nathaniel shall yearly pay to the said Dean and Canons twenty-six shillings and eightpence at the Feast of St. Michael only for the rent of said house. The stipend to be paid monthly by the Treasurer over and beside all other gifts, rewards, or benevolence that may be given to the Choristers for singing of Ballads, Plays, and the like, and the said Dean and Canons agree to do all necessary repairs to said house. And also that the said Nathaniel shall have the placing and displacing of the ten choristers: also such reasonable leave of absence as the statutes allow. And in consideration of this yearly stipend, he shall discharge the said room of Clerk and Organist, and also that he shall instruct and teach the said ten choristers in the knowledge of music, that is to say in singing of Pricksong and Descant, and bring up such as be apt to the Instrument; and that he shall find them sufficient meat and drink, apparel, bedding and lodging at his own costs within the *New Commons* lately appointed for them; and that he shall find a sufficient deputy during the times of sickness and absence.

THE HORSESHOE CLOISTERS: THE RESIDENCES OF THE LAY-CLERKS.

(*Photographed specially for this article by Mr. Geoffrey Parratt.*)

Giles was buried in the north aisle of St. George's Chapel, but the statements on his gravestone regarding the length of his appointments are erroneous!

Except during the Commonwealth period—1644 to 1660, when the choral service and organ were suppressed—Dr. William Child held office for sixty-five years, 1632 to 1697. Born at Bristol in 1606, he held, in addition to his Windsor appointment, the organistship of the Chapel Royal, was private musician to Charles II., and chanter of the King's Chapel. He re-paved the choir of St. George's Chapel at his own expense. The origin of this apparent act of benevolence is thus given in the Chapter Records:

Dr. Child having been organist for some years to the king's chapel in K. Ch. 2nds time had great arrears of his salary due to him, to the value of about £500, which he and some of our canons discoursing of, Dr. C. slited (*sic*), and said he would be glad if anybody would give him £5 and some bottles of wine for; which the canons accepted of, and accordingly had articles made with hand and seal. After this King James 2 coming to the crown, paid off his Brs. arrears; wch. much affecting Dr. Child, and he repining at, the canons generously released his bargain, on condition of his paving the body of the choir wth. marble, wch. was accordingly done, as is comemorated on his gravestone.

Mr. John E. West, in his 'Cathedral Organists,' says that Child's

Service in D was a favourite of Charles I. It is more than usually intricate for music of that period, and was supposed to have been written as a 'teaser' for his choir, who had previously ridiculed the simplicity of his music.

There are several references to Dr. Child in the Rev. H. C. de Lafontaine's 'The King's Musick.' One of the earliest, dated November 20, 1660, quaintly records his habiliments:

Warrant to deliver to William Child, who is appointed musician in place of Alphonso Ferabosco, deceased, the following materials for his livery:

Fourteen yards of chamblett for a gowne, 3 yards of black velvet to gare the same gown, one furre of Budge for the same price £4, 8 yards of damask for a jaquet and three yards of velvet for a doublet.

The above to be delivered to him yearly at every Feast of St. Andrew during his life; the making also to be paid for out of the Great Wardrobe.

The burial of Dr. Child is thus entered in the Registers of St. George's Chapel:

Wm. Child, buried in woollen, March 26th, 1697.

THE CHORISTERS OF ST. GEORGE'S CHAPEL, WINDSOR.

(*Photographed specially for this article by Mr. G. S. Fowler, M.A., headmaster.*)

His epitaph reads:

Heare lyes y bodye of Will. Childe, Doctor of Musick, one of y organists of y Chapple Royale at Whitehall, & of His Majestie's Free Chapel at Windsor 65 years. He was born in Bristol, and dyed heare y 23rd of March, $169\frac{6}{7}$, in y 91st yeare of his age. He paved the body of the Quire.

Go, happy soul, and in the seats above,
Sing endless hymns of thy great Maker's love.
How fit, in Heavenlie Choirs to bear thy part,
Before well practised in y sacred art.
Whilst hearing us sometimes y Choir divine
Will sure descend, and in our concert join.
So much y musick thou to us hast given,
Has made our earth to represent their Heaven.*

* These lines were set as a glee by Robert Hudson, Mus. B., Almoner of St. Paul's, 1773-1793.

Two interesting extracts may here find a place. They show that Dr. Ben. Rogers was either an assistant to or a colleague of Dr. William Child:

1 Sept., 1662. Ordered that inquiry be made for a fitt man to be organist with Mr. Child, and the salary of two clerks pay now paid to Mr. Child to be divided between them, unless Mr. Child shall give assurance of better attendance at his office.

21 Oct., 1662. Mr. Benjamin Rogers is elected a clarke of this chappell, and in consideration of his being able to play upon the organ and cornett, it is agreed by chapter that he receive yearly the pay of a clerk and a half, and also shall receive 20 shillings a month for every month he plays upon the organs in Mr. Child's absence, to be deducted out of Mr. Child's pay. To which Mr. Child freely consented in the said chapter.

Mention of the names of the next five organists may suffice*: John Goldwin (or Golding), Francis Pigott, junr., Edward Webb, Dr. Theodore Aylward (Gresham Professor of Music), and William Sexton, whose combined régimes cover a period of 127 years, from 1697 to 1824. The epitaph on the tomb of Dr. Aylward, in the Rutland Chapel, may, however, be quoted:

Aylward, adieu! my pleasing, gentle friend,
Regret and honour on thy grave attend:
Thy rapid hand harmonious skill possest,
And moral harmony enriched thy breast;
For heaven most freely to thy life assign'd
Benevolence, the music of the mind;
Mild as thy nature all thy mortal scene,
Thy death was easy, and thy life serene.

Special mention must be made of Karl Friedrich Horn, page to the Marquis of Stafford! and organist of the chapel from 1824 to 1830, by reason of his association with Samuel Wesley in the latter's enthusiastic propaganda of the music of John Sebastian Bach in this country. The details of this are contained in a series of articles on 'Bach's Music in England,' which appeared in the *Musical Times* from September to December, 1896. As an additional item of information on that interesting subject, Sir Walter Parratt has in his possession a transcript, in Horn's handwriting, of the whole of Book II. of Bach's '48,' written in 'pothooks and hangers' that doubtless called forth the approval of 'Old Sam,' his vigorous colleague in the cause of 'THE MAN,' as Wesley called his great idol. The size of the volume is large folio. That it should have come into the possession of so true a Bach lover as Sir Walter Parratt, one of Horn's successors at Windsor, is a most fortuitous circumstance.

In 1835—in succession to Highmore Skeats, junior, who had held office during the previous five years—Sir George Job Elvey began his long reign of forty-seven years. Born at Canterbury, March 27, 1816, and a chorister in the cathedral there, Elvey was only nineteen years of age when he was appointed to the important post of organist of St. George's Chapel, Windsor. In 1837 he was appointed private organist to Queen Victoria on her accession to the throne, and from her majesty he received the honour of knighthood in 1871. He conducted the Windsor Glee and Madrigal Society, and he is widely known by his anthems and hymn-tunes, especially his 'St. George's, Windsor,' associated with the harvest hymn, 'Come, ye thankful people, come.'

The 'Life and reminiscences of George J. Elvey,' written by Lady Elvey (Sampson Low, 1894), contains much interesting information concerning the musical life of Windsor during the greater part of the Victorian era. Sir George Elvey died December 9, 1893, and was buried in the catacombs, near the west end of the Chapel at which he had so long served as organist and master of the choristers.

Sir Walter Parratt succeeded Sir George Elvey on the latter's retirement in 1882. As a biographical sketch of the Master of the King's Musick was given in the issue of this journal for July, 1902, it is not necessary to recapitulate the incidents of Sir Walter's distinguished career. It must, however, be recorded that in 1908 he was

SIR GEORGE JOB ELVEY.

ORGANIST OF ST. GEORGE'S CHAPEL, WINDSOR, FROM 1835 TO 1882.

(*Photograph by Messrs. Elliott & Fry.*)

elected Professor of Music in the University of Oxford in succession to Sir Hubert Parry, who resigned that important office. Suffice it to say that Sir Walter Parratt, in his duties of organist and succentor of St. George's Chapel, worthily maintains all the best traditions of English Church Music, and that in his accompaniments and voluntaries he exercises an artistic restraint that promotes reverence and is worthy of all emulation.

For kind help in the preparation of this article the best thanks of the writer are due to Sir Walter Parratt, M.V.O.; to Mr. Geoffrey Parratt and Mr. G. S. Fowler, M.A., for the photographs they have kindly and specially taken; and to Messrs. Russell & Sons for their photographs.

Dotted Crotchet.

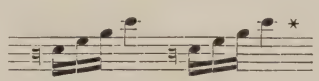
* Biographical particulars will be found in Mr. John E. West's 'Cathedral Organists' (Novello, 1899) already referred to.

BEETHOVEN SKETCHES HITHERTO UNPUBLISHED.

Much has been written about Beethoven's sketch-books, and about his peculiar method of composing. The former offer as it were photographs of his thoughts. Owing to his succinct and at times mysterious method of recording those thoughts, also in large measure to the unfortunate dismemberment of many of those sketch-books, it is scarcely possible to trace the full development of any of his works from its earliest to its latest stage. We can, however, see—and this in itself is a lesson to composers—that Beethoven was continually trying to transcribe as faithfully as possible the musical ideas within him. For the moment, however, I am offering a striking illustration of a peculiarity in his method of working.

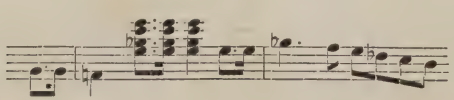
In a letter to his friend Wegeler—dated June 29, 1800 or 1801 — Beethoven speaks of his composing three or four works at the same time, and this statement is confirmed by the sketch-books. For instance, among sketches for the second act of 'Leonore' are found others relating to the Pianoforte sonata in F minor (Op. 57), known as the 'Appassionata,' and to the song 'An die Hoffnung.' Again, among other sketches for his opera, we come across some for the Pianoforte sonata in F (Op. 54), also for the triple concerto (Op. 56). Several sheets filled with sketches, in the possession of Miss A. E. Willmott, offer still further illustration; and these, by her kind permission, I am about to describe. They show the composer engaged on no fewer than four works at the same time; moreover, they contain important and hitherto unpublished sketches for one of the composer's greatest works, namely, the Pianoforte concerto in E flat (Op. 73). The sketches for the first movement of the concerto begin :

No. 1.



This refers to the passage in the development section, beginning on page 25 of the full score of the Breitkopf & Härtel critical edition. From there, down to page 32, all the music is clearly sketched out. Here are two short extracts :

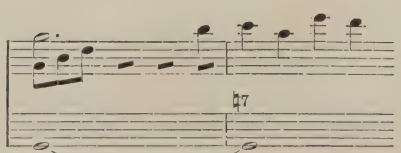
No. 2.



&c.

and

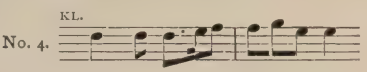
No. 3.



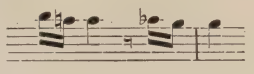
* In these autograph sketches no clefs are indicated. The work however, being very familiar, readers will easily recognise the passages to which the illustrations refer.

For the *Finale* we first find :

No. 4.

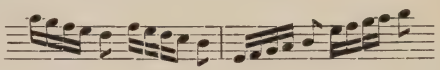


followed by a sketch of the principal theme. The *tutti* (score, page 62) is given :

No. 5.

&c.

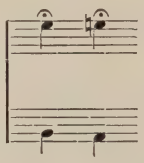
but soon after comes :

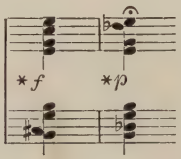
No. 6.



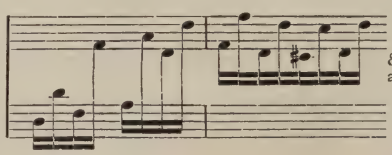
which figure the composer, however, discarded. The brief sketches for this *Finale* end with some for the arpeggio chords (score, page 74).

On the next page we first see :

No. 7.

and soon after :

No. 8.

The first refers, of course, to the chords before the cadenza-like passage leading to the *Allegro con brio* of the Pianoforte phantasie (Op. 77), and the second to the chords before the *Adagio* a little later on. Close to the above comes :

No. 9.



&c., etwas ausgeführt.

showing that the *Allegro con brio* section just mentioned was in his mind, and the 'etc. somewhat developed,' that it was to be based on the figure given; and this, as the printed version proves, was actually carried out.

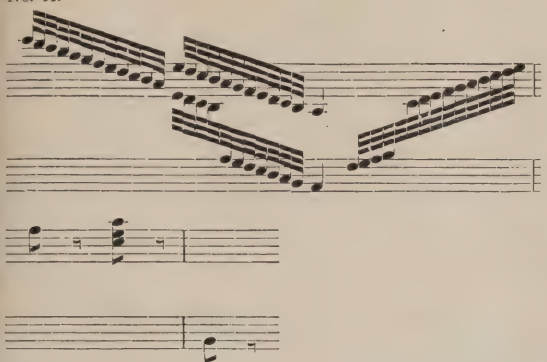
Then the four bars of the *Adagio* are sketched, and even the descending scale of bar 5 ; there is also an indication that these bars are to be repeated a tone higher. After a sketch of the B major section we find a specimen, and not a solitary one, of Beethoven suddenly thinking of the *coda* of his composition. We have first :

No. 10.

* The *f* and *p* are written in pencil.

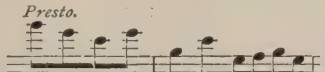
marked 'zum Ende,' followed by:

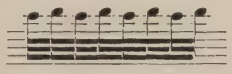
No. 11.



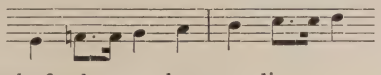
Comparison with the printed version will enable my readers to see the points of resemblance and difference between the two.

Beethoven now goes, or rather carries his mind, back to the section which follows the repeated *Adagio* bars, for we have:

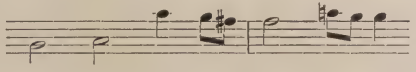
No. 12.

which will be at once recognized. Soon after follows:

No. 13.

which indicates a sudden change. That group of demisemiquavers belongs to the closing section of the *Adagio* of the 'Phantasie' for pianoforte, chorus and orchestra (Op. 80), of which there is a long sketch. It is followed by:

No. 14.

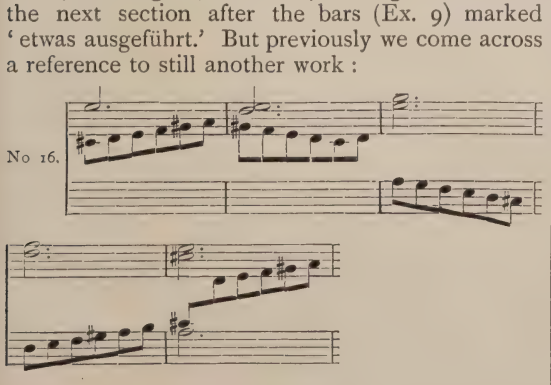


and a little further on the same line:

No. 15.

i.e., the latter being the upper part of the pianoforte entry in the *Finale*.

We now find him sketching out at length, and very clearly, the first section of Op. 77, and the following *Allegro* down to the double bars. Then, marking it 'le dernier,' he begins to evolve the next section after the bars (Ex. 9) marked 'etwas ausgeführt.' But previously we come across a reference to still another work:

No 16.



These bars will be found in the exposition section of the Pianoforte sonata in G (Op. 79). Thus we have sketches for four works: the E flat Concerto, the two Phantasies mentioned, and the Pianoforte sonata, all of which were, as shown, more or less in his thoughts at the same time.

Though these sheets further confirm Beethoven's statement, it is not their sole point of interest. In Nottebohm's 'Zweite Beethoveniana,' sketches are also given of the same four works to which reference has just been made. This fact naturally suggests the question, Can any connection between Miss Willmott's and Herr Nottebohm's sketches be traced? In 'Zweite Beethoveniana' (Art. 47, p. 495), Nottebohm mentions a sketch-book containing many sketches for the first movement of the E flat Concerto (Op. 73). These he regards as the earliest; moreover he considers that Beethoven used this book from the middle of 1808 to the beginning of 1809. The Phantasie (Op. 80), of which there are also sketches, was produced at the concert given by Beethoven in the Theater an der Wien on December 22, 1808. The sketches for that work were certainly made in 1808, for we have Beethoven's own testimony that the music was composed shortly before the date of the concert, and so quickly that he had not time to write out a score.*

From the brief description I have given of the Concerto sketches on Miss Willmott's MSS., it will be evident that they are of later date than those given by Nottebohm. No positive statement can be made about the sketches for the Phantasie, though there is every reason to believe that those belonging to Miss Willmott are also later than Nottebohm's.

In Art. 29, 'Sketches of the year 1809' ('Zweite Beethoveniana,' p. 255ff), two sets of sketches are described. Most of those in the first set belong, says the writer, 'to the first movement of the E flat Concerto (Op. 73), some closely related to, others agreeing exactly with, the printed version.' The same can be said of the sketches I have described. Of his other set, Nottebohm remarks (p. 260) that they contain sketches of *all three* movements of the Concerto, principally of the last movement: and moreover, that all the sketches show that the work was well advanced. He also notes written sentences between 'sketches for the Concerto,' as follows:

Was können sie noch mehr verlangen—sie haben mir den Bedienten für den Herrn erhalten—sind sie noch nicht schadlos Welcher Ersatz ! ! ! ! ! Welch herrlicher Tausch ! ! ! !

[Pray what more can you desire. You have received my servant in place of the master. Are you not yet indemnified? What a return ! ! ! ! ! What a noble exchange ! ! ! !]

with the words 'sind sie noch nicht schadlos' scratched out.

And the second:

Beethoven ist kein Bedienter—sie wollten einen Bedienten den haben sie nun.

[Beethoven is no servant—you wanted a servant, and now you have one.]

* Letter to Breitkopf & Härtel, 'Baden, on 21st of summer month, 1810.'

The first appears among the concerto sketches belonging to Miss Willmott, so the sheet on which it occurs had at any rate been seen by Nottebohm. Of the second, however, there is no trace. Again, Nottebohm quotes a sketch of the opening of the slow movement, but there is no reference to that movement among Miss Willmott's MSS.

In describing his second set, Nottebohm gives sketches relating to the other three works—the Phantasie (Op. 77), the Sonata (Op. 79), and the Phantasie (Op. 80)—and these, if compared with Miss Willmott's sketches for the same works, point very strongly to the fact that her MSS. are later than the Nottebohm, for in the latter

1. The two sketches for Op. 79 refer to the *first* eight bars of the first movement;

2. The sketches from Op. 77 undoubtedly show a less advanced stage; and

3. Nottebohm has a sketch of the opening of the introductory movement for pianoforte of Op. 80, whereas, as shown above, the Willmott sketches concern the latter part of that movement.

In the third Beethoven-Heft, Year 3, 1903/1904, 2 March Heft of *Die Musik*, Julius Levin described some interesting sketches of the first and second movements of the E flat Concerto on sheets in the possession of M. Malherbe. If then the Nottebohm, Levin, and Miss Willmott's sketches could be collated, a fuller and more consistent account could be given of Beethoven's preparatory work before his great concerto was ready for publication.

J. S. Shedlock.

Occasional Notes.

From the *Musical Times* of sixty years ago:

Death of Chopin, the Pianist.—The French papers announce this event as having happened on the 17th instant. M. Frederic Chopin died of a disease of the chest, at the comparatively early age of thirty-nine. The *Athenæum* informs us that 'His funeral obsequies were to be celebrated in the church of La Madeleine in Paris, where the *Requiem* of Mozart was to be performed, in accordance with his own earnest desire.'

Two instances of public offices of distinction being filled by musicians, professional and amateur, are recorded with congratulations to those who have been thus honoured. Mr. George Riseley has been made High Sheriff of his native city of Bristol, and Mr. Ernest E. Cooper, chairman of the Committee of Management of the Royal Academy of Music, and a member of the Musicians' Company, has been elected Alderman of the Ward of Cornhill in the City of London.

The popularity of Elgar's Symphony continues unabated. No fewer than twenty-seven performances in England were announced to be given during the past month, in addition to performances at Berlin, under Nikisch, and at Budapest, under Stephen Kerner.

Miss Margueritta Hatton, daughter of the composer of 'To Anthea,' writes:

I am delighted with the article on my late father in this month's *Musical Times*, which I could not have improved by any contribution to it. I am glad to learn about the name Liptrott in the British Museum catalogue, for my father's second name *is* spelt with two *t*'s. I send you a copy of his certificate of baptism. I have heard my mother say that Liptrott was the name of a godfather. My father was christened at St. Peter's Parish Church, Liverpool. A relative told me that on the same page of the baptismal register was the name of Mr. Gladstone, which the parish clerk wrote me was correct. As to Liptrott, I know it had two *t*'s; but I find that parish clerks are very careless as to names, as on writing (for a relative) for another copy of the certificate, I found it had only one *t*. I was very surprised to see Whitechapel instead of Concert Street, as I was always told the latter was the name of the street in which my father was born.

Subjoined is the copy of the baptismal certificate to which Miss Hatton refers.

Christenings in the year 1809.

Born No. 467. Oct. 12th.	John Liptrott son of John Hatton, Musician Whitechapel, & Alice Shone his wife.—	1809. Nov. 29th.

The above is a true copy, taken from the Register of Baptisms in the Parish Church of St. Peter in Liverpool, this 4th of July, 1903.

By me, ppro Alex. Stewart, Rector,
4/7/1903. E. Williams.

Newcastle-on-Tyne is a city and county of some 300,000 inhabitants, apart from the great twin township of Gateshead on the other side of the river and the various adjacent and populous riverside towns, and yet this vast centre of population has no building suitable for the holding of its Musical Festival, nor even a concert-hall worthy of the name! The Town Hall, in which the excellent concerts of the Newcastle and Gateshead Choral Union have hitherto been given, has practically and very rightly been condemned by reason of its dangerous conditions of egress. That the recent Festival committee should have had to incur an initial expense of £800 to £1,000 in order to adapt the Palace Theatre to anything approaching the requirements of a great music-making is anything but creditable to so wealthy a community as that of Tyneside. In respect of an adequate building for public meetings and concerts many a small provincial town, in proportion to its size and importance, can put to shame the great city and county of Newcastle-on-Tyne.

The first number of the *Musical Antiquary*, a new publication published by Mr. Henry Frowde, contains six articles of varied interest, of which 'Early Elizabethan stage music' may be specially instanced. The contributors include Mr. R. A. Streatfeild, Mr. Robert Bridges, and Mr. G. E. P. Arkwright. We wish our antiquarian contemporary all success in its future career.

Dr. Charles Harriss, with that relentless energy and enterprising zeal which characterise all his operations, has gone to Australia and New Zealand in order to work up enthusiasm in Imperial concerts.

Is there not a natural affinity between orchestral conductors and policemen? They discharge their duties in connection with the beat, and, with the exception of Mr. Safonoff, the baton is part of the equipment of an orchestral chief as it is of every constable. In his organist days, at St. Michael's Church, Chester Square, Sir Arthur Sullivan had charge of a choir of policemen, whose forceful voices led the praises of that fashionable sanctuary. With that exception—and it was a perfectly harmonious and friendly one—the connection between musicians and the representatives of law and order have invariably been of a protective and, let us add, most courteous nature. So it was at Birmingham the other day, when

'NOT ARRESTED, BUT PROTECTED!'
THE LATEST PORTRAIT OF DR. HANS RICHTER
TAKEN OUTSIDE THE BIRMINGHAM TOWN HALL, AT THE RECENT MUSICAL FESTIVAL, BY MR. SYDNEY J. LOEB.

a sextet, including a serjeant, of the city police formed an impromptu guard of honour to Dr. Hans Richter as he was leaving the Town Hall. Mr. Sydney J. Loeb happened to be on the spot with his camera, and the result is shown in the accompanying photograph that we are enabled to reproduce. In giving Mr. Loeb permission for the publication of this excellent and unique photograph, the genial conductor wrote: 'Not arrested, but protected!'

On another page we report the first festival given under the auspices of the Musical League, at Liverpool, on September 24 and 25. The League, as our readers no doubt are aware, is an organization that designs to focus the strong undercurrent of feeling shared by all liberal-minded musicians—amateur and professional—that English composers, and especially those not widely known, should have every possible chance of their works being publicly performed. It cannot be denied that the Liverpool festival boldly and successfully carried out the policy of the Society. Whether the works performed are destined to be heard frequently, only the future can decide, but one important consideration suggested by the festival is that its success depended very greatly upon the quality of the resources employed. In this connection it is gratifying to note that the choice of Mr. Harry Evans as general conductor was an undoubted success. Indeed it may be said that the League festival in a sense 'discovered' Mr. Evans, although his ability was very well known in some circles. Sir Edward Elgar told the 250 members of the Welsh Choral Union who sang so finely at the festival, that Mr. Evans was 'a great conductor,' and he publicly repeated the eulogium at the Lord Mayor's luncheon. May the League bring forward many other men of talent! But if it is to fulfil its mission it must have the ungrudging support of many patriotic music-lovers.

The prospectus of the ninety-eighth season of the Philharmonic Society has been issued. The only work announced as 'first performance' is a Romantic Overture by Signor Mancinelli. At the first concert (on November 11) the programme (with the exception of Tchaikovsky's Pianoforte concerto and some pianoforte solos) will consist entirely of the works of Sir Edward Elgar—his Cockaigne overture, Sea pictures, Orchestral variations, and Wand of Youth suite, No. 2—all conducted by the composer. The following works by British composers are also promised in the following order: Overture 'The wreckers,' Ethel Smyth; New dramatic scena, 'Shah Jehan,' Landon Ronald; Symphony in E minor, No. 4, Parry; Symphonic poem, 'Villon,' William Wallace; Phantasy overture, W. H. Bell; Orchestral poem, 'Paris,' Delius; Romance, from suite for viola and orchestra, B. J. Dale; and Scherzo, 'Queen Mab,' Holbrooke. In addition to Sir Edward Elgar, the conductors of the concerts during the season will be Messrs. Bruno Walter, Landon Ronald, Mancinelli, Thomas Beecham, and Arthur Nikisch.

The recently organised Naval and Military Union gave its first concert at Chatham on October 20. A number of unison songs were sung with great verve by the men, who thus afforded evidence of vocal capacity from which much may be expected. The most notable performances were Sullivan's 'The long day closes' and two other glees sung by the Glee Club of the Royal Naval Barracks at Chatham. We hear that in view of the concert the members of the Club displayed so much enthusiasm that they practised no less than four evenings a week. From all this it is obvious that the Union has made an excellent and auspicious start, and we are justified in cherishing a hope that its operations will now soon spread over both Services. The new book of part-songs selected by the Council of the Union was in circulation at the concert. It is a collection of twenty men's-voice pieces mostly of a popular character, which, as stated in a preface, the Council hopes may prove useful to conductors of clubs as a guide. Lieut.-Colonel C. Hope Willis, the honorary secretary of the Union, has reason to be gratified that his labours have so far borne such fruit.

The Alexandra Palace Choral and Orchestral Society announce a performance, on November 6, of Mendelssohn's 'Hiawatha.' May we be there to hear. Next season this excellent Society, so ably conducted by Mr. Allen Gill, may be expected to produce Coleridge-Taylor's 'Elijah.'

An ably-written article on recent developments of choral technique appeared in *The Times* of October 16. Much of the article is quoted in our Competition Festival Record supplement. The writer traces the advance that has been made mainly to the educative efforts of properly-promoted competition festivals, and in arriving at this conclusion we believe he is perfectly justified. No one familiar with the inner workings of the majority of these schemes can fail to observe that the aim before everything is the attainment of technical perfection and, we would add, the search for true as distinct from superficial interpretations. The criticisms of adjudicators at the leading events of this kind have made it clear that the interpretation of the composer's idea is the ideal to be striven for, and that all personal display of virtuosity must be subordinated to this end. This is a thorny path to traverse, and there are the allurements of undiscriminating public applause to tempt a weak conductor to turn in other directions. But, as *The Times* critic shows, much is being accomplished. The really gratifying fact is the proof afforded that there are ample executive potentialities in our race merely awaiting wise and enthusiastic stimulus.

Mr. Coleridge-Taylor will again visit America in May next, when he has been invited to conduct at the Norfolk Festival, Connecticut, and to compose a new orchestral Rhapsody on negro melodies which will then be performed for the first time. The occasion is the tenth year of the existence of this festival, and by a majority of votes the works selected are Verdi's 'Requiem' and Mr. Coleridge-Taylor's 'Hiawatha.' The New York Philharmonic Orchestra, of which Gustav Mahler is conductor, has been engaged, and the choir will number 400 voices.

SOUTHPORT AND ITS MUSICAL ASSOCIATIONS.

A little more than a century ago Southport did not exist. The ground on which the town now stands was nothing more than a wilderness of sand dunes, and the prospect of even a small village being built upon such a foundation must at that time have seemed very remote, if not incredible. In 1792, one William Sutton, of the neighbouring hamlet of Churchtown, put up a sort of shanty, chiefly constructed out of some wreckage cast upon the shore. 'The Old Duke,' as Sutton was called, was looked upon as more or less a lunatic for his enterprise in providing this refreshment-house for those who came to bathe from the shore. Now, in this year of grace, 1909, Southport, with the adjoining suburbs, has a residential population of some 70,000 souls. Many business men of Liverpool, Manchester, and the great manufacturing districts round about, and their families have made their homes at this salubrious watering-place, while not a few of its inhabitants are retired folk who, amid healthy surroundings, pass the eventide of their lives after having borne the burden and heat of the day.

Should the festival visitor be fortunate enough to meet with a stiff sea breeze as he takes his 'constitutional' along the wide expanse of Southport's safe sandy shore, he will feel invigorated and his jaded nerves refreshed by the ozone tonic which is as the elixir of life; moreover, the nature-music of the wind will prove an antidote to the strange sounds he may have heard in the concert room. Setting his footsteps inland, he cannot fail to be struck by the arrangement and cleanliness of the streets and the pleasant appearance of the town. The main thoroughfare is Lord Street—thus named by the lords of the manor 'in delicate compliment to themselves'! With its fine shops and 'covered shopping way' it is often described as 'the finest street in England'; in length 1,407 yards, in width 88 yards, Lord Street has all the characteristics of an attractive boulevard, as the accompanying photograph will show.

How does Southport stand musically? The answer to this question is a very satisfactory one. In this artistic connection and in proportion to its size, Southport can hold its own with any other place in the country. The leading musical organization is the Southport Philharmonic Society, now nearly thirty years old. From its foundation and until five years ago, the Society was conducted by Mr. Henry Hudson, organist of Holy Trinity Church and the premier musician in the town. Mr. Arthur W. Speed, chorus-master of the musical festival, is now the conductor, and in March last, under his auspices, Elgar's Symphony received its first performance in Lancashire, outside Manchester; thus in this achievement did the artistic enterprise of Southport forestall Liverpool! The choir of the Philharmonic Society numbers 130 voices; the nucleus of the orchestra is formed of local players, professional and amateur, the wood-wind,

THE ARMS OF SOUTHPORT.

brass, and percussion being supplied by the Hallé Orchestra from Manchester. During the coming season the society propose to perform Elgar's 'The Dream of Gerontius' at their March concert.

The Southport Choral Society, founded about twenty years ago, is under the able direction of Mr. J. C. Clarke, organist of St. Luke's Church and conductor of the celebrated Southport Vocal Union, a male-voice choir which has won many first-prizes at various competition festivals. Mr. William Tattersall, organist of Emanuel Church, conducts the Southport Prize Choir (mixed voices), an organization that also has gained many premier competitive awards. Then there is the St. Paul's Choral Society, conducted by Mr. Hugh Wood, organist of St. Paul's Church. The Southport Orchestral Society, three-fourths of the strings being local players, was formed and conducted by Mr. Richard Aldridge, who, three years ago, was succeeded by Mr. William Rimmer, famous as a conductor in brass-band contests.

The Musical Competition movement began at Southport in 1906, Mr. William Ashton, an enthusiastic amateur, being the founder. One of its chief forces is Mr. W. C. Lord, the chairman of the committee, also an able amateur. Mr. Fred W. Jackson, the honorary secretary, is remarkable for his dauntless energy,

LORD STREET, SOUTHPORT, LOOKING SOUTH-WEST.

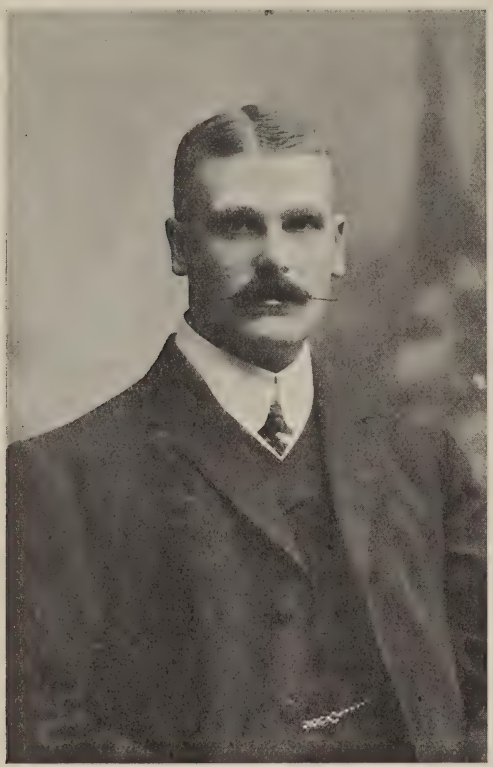
(*By permission, from the Official Guide of the Corporation. Photograph by Mr. J. Shaw, Southport.*)

indeed, he is a phenomenon in his way. Mention must also be made of the excellent open-air band performances conducted by Mr. A. E. Bartle and Mr. Rimmer, given under the auspices of the Corporation and at the expense of the town. These take place during the season in the Municipal Gardens opposite the Town Hall, sometimes to an audience of 20,000 people, amid the fairy-like surroundings of trees electrically illuminated with many-coloured lamps.

Last, but not least, the interesting story of the origin of the Southport Musical Festival must be told. This, one of the youngest of provincial music-makings on festival lines, owes its inception to an enthusiastic musician of the town, Mr. Arthur William Speed, organist of Chapel Street Congregational Church. Mr. Speed, who has lived at Southport for nineteen years, attended the Sheffield Musical Festival of 1902, held in his native city, the Mecca of choral-singing in this country. Then and there he was fired with ambition to do something, even at a respectful distance, of the same kind in Southport, the town of his adoption. He began by augmenting his church choir to sixty-seven voices, and with a band of twenty-five players he gave a concert, the programme of which mainly consisted of Elgar's 'Coronation Ode' and Stanford's 'Revenge.' A year later he organized an Elgar night—'King Olaf,' &c.—with a choral and orchestral force of 150 performers. This led on in natural sequence to consideration of the possibilities of a performance of 'The Dream of Gerontius,' which had so impressed him at Sheffield in 1902. Without any hesitation he determined that Elgar's first oratorio should be heard in Southport. He at once engaged Miss Muriel Foster, Mr. John Coates and Mr. Joseph Lycett for the principal parts, with fifty members of the Hallé Orchestra, afterwards increased to sixty-seven. At this point he received a sharp pull up when he found the expenses of the concert getting past £300. So, in Mr. Speed's own words, 'to make the thing financially secure, I decided to enlist help by calling together about fifty of the leading men, socially and musically (professional and amateur) of the town to ask them to back me up in my proposed venture by guaranteeing the sum of £500. I decided to ask my old friend Dr. Henry Coward to conduct, knowing well how he would enthuse the choir. I then called the fifty gentlemen together, detailed my scheme, which was that they should take over the obligations I had entered into, and form a Musical Festival Association, to give "Gerontius" as a test concert, and if successful go forward with festival performances held triennially. In twenty minutes the Association was formed and I was appointed chorus-master. Of 247 applicants for admission to the chorus, all of whom were tested, 156 were selected. This concert is now musical history, for Dr. Coward told the choir afterwards that "it was, up till then, the first absolutely flawless performance of the work which had been given," a statement which was confirmed by Mr. John Coates. We took £359 in receipts and spent £357 on the concert, so that we actually made a profit! Following upon this success, the Association decided that they would go on, and that the festival concerts should take place triennially.'

Mr. Speed goes on to say: 'In 1906 we scored another big success—the Press being unanimous in their praise of the choir—when Dr. Coward conducted "Elijah," Sir Hubert Parry his "Pied Piper of Hamelin," Sir Edward Elgar his "Dream of Gerontius,"

Mr. Coleridge-Taylor his "African suite," and I took charge of Mr. Frederick Cliffe's "North-east wind." We engaged the very best principal vocalists and the London Symphony Orchestra. The concerts extended over three days.' Mr. Speed adds, 'The present festival you know all about.'



MR. W. H. POTTS,

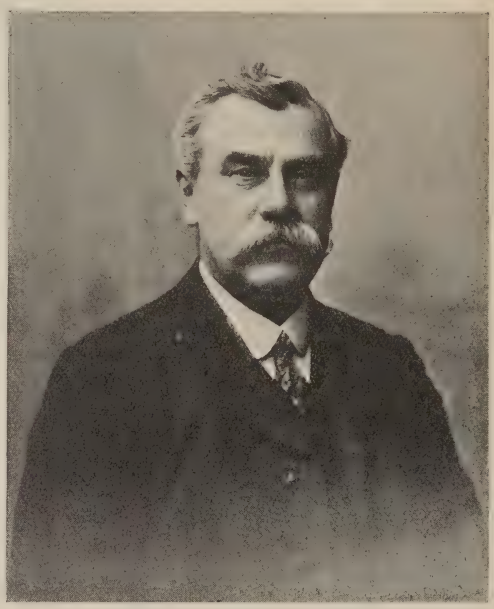
HONORARY SECRETARY OF THE SOUTHPORT MUSICAL FESTIVAL.

(*Photograph by Mr. Theo. Giddens, Southport.*)

In response to our request for some account of his musical career, Mr. Speed tells the following story in his genial and typically Yorkshire fashion :

'I am a Yorkshireman,' says Mr. Speed, 'for I was born in Sheffield on May 25, 1858. I received my earliest musical training under Mr. William Arthur Blakeley, then organist of St. Stephen's Church, who made me play my first service before I was ten years of age. From that time, until the time of my first official appointment at the age of nineteen, I was 'handy man' to all the organists in the town who wanted to take 'a Sunday off.' The experience thus gained of the different styles of service and variety in organs has proved to be of inestimable benefit to me. I learned my church choir training from Mr. T. Tallis Trimnell, organist of the Parish Church, Sheffield, for whom, and for his successor Mr. Edwin H. Lemare, I acted as deputy for a number of years.

'The point of greatest importance in my musical life has been my association with Dr. Henry Coward, for whom as a man I have the greatest admiration and affection. As a choir-trainer, I place him on the highest pinnacle. And here I should like to say that I firmly believe the astonishing development in choral technique, with the accompanying application of 'brains,' which we have witnessed in the last twelve years all over the country, is directly attributable to the choral 'shake up' Dr. Coward gave us at that memorable Sheffield festival of 1899. Nowadays everyone tries to copy him in his methods, with more or less success. My long association with him—both in the rehearsal room and as organist at many of his concerts in our early days together—has had its due and widespread effect. With him I preach the doctrine of words first and words last, and at rehearsals I insist that if, as a choir, we cannot beat the principals in clean-cut articulation, there is something radically wrong in our work of preparation.



MR. ARTHUR W. SPEED,

CHORUS-MASTER OF THE SOUTHPORT MUSICAL FESTIVAL.

(*Photograph by Mr. Julius Kay, Southport.*)

'I still "earn Sunday money," as the late W. T. Best used to put it, and am conductor of the Southport Philharmonic Society.'

Mr. Speed speaks in the highest terms of the executive committee, and of the co-operation of his valued colleague in the management of the festivals, Mr. W. H. Potts, a respected townsman who, amid the many claims of his business, ungrudgingly devotes much time to perfecting the important clerical machinery necessary to the success of a musical festival. 'We work together like brothers,' adds Mr. Speed, 'never a jarring note between us—perfect two-part harmony.' May these true lovers of music long continue their labour of love together for the promotion of the divine art in Southport.

A notice of the recent Festival will be found on page 734 of the present issue.

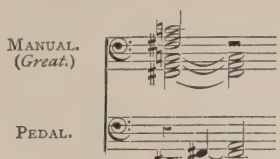
A Schumann Centenary Concert will be given at Queen's Hall on the one-hundredth anniversary of Schumann's birth, June 8, 1910. For this concert the services of the Queen's Hall Symphony Orchestra and Mr. Henry J. Wood have been reserved. Miss Fanny Davies will play the Pianoforte concerto and the Concertstücke (for pianoforte and orchestra). The programme will also include the Variations for two pianofortes, played by Miss Fanny Davies and Miss Alice Dessauer-Grun, and a Symphony.

Church and Organ Music.

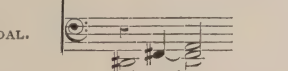
PROGRAMMATIC ORGAN MUSIC.

Of all musical instruments, the organ most readily lends itself, or, to express it better, can be more readily made to lend itself to the performance of descriptive music. Sydney Smith regarded the organ as a zoological and meteorological instrument. In response to the request of the organist of St. Paul's Cathedral for an enlargement of the organ, the witty cleric replied: 'Mr. Goss, you have a bull stop, and a tom-tit stop, what more do you want?' On another occasion the Psalms for the day were particularly tempestuous, with the result that the countenance of 'the choristers' friend' beamed again and again at the organist's depiction of the atmospheric disturbance. After the service the eminent divine remarked: 'Mr. Goss, I noticed a peculiar phenomenon this afternoon during the service: whenever your organ thundered, Miss Hackett's face lightened.'

This characteristic observation of Canon Sydney Smith naturally leads us to refer to a favourite source of programmatic organ music—the Storm. The most popular example is the Chevalier Lemmens's 'Grande Fantasia, the Storm.' This is the title adopted by the composer in the recital he gave on the great organ at the residence of Mr. N. J. Holmes, Primrose Hill Road, on June 9, 1877. The present writer was present, and well does he remember that the thunder on that occasion became an earthquake in its vibrational intensity. Here is the passage, one which caused the building to shake as though it and the organ would crash down upon the unfortunate listeners:

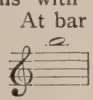


32 and 16 feet.

The following is the late Mr. Best's recipe for thunder, as exampled in his edition of Léfèbure-Wély's 'Fantasia Pastorale':

Pédale du Tonnerre.

Place the left foot on the lowest C and C sharp with 32 and 16 feet drawn.

On the other hand, in Neukomm's the 'Storm,' the thunder is more agile in its semiquaverous activity in the pedals, with 32 and 16 feet stops, like a number of elephants dancing.

To pass to an astronomical feature of our subject, M. Théodor Dubois has composed a charming piece suitable for Christmastide performance entitled 'Marche des rois mages.' It is in the key of E, and mysteriously begins with successive tonic and dominant pedal notes. At bar 5 on an upper stave of the music, appears  a manual note with a footnote, which reads:

Il se fera au Clavier de Récit avec un 4 pieds et un 2 pieds. De temps en temps on mettra le Tremblant. Nous n'écrivons cette note qu'ici et à la dernière ligne. Elle peut se faire soit par une 3e main, soit par un petit poids qui tiendra la note constamment baissée.

It will be observed that by a judicious use of the tremulant the composer evidently wishes the star to twinkle now and then. By the way, unless the above foot-note, or a translation thereof, is printed in the programme when this piece is played, the audience might well imagine that the good star was a naughty cipher.

A celebrated descriptive performer on the organ was the Abbé Vogler (1749-1814), who came to London in 1790 and delighted large audiences with his tricks. In his interesting book on 'Programme music,' Professor Niecks gives some specimens of the Abbé Vogler's imaginative flights on the organ. Here they are:

Naval Battle.

1. Beating of the drums.
2. Martial music and marches.
3. Movement of the ships.
4. Crossing of the waves.
5. Cannon shots.
6. Cries of the wounded.
7. Shouts of victory of the triumphant fleet.

Musical imitation of Rubens's Last Judgment.

1. Magnificent introduction.
2. The trumpet resounds through the graves; they open.
3. The wrathful Judge pronounces the terrible judgment on the reprobates; their fall into the abyss; wailing and gnashing of teeth.
4. The Just are received by God into eternal blessedness; their bliss.
5. The voices of the blessed unite with the choirs of angels.

Death of Prince Leopold of Brunswick.

1. The quiet course of the river; the winds that chase it into greater rapidity; the gradual rise of the water; the complete inundation.
2. The general terror and lamentation of the unfortunate who foresee their misery; their shuddering, complaints, tears, and sobs.
3. The arrival of the Prince, who resolves to help them; the representations and prayers of his officers, who wish to keep him back; his voice in opposition to them, which at last stifles all lamentation.
4. The boat sets out; its reeling through the waves; the howling of the wind; the boat capsizes; the Prince sinks.
5. A touching piece with the feeling that suits the occasion.

Among modern composers the subject of descriptive organ music has been seriously treated by Otto Malling, the distinguished musician. His pieces are, however, by their titles, suggestive, rather than realistic in their treatment. 'The birth of Christ' (Op. 48) consists of three pieces: 'The shepherds in the fields,' 'The three wise men from the east,' and 'Bethlehem.' His Op. 54 is a sequel to the foregoing in 'The death and resurrection of Christ,' which is also in three sections: 'Gethsemane,' 'Golgotha,' and 'Easter morn.' A further group of pieces (Op. 63) were suggested by six incidents in the life of Christ, and in Op. 78 a similar number depict occurrences in the life of St. Paul. Some of the latter pieces were played by Sir Walter Parratt at his recital at the re-opening of the organ in Westminster Abbey a few months ago.

A very different type of composition, if such it can be called, furnishes our last example of programmatic organ music. It is entitled

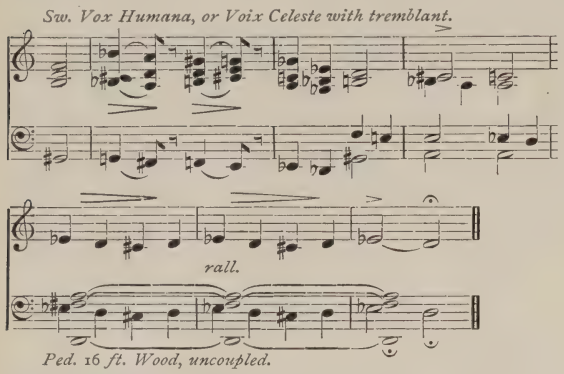
Descriptive Fantasia. In Memoriam. Sir George Macfarren. A dream.

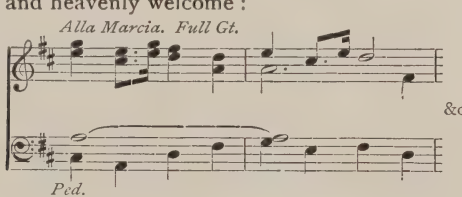
With the additional information

This composition was written immediately after the sorrowful death of Sir George Macfarren, October 24th, 1887.

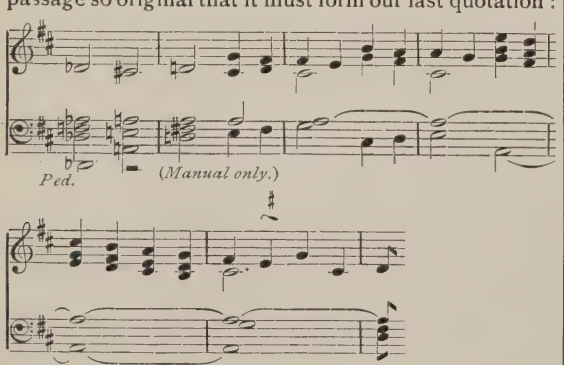
Let us attempt to describe this 'Descriptive Fantasia.'

It opens, *Andante maestoso*, key D minor, with a 'Trumpet call to Duty' (Duty with a capital D),

which, with oboe echoes, continues for eight bars. Then begins an *Allegro agitato* signifying 'Restless activity, interrupted by a plaintive chorale.' Nothing in the way of description occurs until, after another trumpet call, we come to a most serious phase of the music: 'Sudden illness and demise':

Following the demise is an *Andante espressivo* labelled 'Angel Voices calling to Paradise,' a Batisteian section that pursues its arpeggio way with semiquaver felicity. Then, after six bars of trumpeting and full organ, there bursts forth a 'Triumphal March and welcome to the Heavenly regions,' of which two bars may suffice to furnish an example of this quick step and heavenly welcome:



This strides along for sixty-one bars (including six bars of *Maestoso* trumpetings, &c.) until the chord of D *flat* is reached, which forms the beginning of a passage so original that it must form our last quotation:



Nineteen bars of *Più animato*, with an *accel.* twice in its precipitant course and a *rit.* in the last bar but two, and this touching *In Memoriam* is finished on a unison D. The composer?—Doctor William Spark!

The Free Church Musicians' Union has recently held several important meetings. In the London Centre, at the Binney Institute, Grosvenor Square, a paper was read by Mr. W. C. Webb on 'Music, its place and purpose in public worship.' Dr. Abernethy presided. At Swansea an address on 'Choirs and choir training' has been given by Mr. E. T. Davies, of Merthyr. The members of the Newcastle Centre received a visit from Mr. Harry Evans, of Liverpool, who read a paper on 'Choir competitions'; and a preliminary meeting relative to forming a Centre in Birmingham, presided over by Mr. Thomas Facer, was held in that city.

A CHORISTERS' FESTIVAL.

At Holy Trinity Church, St. Marylebone, the first annual festival of the London College for Choristers was held on the evening of September 30 with complete success. The following was the order of service:

Hymn, 'Ten thousand times ten thousand' - *Dykes.*
Versicles and responses, in 4 parts - *A. H. Brewer.*
Psalms cxlviii. and clix., chants in 3 parts (MS.)
H. A. Fricker and Myles B. Foster.
Magnificat and *Nunc dimittis* in C - *Hugh Blair.*
(Composed for this service.)
First anthem, 'Praise the Lord, O my soul'
John E. West.
(Composed for this service.)
Second anthem, 'As pants the hart' - - *Spohr.*
arranged by *F. J. Sawyer.*

Sermon: The Rev. E. Grose Hodge, M.A., Rector and Rural Dean of St. Marylebone.

Hymn during offertory, 'O Lord of heaven, and earth and sea' - - - - - - *Dykes.*
(Sung by the congregation alone.)

Benediction.

The Sevenfold Amen - - - - - *Stainer.*
arranged by *Hugh Blair.*
Vesper hymn, 'Lord, keep us safe this night,'
(*Roedean Choir arrangement*)

Sung at the conclusion of the service.
'The Lord is my Shepherd' - - - *Schubert.*
'Let the bright seraphim.' In unison. - *Handel.*
Trumpet obbligato: Mr. Frank James.
'O praise the Lord' - - - - - *Mendelssohn.*
'He in tears that soweth' ('Song of Victory') *Hiller.*
'Blessed are they that dwell in Thy house' *Brahms.*

It is not our custom, nor is it desirable, to criticise the rendering of music sung at a Service; but this may be said, as an uplift of church-song the festival was most impressive from beginning to end. One commendable and important feature was the clear enunciation of the words as sung by the hundred well-trained boys who formed this fine choir of choristers.

The *Magnificat* and *Nunc dimittis* by Dr. Hugh Blair, and Mr. West's anthem, both specially composed for the occasion, were most effective. Dr. Blair is one of those thoughtful composers who is both scholarly and poetic in his creative gifts; his service is as devotional in spirit as it is ripe in musicianship. In his anthem 'Praise the Lord, O my soul' Mr. West has not only caught the spirit of the words, but he shows what an experienced church composer can do with three-part harmony allied to an effective organ accompaniment.

Mr. James Bates, founder and director of the London College for Choristers, and Mr. Charles Long conducted, except that Dr. Blair took charge of his own service, which was accompanied by Mr. H. Arnold Smith. With the above exception Dr. Hugh Blair, organist of the church, accompanied throughout, and as opening and concluding voluntaries he played the first two movements of Elgar's Sonata in G (Op. 28) and Bach's Toccata and Fugue in D minor. As showing the great interest the festival had aroused, no fewer than 9,000 applications for tickets were received. It was so successful in every way that its annual recurrence may be accepted as a foregone conclusion.

Mr. F. S. Graves, in celebration of his semi-jubilee as organist and choirmaster of Kinnoull Parish Church, Perth, has been the recipient of a handsome silver rose-bowl and silver vases from the choir, minister and congregation of the church.

BIRMINGHAM CATHEDRAL.

Following the excellent example of the Festivals of the Three Choirs, a special selection of music was sung at Birmingham Cathedral during the recent festival held in that city. At Gloucester, Hereford and Worcester the choice of music is eclectic and thoroughly representative of English church music: not so at Birmingham. On Sunday, October 3, 'Matins will be sung at 10.15 to chants,' so the service-paper reads. Therefore, no settings of the morning canticles; but at 11 the service of Holy Communion was Palestrina's 'Missa Papæ Marcelli.' On that and five succeeding days of the week (Evensong only), four of the six settings of the *Magnificat* and *Nunc dimittis* were in the minor key, the composers being Orlando Gibbons, Purcell, Noble, Palestrina, Walford Davies and Patrick. The six anthems were:

'Blessing, glory' - - - -	*J. S. Bach.*
'O Lord, my God' - - - -	*S. S. Wesley.*
'Bow Thine ear' - - - - -	*Byrd.*
'Lord have mercy' - - - -	*Palestrina.*
'Now my tongue the mystery telling' -	*Royle Shore.*
'How doth the city sit solitary' - - -	*Tallis.*

No objection could be taken to the second and third of these anthems, though in passing it may be noted that Byrd's 'Bow Thine ear' was originally a setting of a Latin motet. Bach and Palestrina are not English church composers, however devotional their music is. Mr. Royle Shore is 'an amateur musician associated with the work of the Cathedral,' so the service-book informs us. His anthem 'was written in 1902 as an experiment in composition in the old tonality, and is for the most part written in the 3rd, or Phrygian Mode . . . With the Latin words to which it was originally written, it has been in regular use at the Roman Catholic Cathedral, Westminster, since June, 1903.' The last anthem, 'How doth the city sit solitary, that was full of people,' is, according to the same information, 'adapted from the original Latin for use in the Cathedral by Mr. Royle Shore.'

The question may be asked, Can it be said that English Church Music—that glorious heritage of which we as a nation ought to be proud—and cathedral usage, were adequately represented at Birmingham Cathedral during the festival week?

HARVEST FESTIVALS.

Mendelssohn's 'Elijah' was sung at St. Bartholomew's Church, Dalston, October 11, by an augmented choir consisting of members of the Choral Society and the choir of the church. Miss Muriel Gaze was at the pianoforte and Mr. W. Meacham Haley at the organ. Mr. F. A. Bridge conducted.

The choir of St. Mary's Church, West Kensington (augmented), sang Gaul's 'Holy City' as part of the harvest festival services on October 8 and 10, under the conductorship of Mr. Alfred C. Toone, organist and choirmaster.

At the Harvest festival held at Wesley's Chapel, City Road, on September 26, special anthems were sung at each service, and after the evening benediction Mendelssohn's 'Hymn of Praise' was rendered by an enlarged choir of fifty voices. The soloists were Miss Jessie Player, Miss Ethel Roberts, and Mr. Henry Turnpenney. Mr. Harold Huggins conducted, and Mr. Charles F. Warner, organist and choirmaster of the chapel, presided at the organ.

Haydn's 'Creation' was performed by the choir of St. Silas's, Nunhead, on September 30, under the conductorship of Mr. J. Arnold Dunn, organist and choir-master of the church. Mr. Arthur Lidington presided at the organ.

Owing to the unfortunate miscarriage of a postal packet we much regret that some notices of Harvest Festival services, held in various parts of the country, cannot be inserted, as no duplicate copies are available.

RE-OPENING OF SELBY ABBEY.

Special dedication and thanksgiving services were held at Selby Abbey Church on October 19, on the occasion of the re-opening of the Nave after restoration from the damage incurred at the fire on October 20, 1906. The dedication service was an imposing ceremony, and Mr. F. W. Sykes, the organist of the Abbey, presided at the new organ built by Messrs. Hill & Son. The instrument is a very fine four-manual organ of over seventy stops. It is divided and placed in the two westernmost bays of the choir, the Pedal organ of thirteen stops being situated in the eastern chapel of the north transept. Mr. C. H. Moody, organist of Ripon Cathedral, gave an organ recital in the afternoon. On October 21 a choral thanksgiving service took place, when Mendelssohn's 'Hymn of Praise,' Stanford's *Te Deum* in B flat, and Handel's Hallelujah Chorus were performed with orchestral accompaniment by a choir of 150 voices, under the direction of Mr. H. Eggleshaw, with Mr. F. W. Sykes at the organ.

The Annual Festival was held in Tewkesbury Abbey on September 23, when Mendelssohn's 'Elijah' was performed with full band and chorus, under the direction of Mr. Alfred W. V. Vine, organist and choirmaster. The choir, numbering 200 voices and consisting of singers from the festival chorus of Gloucester, Worcester, and Tewkesbury, sang with spirit and steadiness throughout. The orchestra was led by Mr. W. H. Reed and Dr. A. Herbert Brewer and Mr. Ivor Atkins presided at the two organs. The principal vocalists were Madame le Mar, Miss Jessie King, Mr. A. Watson, and Mr. Graham Smart, the subordinate solo parts being sung by Miss A. Crawley, Miss Fluck, Mr. H. Sanderson and Mr. P. Gray.

The cathedral choirs of Winchester, Chichester, and Salisbury held their annual joint service at Salisbury Cathedral on September 30, when the following music was sung at Evensong: *Magnificat* and *Nunc dimittis*, Hopkins in F; anthems, 'Blessed be the Lord' (Orlando Gibbons), 'Bow thine ear' (Byrd), 'Sing to the Lord' (Smart), and 'The Lord is my strength' (Goss). Precentor Carpenter (of Salisbury) conducted, and accompaniments were played by the three cathedral organists, Mr. C. F. South (Salisbury), Mr. F. J. W. Crowe (Chichester), and Dr. Prendergast (Winchester).

Mendelssohn's 'Elijah' was sung at the choir festival held at Albion Congregational Church, Ashton-under-Lyne, on Sunday, September 26, under the direction of the organist and choirmaster, Dr. T. Keighley. Part I. of the oratorio was given at the afternoon service and Part II. in the evening. The soloists were Mrs. Grierson, Mrs. Pashley, Mr. T. Owen, Mr. Fowler Burton, and Master John Holroyd. The minister of the church, the Rev. J. Nicholas Knight, preached an excellent sermon on 'Elijah' and Mendelssohn's setting of the oratorio, to which he added a brief sketch of the composer's life.

ORGAN RECITALS.

Mr. T. W. Hanforth, Parish Church, Sheffield—Concert-overture in C minor, *Fricker.*

Mr. H. Newboult, Wesley Church, Pretoria—Air with variations in A, *Rea.*

Mr. W. W. Starmer, St. Mark's, Broadwater Down, Tunbridge Wells—Fantasia in D minor, *Starmer.*

Mr. W. M. Rushworth, Congregational Church, Ormskirk—Triumphal march, *Lemmens.*

Mr. James Tomlinson, Public Hall, Preston—Allegretto grazioso, *Hollins.*

Mr. E. Percy Hallam, St. Mary's, Bury St. Edmunds—Tonstücke für Orgel, *Gade.*

Mr. R. A. Hornsby, Church of SS. Peter and Paul, Nether Heyford—Cantilène, *Wheeldon.*

Mr. C. E. Juleff, All Saints', Weston-super-Mare—Fantasia in C, *Tours.*

Mr. W. Mallinson, West Church, Ballymena—Andante in F, *Smart.*

Mr. C. Hylton Stewart, Hexham Abbey—Sonata No. 6 in E flat minor, *Rheinberger.*
Mr. T. Westlake Morgan, Caledonian Road Wesleyan Church—Pastorale in D (MS.), *W. S. Vinning.*
Mr. H. J. Rushfirth, Albert Hall, Launceston, Tasmania—Fantasia on the 'Sicilian Mariner's hymn,' *Lux.*
Dr. G. H. Smith, Parish Church, Sculcoates — Suite Gothique, *Boëllmann.*
Mr. F. de G. English, Parish Church, Halifax—Sonata in D flat, *Rheinberger.*
Mr. W. W. Starmer, St. Martin's, Ashurst—Festal March, *Calkin.*
Mr. R. W. Strickland, College Street Chapel, Northampton—Concert fantasia in B flat, *Peace.*
Mr. Guy Michell, Crewkerne Parish Church—Allegretto in B minor, *Lemare.*
Mr. Harry Beck, Holy Trinity, Notting Hill—Idyll in D flat, *Faulkes.*
Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Meditation in a cathedral, *Silas.*

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Sydney T. Cox, Bayswater Wesleyan Church.
Mr. Harold W. W. James, Peckham Parish Church.
Mr. F. H. Robinson, St. Philip's Church, Salford.
Mr. Sydney Scott, St. Stephen's Church, Lewisham.
Mr. N. Storey, Holy Saviour's Priory Church, Tynemouth.

Mr. Dan Gregory (bass), St. Asaph Cathedral.
Mr. H. Sutton-Jones (tenor), St. Asaph Cathedral.
Mr. W. H. Whiteside (bass), Chichester Cathedral.

Reviews.

Home-thoughts from abroad. *It was a lover and his lass.* By Frederic Austin.
The twelve days of Christmas. Traditional song. Arranged by Frederic Austin.
[Novello & Co., Ltd.]

As a writer of songs Mr. Frederic Austin displays varied sympathies. In 'Home-thoughts from abroad' he appears as a disciple of modern impressionism. Robert Browning, in his poem, whose opening lines are 'Oh, to be in England now that April's there,' drew a picture of an English spring which, if based on experience, must awake envy in a twentieth-century breast. To the genial landscape painted by the poet, Mr. Austin has attached a musical setting that reflects its peaceful happiness and its suggestion of lazy contemplation, and almost recalls the languid heat and haze of a summer's day rather than a day in spring. Both the vocal part, which is written for high voice, and the accompaniment, are rhapsodical in form, some connection being obtained by the repetition of a characteristic figure. The harmonies belong essentially to the modern scheme, although they are comparatively simple for this class of music. The composer's 'It was a lover and his lass' takes us into a totally different world. It has a simple, gay tune with the old English ring proper to a setting of Shakespearean words. To this is added a well-chosen and varied accompaniment. The song is issued in three keys.

'The twelve days of Christmas' is a clever arrangement of a traditional song of the cumulative or 'House that Jack built' type. 'What my love sent to me' on the first, second, third day of Christmas, and so on down to the twelfth, reveals a constantly increasing store of affection and generosity. The first day's gift is 'a partridge in a pear-tree'; that of the twelfth comprises 'Twelve drummers drumming, eleven pipers playing, ten lords a-leaping, nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five gold rings, four calling birds, three French hens, two turtle-doves and a partridge in a pear-tree.' No explanation is given of any subtle significance that may underlie the lover's wayward choice of tokens of his regard. To the captivating, if elusive, tune of this song Mr. Austin has added an accompaniment that is always ingenious, especially where it suggests the air that is being played by the eleven pipers, always varied and interesting, and never out of place. The song is suitable for a medium voice.

PIANOFORTE MUSIC.

Mazurka. Op. 67, No. 1. *Serenata.* Op. 67, No. 2 By Cyril Scott.
English Pastorals. By Ernest Halsey.
[Elkin & Co.]

In these compositions Mr. Scott exemplifies two sides, both already familiar, of his harmonic inventive power. The 'Mazurka' reveals in many places to what an extent he can be daring and original without ever departing from the diatonic scale, while the 'Serenata' displays more particularly some of his individual tastes in the employment of chromatics. Knowing Mr. Scott's propensities in the latter direction, one cannot be certain whether a strange B sharp that occurs on pages 2 and 6 of the 'Serenata' is or is not a misprint. Both pieces are bright and gracefully rhythmic, and should give the composer's admirers further cause for admiring.

Mr. Ernest Halsey's 'English Pastorals' contain little but what is deserving of praise, more particularly with regard to the aims and ideals that inspire his conceptions than with regard to the skill with which he carries them out. Perhaps the most interesting and musicianly piece in the volume is the first, 'Through a country lane,' which contains some charming points. The second, 'Two lovers pass,' is so passionate and chromatic that it does not fully bear out the title 'pastoral.' 'To a little grave' conveys a suggestion of pathos. The remaining pieces are 'To a village maiden'—by no means a demure one—'Gipsy Song,' and 'Even-song.'

English lyrics (*ninth set*). Words by Mary E. Coleridge. Music by C. Hubert H. Parry.
Six songs for soprano. By G. F. Boyle.
Rolling down to Rio. Words by Rudyard Kipling. Music by Edward German.
[Novello & Co., Ltd.]

To say that Sir Hubert Parry's ninth set of 'English lyrics' are worthy of their composer is to say that they are strong music, effective, constructed with a firm and masterly hand, and always appropriate and adequate to the subject. A philosophical vein runs through the seven poems that supply the text, and in accordance with this characteristic, a quiet dignity of style has been adopted in the musical settings, giving way here and there, as the words demand, to a more fanciful form of expression. The accompaniment claims equal importance with the vocal part, which is always grateful and singable without sacrifice of striking effect. The titles of the songs are 'Three aspects,' 'A fairy town' (St. Andrews), 'The witches' wood,' 'Whether I live,' 'Armida's garden,' 'The maiden,' 'There.' The first and sixth alone exceed the medium compass. Recent years have produced few volumes of English song that can vie with the present collection in diversity of interest and constant musicianship.

The material for Mr. George F. Boyle's six soprano songs is found in translations by various writers of lines from Heine's 'New Spring.' They exemplify the modern art-song in which the modernism is kept under control and subordinate to true inspiration. Here again the accompaniment embodies some of the principal features. On the emotional side, the songs are charged with romanticism; on the technical side, each is an organic whole, being a skilful development of one or more individual themes or figures. The sixth and last, entitled 'The Elves' ride,' should be assured of popularity.

The little poem 'Rolling down to Rio,' which everybody will remember who has read Kipling's 'Just so Stories,' is an ideal subject for a musical setting by Edward German, and the popular composer has made good use of the opportunity it afforded him. Needless to say, the song has a lilting tune and is full of 'go.' Its range is that of a low voice.

BOOKS RECEIVED.

Handel. By R. A. Streatfeild. Pp. xviii. + 336; 7*s.* 6*d.* net. (Methuen & Co.)
The story of W. J. E. Bennett. By F. Bennett, M.A. Pp. xvi. + 304; 7*s.* 6*d.* net. (Longmans, Green & Co.)
Imaginary interviews with great composers. By Gerald Cumberland. Pp. 232. (William Reeves.)

Correspondence.

THE SOCIETY OF BRITISH COMPOSERS.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

SIR,—The following statistics have been compiled at the instance of the Society of British Composers in order to estimate the proportion that performances of British musical compositions bear to other works on the programmes of the Queen's Hall Promenade Concerts, seasons 1907-09.

The figures were arrived at after a large number of calculations, and, as a result of these, each programme was given a fixed number of points, in this instance 500, in proportion to which each work had a ratio allotted to it.

Thus, a song without orchestral accompaniment was given 10 points; a song or aria with orchestra 15; dance movements 15 per number; overtures, rhapsodies, from 50 to 75; symphonic poems 75 to 100; concertos 100 to 150; symphonies 100 to 300, the latter figure being given to Elgar's Symphony. A programme of one composer's works, or a single work occupying an entire programme, was given 500 points.

The ratios obtained were the following:—

	1907.	1908.	1909.
Total rate per cent. for British works of every description	8.5	7.4	10.3
Rate per cent. for first performances of British works	3.01	1.4	0.75

On the same system two other series of concerts have been worked out.

In Mr. Beecham's season, 1909, the rate for British works is 55 per cent., while Mr. Ronald is not far behind him with 47 per cent. The objection may be raised in this, as in every case that is based on statistics, that the figures from which the rates are calculated are entirely arbitrary and indeterminate. On the other hand the averages have been based upon a system that has been tested and accepted by the 5,000 members of the German Society of Composers, a system by means of which the fees for performing rights are apportioned to its members, who recognise the equity of its decisions without demur.

If there is a fallacy in reckoning the rates, it must apply equally to Mr. Beecham's and Mr. Ronald's results, and if it is claimed that those for the Promenade Concerts are underestimated, and if any other system of calculation is adopted, nothing can explain away the anomalous state of affairs which is exposed by these averages.

Let us now take some figures from the Year-Books of the Society of British Composers. On the printed list (not counting men who have joined since the last issue, or including four non-members who have written and published a very large number of compositions) there are 138 members, all of whom, with one exception, are living. The works given in the table below are for orchestra alone, and no account has been taken of choral works, songs, chamber music or instrumental pieces:

	1906-7.	1907-8.	1908-9.
Number of Composers in the Society	51	116	138
Symphonies	13	44	50
Suites	20	65	78
Overtures and Preludes	37	115	123
Symphonic Poems ...	24	55	63
Variations	6	15	19
Miscellaneous ...	38	140	152
Concertos	19	36	40
Total number of orchestral works	157	470	525

It would be absurd to claim that each of these 525 orchestral works is of the first rank, but from them it would be possible to draw up sixty-one programmes for a Promenade season without going out of the country for a work, and without giving one twice over.

And yet...0.75.!

Yours faithfully,

F. CORDER,

President of the Society of British Composers.

19, Berners Street, London, W.

September 27, 1909.

HATTON'S 'TO ANTHEA.'

TO THE EDITOR OF THE 'MUSICAL TIMES.'

SIR,—As 'To Anthea' quite rightly received such special notice in your admirable 'John Liptrot Hatton' in your October issue, it may be interesting to know that some years ago, in conversation with that fine singer the late Wm. Winn, I was informed that the song was first *sung* by him at Buckingham Palace under the title of 'The Protestant,' and I believe it was sung from MS. If the matter could be cleared up now, no one living would be more likely to throw additional light upon the matter than Dr. W. H. Cummings, as he enjoyed Mr. Winn's close friendship and would no doubt readily do what he could in the matter.—Yours truly,

JAMES PALMER.

The Drive, Kettering,

October 16, 1909.

THE CRYSTAL PALACE COMPANY.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

SIR,—I have read paragraphs and letters in many newspapers regarding the winding-up Order made by Mr. Justice Swinfen Eady, and I should be grateful if you would allow me to inform the public by means of this letter, that the Order only refers to the Crystal Palace Company, and does not affect the Crystal Palace itself, or me, its Receiver. I should like further to state that it is intended that the business of the Palace will go on as before; in fact, I am at this moment in negotiation with influential people, with the object of holding at the Palace next year a function of world-wide interest.—Yours faithfully,

ERNEST I. HUSEY,

Receiver and Manager.

58, Coleman Street, London, E.C.

Obituary.

We regret to record the following deaths:

On October 6, at Brooklyn, Mr. DUDLEY BUCK, the distinguished American composer and organist. Born March 10, 1839, at Hartford, Connecticut, he was deputy-organist at St. John's Church there until, in 1858, he set out for Europe, where he remained for the next five years. He entered the Conservatorium of Leipsic, studying under Hauptmann, Richter, Rietz, Plaidy, and Moscheles, and among his fellows tudents were Arthur Sullivan, J. F. Barnett, Walter Bache, and Carl Rosa. At Dresden he took lessons from Schneider. He then held various organist appointments in his native land—North Congregational Church, Hartford; St. James's Church, Chicago; St. Paul's Church and the Music Hall, Boston; and Holy Trinity Church, New York. In the last-named city Theodore Thomas invited him to become assistant-conductor of his orchestral concerts at Central Park Gardens. He was also conductor of the Apollo Club, New York.

As a composer Mr. Dudley Buck gained distinction in various fields of creative ability. An oratorio 'The Light of Asia' (based on the late Sir Edwin Arnold's poem), was performed at the Novello Oratorio Concerts, St. James's Hall, on March 19, 1889. Nine years earlier he gained the prize offered by the Musical Festival Association of Cincinnati with his setting of 'The Golden Legend.' His other important choral works were 'The Centennial Meditation' of Columbia International Exhibition, Philadelphia, 1876); 'The voyage of Columbus'; 'The Legend of Don Munio,' and the 46th Psalm. He also wrote both the words and music of a grand opera 'Serapis'; a comic opera, on a Mormon theme, entitled 'Deseret'; a Symphony in E flat; a Symphonic overture on Scott's 'Marmion'; a Concertino for four horns and orchestra, in addition to two string quartets. Of the large number of his smaller works—short sacred cantatas with organ accompaniment, anthems, services, and organ pieces—Mr. Dudley Buck is best known in England by his 'Hymn to Music' (for voices only) and the organ piece entitled 'To Evening.' During the great fire

at Chicago in 1871 several of his important compositions were burned. A gifted composer, Mr. Buck had the merit of writing vocal music that really was vocal.

On October 11, at 18, Compton Terrace, Islington, Mr. Josiah Fountain Meen. A self-taught and much-respected musician, Mr. Meen was born at Hackney, September 14, 1846. He held organ appointments successively and successfully at Clapton Wesleyan Chapel, St. Mary's Church, Stoke Newington, and since 1880 he has discharged similar duties with faithfulness and distinction at Union Chapel, Islington, a fine building long associated with the ministry of the Rev. Dr. Henry Allon. For the last seven years of its existence he was organist to the Sacred Harmonic Society, and in 1886 he became a professor of the organ at the Guildhall School of Music. A man of genial and kindly disposition, Mr. Fountain Meen was not only an excellent organist, but he excelled as a pianoforte accompanist. His remains were cremated at Golders Green, the ashes being subsequently interred at Highgate Cemetery.

On October 6, at Berlin, aged sixty-five, Dr. Alfred Christian Kalischer, the distinguished Beethoven scholar. He is best known by his editorship of Beethoven's letters, a most valuable contribution to the life of the master, which have recently become available to English readers in the translation by Mr. J. S. Shedlock. His last book, 'Beethoven's Frauenkreis,' was by a pathetic coincidence published on the day of his death.

On October 9, at Dresden, Herr Heinrich Gudehus, an eminent German tenor singer. He made his début at the Berlin Royal Opera House in 1871 in Spohr's 'Jessonda.' Wagner heard him in 1881, and thereupon engaged him for Bayreuth, where he sang at the production of 'Parsifal' in 1883, and in 'Tristan' three years later.

MUSICAL LEAGUE FESTIVAL AT LIVERPOOL.

(BY OUR SPECIAL CORRESPONDENT.)

The Musical League, of which Sir Edward Elgar is president, was founded last year with the special and worthy object of fostering the cause of British music. Part of the scheme was the holding of an annual festival at which new works, both native and foreign, in addition to those which cannot be heard with the frequency they deserve, were to be performed.

The first of such festivals took place at Liverpool, September 24, 25; but although the programmes were in various ways interesting, the original scheme was not fully carried out. Foreign works were performed, yet they were not new. It is, however, only fair to remember that the committee may have tried, but unsuccessfully, to interest foreign composers in the scheme. For the present we have to consider what has been accomplished.

On Friday, September 24, a chamber concert was given at the Yamen Rooms, the programme of which included Mr. H. Balfour Gardiner's String quartet in one movement, Mr. Joseph Holbrooke's 'In Memoriam' sextet in F minor, (Op. 46), and Mr. J. B. McEwen's String quartet in E minor, all interesting works by composers of high merit. Although the selection must be commended, a place might have been found for one novelty. The same comment applies to the vocal music. Of three songs by Mr. Edward Agate, the simple, tender 'Cradle-song of the Virgin' made the strongest appeal. Mr. W. H. Bell has talent and ambition, yet in his Song-cycle 'Bhanavar the Beautiful' there was more art than nature. Three songs by Mr. Frederick Nicholls proved attractive. Mr. Percy Grainger played, and with marked success, a 'Handelian Rhapsody' composed by Mr. Cyril Scott, and two delightful Irish Dances by Sir Charles Stanford, transcribed by the pianist. The Cathie Quartet took part in the concerted music, and were assisted in the Sextet by Mr. E. Stansfield (double-bass) and Mr. Arnold Bax (pianist).

The two concerts given on September 25 were held in the Philharmonic Hall. In the afternoon were heard three orchestral novelties conducted by their respective composers. Mr. Frank Bridge's 'Rhapsody' is clever, and of light character, the most taking of the five sections being the 'Tempo di Valse.' In a symphonic poem, entitled 'Isabella,' by Mr. Frederic Austin and founded on Keats's 'Isabella, or the Pot of Basil,' the section describing the ecstasy of the lovers shows the composer at his best; but, as one would expect, he was not equally successful in depicting in tones Lorenzo's murder. Mr. J. C. Hathaway's contribution to the programme was a scena, 'The dying swan,' the vocal part of which, effectively sung by Mr. John Coates, greatly pleased the audience, especially the Meistersinger-coloured last stanza. Four songs—artistic settings of translations of Danish songs, words and music by Mr. Frederick Delius—were well interpreted by Miss Edith Evans. The concert concluded with Rimsky-Korsakoff's symphony 'Antar.' Russian music is doubtless deserving of notice, but surely on this particular occasion a symphony by a British composer might have been selected. Several such could be named which have been unjustly neglected in past years.

The choral and orchestral concert in the evening must be briefly noticed. Mr. Arnold Bax's 'Fatherland,' for tenor solo, chorus and orchestra, based on a broad, rhythmical melody, is attractive, though somewhat too conventional. Then Mr. Havergal Brain's setting of verses from Psalm 137, for solo, chorus and orchestra proved a thoughtful but unequal composition: some of the writing was very effective, while other portions were, in comparison, dull. The best work was Dr. R. Vaughan Williams's cantata 'Willow Wood,' a setting for baritone solo, chorus and orchestra of Sonnets 49-52 of Rossetti's 'The House of Life.' The composer has written strong, emotional music befitting the moods of the stanzas, and in the last one has taken full advantage of the opportunity given him by the words for strains less sombre than those which had hitherto prevailed. Miss Ethel Smyth conducted her clever songs 'The Dance,' and 'Anacreontic Ode,' the solo parts of which were well delivered by Mr. Frederic Austin, and the composer was received with much enthusiasm. In Bach's cantata 'Praise Jehovah,' the brilliant singing of the Welsh Choral Union deserves full recognition and commendation, also the admirable rendering of the 'Syren' strains by the lady members of the choir in Debussy's third Nocturne, sung at the afternoon concert.

Finally we must add a word of unstinted praise of Mr. Harry Evans, who, as honorary conductor of the festival and conductor of the Liverpool Welsh Choral Union, highly distinguished himself both as a choral and orchestral conductor of unusual skill.

THE MOUNTAINEERS.

Mr. C. H. Workman will have many well-wishers in his plan of reviving Savoyard traditions in the home of their birth with a season of legitimate light opera. The two works first announced were 'The Mountaineers,' by Guy Eden and Reginald Somerville, and an opera by Sir W. S. Gilbert and Edward German. Of these the former was produced on September 29. The plot is easily condensed. A village maiden, unable to choose between two lovers, sends them on a competitive search for Edelweiss among the snows of a high mountain peak. The weaker climber falls exhausted by the way. The stronger chivalrously saves his life, and, presumably having found his Edelweiss, wins the maiden's hand. He is, however, suddenly summoned from the altar to serve his country, and his former rival makes matters smooth by enlisting in his stead. This story is the basis of a refined and pleasant 'book,' and serves for the introduction of the conventional comic character in a Custom-house officer of unconventional habits. As played by Mr. Workman this part was responsible for most of the fun of the play. Mr. Somerville's music is graceful, melodious and, like the libretto, always refined. There occur many solos, duets, quartets and choruses of the type that experience has shown to be acceptable, and here and there—as in the 'Legend of the Edelweiss'—a more individual number. The musical honours went to Miss Elsie Spain as the heroine, Mr. Claude Flemming and Mr. Laurence Legge as the rival lovers, and Miss Jessie Rose as a village coquette. A special word of commendation is due to the chorus for their vivacious singing. 'The Mountaineers' strikes no new note in comic opera, but the precedents that it follows, if somewhat obvious, are the best that could have been chosen. Since the original production, new musical numbers and a duelling-scene have been added.

God, Who at sundry times.

ANTHEM FOR CHRISTMAS.

Hebrews i. 1—3, 6, and
J. Montgomery.

Composed by Edward C. Bairstow.

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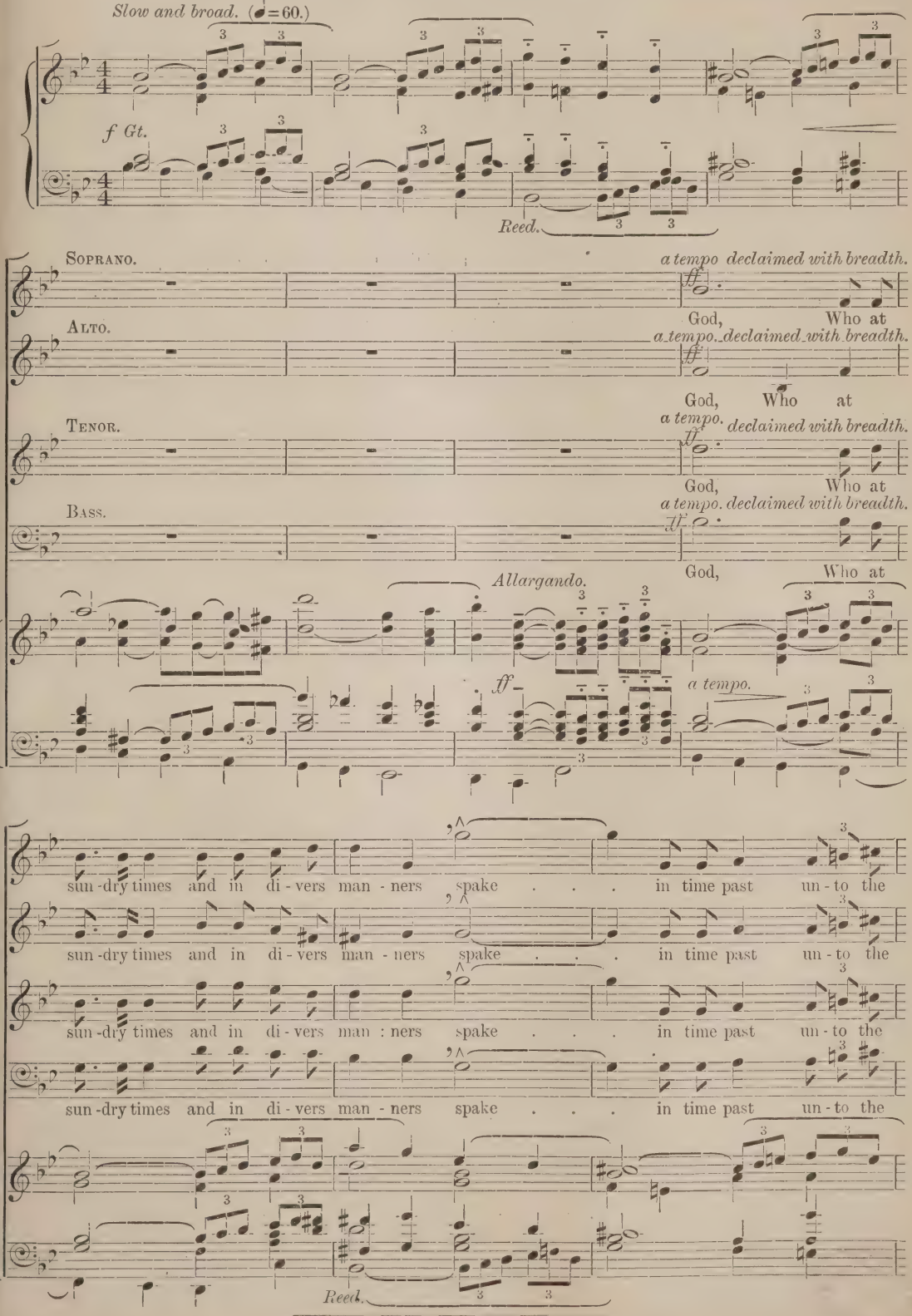
Slow and broad. (♩=60.)
f Gt.
Reed.
Soprano.
a tempo declaimed with breadth.
ff
God, Who at
Alto.
a tempo. declaimed with breadth.
God, Who at
Tenor.
a tempo. declaimed with breadth.
God, Who at
Bass.
a tempo. declaimed with breadth.
God, Who at
Allargando.
ff
a tempo.
sun-dry times and in di-vers man-ners spake . . . in time past un-to the
sun-dry times and in di-vers man-ners spake . . . in time past un-to the
sun-dry times and in di-vers man-ners spake . . . in time past un-to the
sun-dry times and in di-vers man-ners spake . . . in time past un-to the
Reed.

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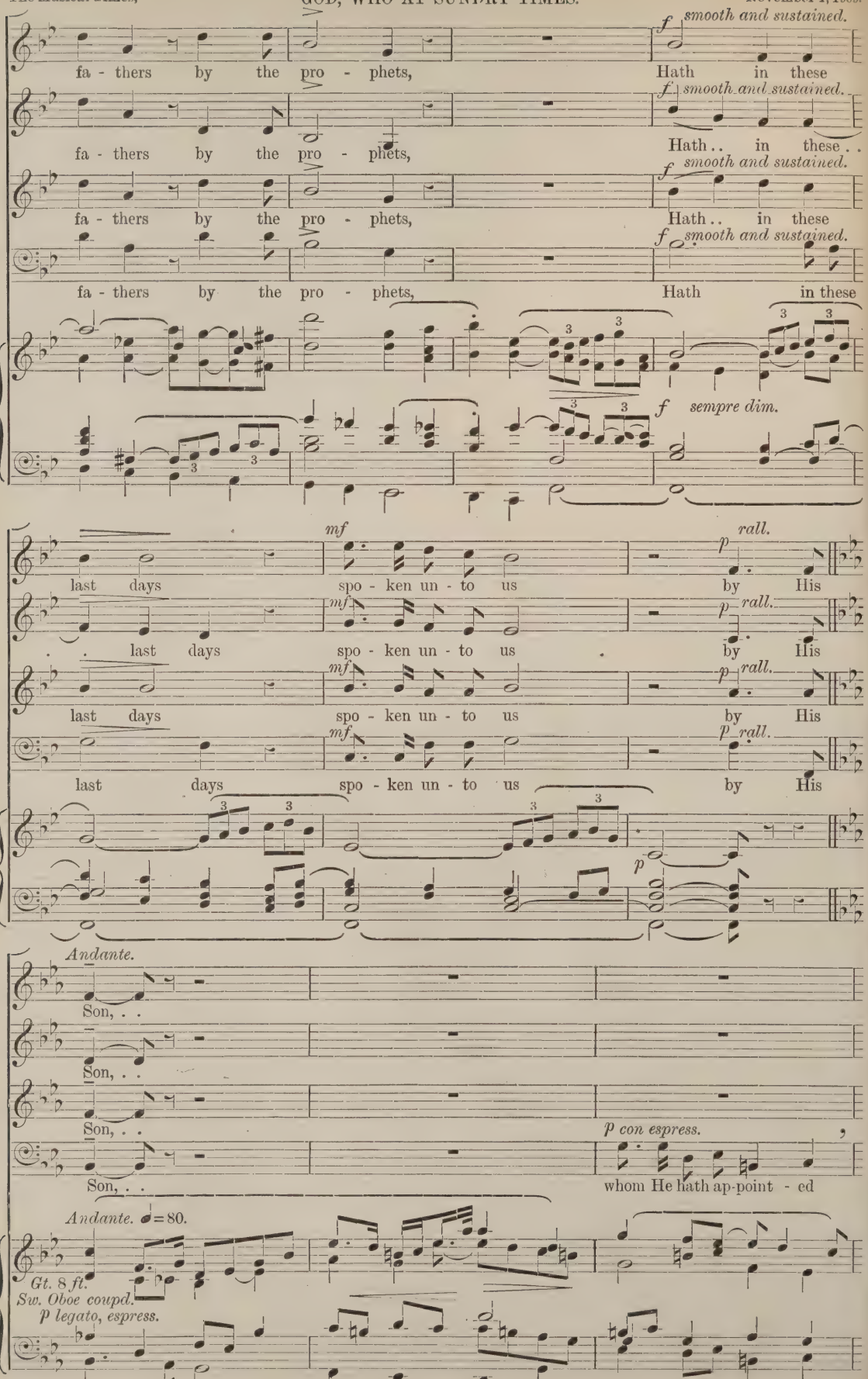
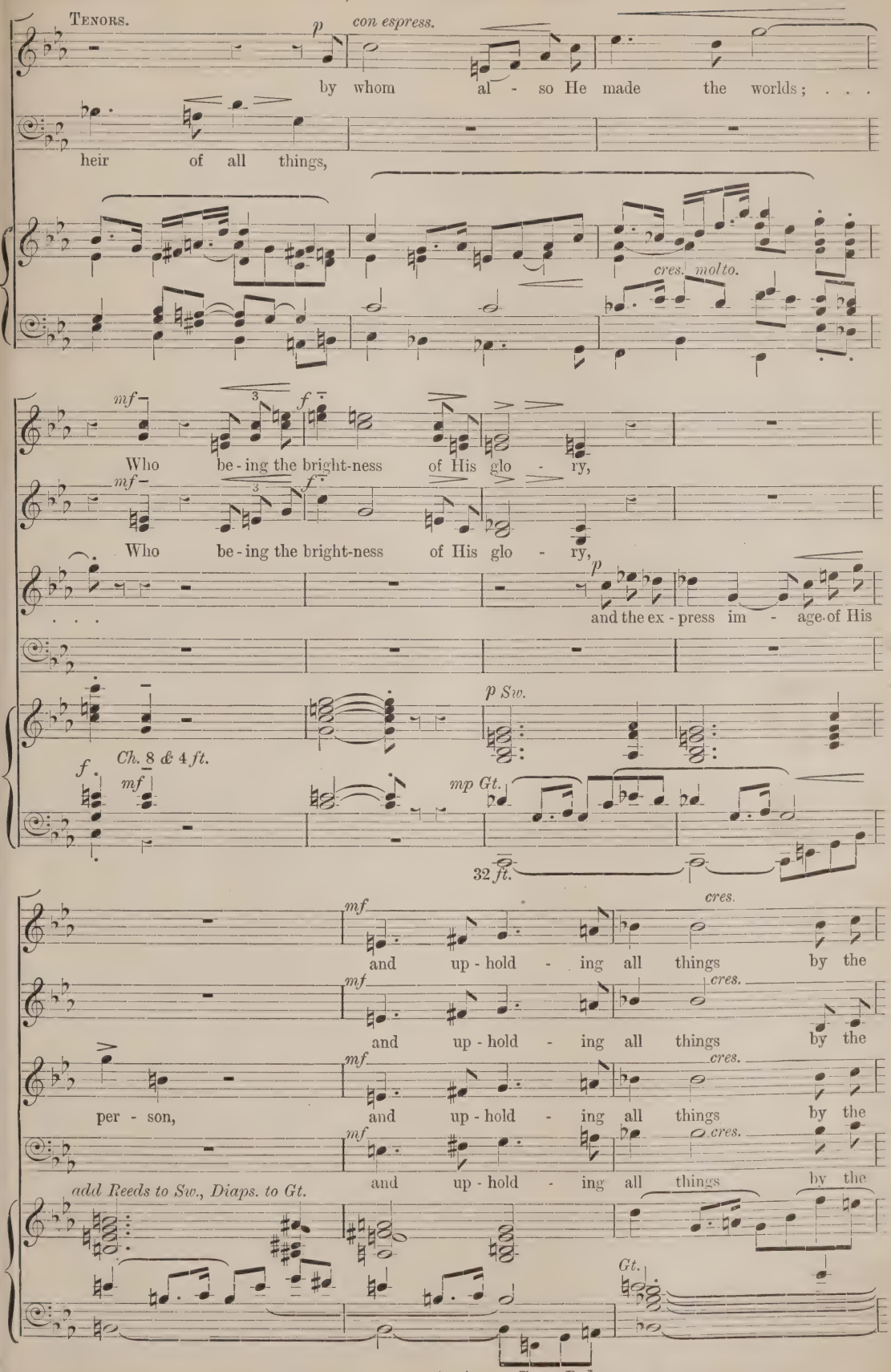

f smooth and sustained.
fa - thers by the pro - phets, Hath in these
fa - thers by the pro - phets, Hath . . in these . .
fa - thers by the pro - phets, Hath . . in these
fa - thers by the pro - phets, Hath in these
f sempre dim.
mf
rall.
p
last days spo - ken un - to us by His
Andante.
Son, . .
p con espress.
whom He hath ap-point - ed
Andante. ♩=80.
Gt. 8 ft.
Sw. Oboe coupd.
p legato, espress.


Tenors.
p
con espress.
by whom al - so He made the worlds; . . .
heir of all things,
cres. molto.
mf
f
Who be-ing the bright-ness of His glo - ry,
mf
f
Who be-ing the bright-ness of His glo - ry,
p
. . .
and the ex-press im - age of His
p Sw.
Ch. 8 & 4 ft.
f
mf
mp Gt.
32 ft.
mf
cres.
and up-hold - ing all things by the
mf
cres.
and up-hold - ing all things by the
mf
cres.
per - son, and up-hold - ing all things by the
mf
cres.
and up-hold - ing all things by the
add Reeds to Sw., Diaps. to Gt.
Gt.
Gt. to Ped.

word of His power, when He had by Him - self . . purged our

word of His power, when He had by Him - self purged our

word of His power, when He had by Him - self purged our

word of His power, when He had by Him - self . . purged our

senza Ped.

f 8, 16, 32.

sins,

sins,

sins,

sins,

Allargando.

cres. sempre.

add Reds.

Tempo 1mo.

ff declaimed.

sat down on the right hand of the

ff declaimed.

sat down on the right hand of the

ff declaimed.

sat down on the .. right hand of the

ff declaimed.

sat down on the right hand of the

Tempo 1mo.

rall.

Reed.

The Musical Times. **EXTRA SUPPLEMENT.** November 1, 1909.

This Supplement is part also of the November issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *Price* 1½*d.*

The Competition Festival Record

No. 16.

THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 13, 14, 15, 16.

This festival again achieved an extraordinary success in at least every vocal department. There were over 800 entries and nearly 5,000 competitors. There were 468 vocal soloists, 191 instrumental soloists, and choirs as follows: thirty-four junior, fourteen female-voice, eighteen male-voice, sixteen mixed-voice, and thirteen from churches or chapels. In addition there were twenty-three vocal quartets or trios, two full orchestras, and one string orchestra. But it is not merely the number of entries that lent the occasion its importance. It was the superb quality of much of the music and the excellence of a large number of the performances that gave the festival its memorable distinction.

At such a colossal event the competition festival movement can be studied in all its phases. There can be heard action-songs done to perfection by young children, child soloists whose performances bring tears to eyes of old stagers; mature solo singers meeting the technical and interpretative demands of this modern and difficult music; exemplifications of the perfection to which school children's voices can be trained and their expressive powers wonderfully developed by some of the cleverest school teachers; and many of the best equipped small choirs—female-voice, male-voice, and mixed-voice — to be found in the whole country, employing their powers on the most difficult choral music that has ever been written. No wonder that musical critics, more or less sated by their usual everyday experiences, declare that competitive performances of this stamp provide them with new and exciting sensations. Objections to competitions are still to be heard, and will be heard again. The best argument in their favour is the competition itself. A visit to Blackpool is likely to convert any open-minded objector who must see the almost ludicrous disproportion between the moral damage done to a few illtempered persons, and the widespread educational results that lift thousands of executants and listeners out of the dull ruts of their lives and afford them the deepest and most innocent pleasure. Is it likely, that away from the inspiring encouragement provided by this great festival, soloists and choralists would study the same music with anything approaching the same zeal and success? But this is not the place to argue on the ethical and musical value of the competition festival movement.

The maximum marks for every piece in all classes was 80.

INSTRUMENTAL SOLOS.

The following were the test-pieces and results:

PIANOFORTE.

Local, under 16 years of age.

Test: "Trois Fantaisies or Caprices" (Mendelssohn), Op. 16, No. 1.
11 entries. 1st. Maris Swarbrick (Fleetwood).

Sight-playing (36 entries).

12 to 14 years. 1st. Leslie H. Heward (Wyke).
14 to 16 years. 1st. Wilfrid G. Smith (Manchester).

Open (students, 16 to 18 years).

Test: Fantaisie Impromptu in C sharp minor, Op. 66 (Chopin).
18 entries. 1st (tied). Robert Shipcot (Chorley); Dora Grosse (Sale).

Open (under 14 years).

Test: Rondo, No. 1, in D major (Mozart).
70 entries. 1st. Joseph Shore (Ancoats).

Open (14 to 16 years).

Test: "Wedding Day," Op. 65, No. 6 (Grieg).
26 entries. 1st. Gladys Hunter (New Cleethorpes).

The adjudicators in these sections were Mr. C. H. Fogg and Mr. H. S. Greenwood.

VIOLIN.

Open (under 16 years).

Test: Variations from Sonata, No. 11, in G major (Mozart).
23 entries. 1st, Miss Jo Lamb (Rossall Beach).

Under 18 years.

Test: Concerto, No. 8, in E minor, 1st part (Rode).
12 entries. 1st. Alice B. Flannery (Colne).

Herr Carl Fuchs, of Manchester, was the adjudicator.

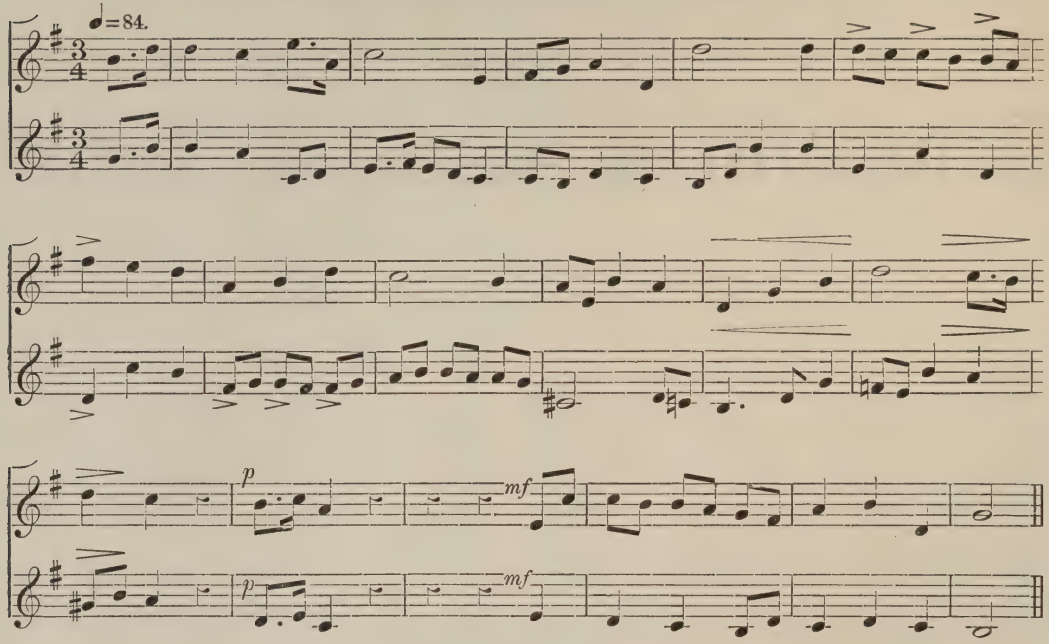
THE CHILDREN'S DAY, OCTOBER 15.

The sight-singing (individual) brought forward some very clever children. Nothing that Dr. McNaught could place before Leslie H. Heward (Wyke), Harold Makinson (Lancaster), and Bert Shawcross (Hyde), seemed to find out a weak point, so they were declared equal "firsts." All three lads possessed the pitch-sense, and were therefore able to sing with ease what most people would consider difficult passages for children. These remarks refer to the staff notation section. In the tonic sol-fa section not so much ability was displayed. Jennie Whiteside and Mona Singleton divided the first-prize. In the collective sight-singing class there were three school choir entries, viz.—Talbot Street, Southport (Mr. W. T. Barnett), Devonshire Street C. S., Blackpool (Mr. J. J. Barlow), and St. John's, Blackpool (Mr. J. N. Nutt). The tests were in two parts and included some stiff passages. We print the second and more rhythmic on p. 126. Each test was sung to sol-fa syllables and then to *laa*. Notations were optional, and all chose the tonic sol-fa. Devonshire Street gave almost perfect performances and were awarded the first-prize.

ACTION-SONGS.

Blackpool has justly earned a high reputation for the refinement, beauty, and skill of the action-songs produced at its festivals. But it is questionable whether at any previous festival the grace, charm, and comedy with which the Revoe School, under the Misses Garner, performed the Somerset folk-song "O no, John," have been excelled. Twelve children took part—six as the wooers, and six as wooed. Their singing alone was excellent, but when to this were added constant movement and expressive gesture and acting, the effect was extraordinary, and the audience of several thousand persons was enraptured. Victoria School presented a beautiful spectacle. The whole entertainment was one to be long remembered by all concerned.

BLACKPOOL MUSICAL FESTIVAL—SIGHT-TEST No. 2.



Doh = G. M. 84.

:m .,s | s :f :l .,r | f :— :l_1 | t_1 .d :r :s_1 | s :— :s | s .f :f .m :m .r |
:d .,m | m :r :f_1 .s_1 | l_1 .,t_1 :l_1 .s_1 :f_1 | f_1 .m_1 :s_1 :f_1 | m_1 .s_1 :m :m | l_1 :r :s_1 |
t :l :s | r :m :s | f :— :m | r .l_1 :m :r | s_1 :d :m | s :— :f .,m |
s_1 :f :m | t_1 .d :d .t_1 :t_1 .d | r .m :m .r :r .d | fe_1 :— :s_1 .f_1 | m_1 :- .s_1 :d | ta_1 .l_1 :m :r |
s :f : | m .,f :r : | : :l_1 .f | f .m :m .r :d .t_1 | r :m :s_1 | d :— |
de .m :r : | s_1 .,l_1 :f_1 : | : :l_1 | s_1 :f_1 :m_1 .s_1 | f_1 :s_1 :f_1 | m_1 :— |

Public Elementary Schools Action Song.

Open to children over 7 and under 12 years of age (8 to 12 voices).

Victoria, Blackpool (Miss Sutcliffe): 75. ("Clang of the wooden shoon")
Revoe, Blackpool (the Misses Garner): 80. ("O no, John.")
South Shore, Blackpool (Miss Allison): 65. ("Rory Darlin'; an eviction scene.")
Talbot Street, Southport (Miss Coppock): 69. ("Little orphant Annie.")
Claremont C.S., Blackpool (Miss E. Brooke and Miss A. Andrew): 61. ("Baby Strauss.")

Open to children under 7 years of age.

1st. St. John's Infants' School, Blackpool (Miss Bennett).
St. Kentigern's Infants', Blackpool (Miss Alexander).

Maypole Dance and Song.

Open to children under 13 years of age.

1st. St. John's, Blackpool (Miss S. Taylor).
South Shore C.S. (Miss Lomax).

Female-voice Choirs "B."

Open to girls under 18 years of age (20 to 35 voices).

Tests: (*a*) Two-part song "Robin red-breast" (Stanford), and (*b*) madrigal for three voices, "How merrily we live" (Este).

	(*a*)	(*b*)	Tl.
Revoe Choir, Blackpool (Mr. J. R. Rigby)	73	72	145
Marton Re-Union Choir, Blackpool (Mr. M. Hart)	59	55	114

Miss Ashworth's Ancoats Choir also entered, but owing to the lateness of the hour fixed for the competition the choir had to withdraw. This was disappointing to many who know how finely Miss Ashworth trains her resources. Revoe was again triumphant.

Village School Choirs.

Local schools having fewer than 150 names on the register; 10 to 20 voices.

Test: Two-part song, "Come o'er the woodland" (Ketèlbey).

Cleveleys Choir (Miss G. White).
2nd. Singleton (Mr. T. Dawson): 73.
1st. Wrea Green (Mr. T. H. Myles): 75.
Westby (Mrs. Alston).

The singing in this class aptly exemplified what skilful teaching can accomplish with village children. All the singing was good, but Singleton and Wrea displayed very high qualities. The tone was pure, the execution dainty and fluent, the enunciation excellent, and the expression very effective.

Public Elementary Schools.

Open to non-prize winners in the challenge banner class during the years 1906-7-8; 25 to 30 voices.

Tests: (*a*) Two-part song, "A laughing song" (Stanford), and (*b*) "Sweet and low" (Luard-Selby).

	(*a*)	(*b*)	Tl.
Baines' Endowed, Marton, Blackpool (Mr. M. Hart)	64	60	124
Waterloo C.S., Blackpool (Miss E. Preston) ..	71	68	139
Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson)	65	67	132
Claremont C.S., Blackpool (Mr. J. E. Cunliffe) ..	69	73	142
New Hey C. E. School, Rochdale (Mr. E. Quarmby, B.Sc.	61	74	135
All Saints', Southport (Miss M. Ward)	70	62	132
Victoria, Blackpool (Mr. J. Wedgwood)	68	70	138
Birkdale C.S., Southport (Mr. A. E. Parr)	68	72	140
South Shore C.S., Blackpool (Mr. M. Banks) ..	59	56	115

Public Elementary School Choirs.
Open (25 to 30 voices).

Challenge Banner Class. Previous holders: Adelaide Street Wesleyan School, St. John's School, Revoe C.S. (5 times), Devonshire Road C.S.

Tests: (*a*) Three-part song, "Under the greenwood tree" (A. M. Richardson); (*b*) two-part song, "In the distance" (Abt); and (*c*) three-part-song, "Where the bee sucks" (Arne, arr. by Granville Bantock).

	(*a*)	(*b*)	(*c*)	Tl.
Birkdale C.S., Southport (Mr. A. E. Parr) ..	65	72	68	205
Devonshire Road C.S., Blackpool (Mr. J. J. Barlow)	68	66	63	197
Talbot Street, Southport (Mr. W. T. Barnett) .	76	66	67	209

The winning choir displayed a pure, sweet tone, perfectly in tune. A unity of vowel usage was a noticeable feature. In the second piece there were some awkward rhythmic delays at the ends of phrases, and the third piece, although beautiful as tone, was not so interesting as rhythm.

Public Elementary School Choirs.
Cantata Class (25 to 30 voices).

Test: Cantata, "The frogs and the ox" (Bridge).

	Mks.
Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson) ..	62
Talbot Street, Southport (Mr. W. T. Barnett)	65
South Shore C.S., Blackpool (Mr. M. Banks)	63
St. John's, Blackpool (Mr. J. N. Nutt)	59
Devonshire Road C.S., Blackpool (Mr. J. J. Barlow) ..	68
Claremont C.S., Blackpool (Mr. J. E. Cunliffe)	67
New Hey C.E., Rochdale (Mr. E. Quarmby, B.Sc.)	69

Children's Choirs "D."
Open to children under 16 years of age who are not competing in other classes (16 to 25 voices).

Tests: (*a*) Two-part song, "The Lord is my Shepherd" (Smart), and (*b*) two-part song, "The first of May" (Botting).

1st. Revoe Choir, Blackpool (Mr. J. R. Rigby).
2nd. Ancoats Girls' Institute, Junior Advanced (Miss Ashworth).
3rd. St. Paul's Choir Boys, Blackpool (Mr. Robert Hall).
St. Paul's, Bolton (Mr. T. Davies).

The Junior Solos.

The expediency of encouraging children to sing solos at competitions has been seriously questioned, chiefly on the ground that their vocal organs may be injured by possible strain. But it may be answered that injury only results from bad usage, and that it is the prime function of the competitions to inculcate proper ways and means. With the vocal experts Madame Hands, Mr. J. Bates, and Dr. McNaught to criticise and suggest, it may be claimed that scores of youthful singers have been absolutely rescued from bad singing by competitions managed on these lines.

All bad production, all forcing, all commonplace singing are discouraged, and only the children who learn the lessons given can hope to succeed. The ideal is therefore prominently placed before the children. Then, apart from physical results, the value of solo-singing as a vent for inner feeling for expression cannot be over-estimated. The intense expressiveness of some children's singing is a phenomenon difficult to understand. Not a few of the girls sang Schubert's "Du bist die Ruh'" ("Thou art repose") so as to induce the lump in the throat and the tear in the eye. We have heard many great singers interpret this most touchingly beautiful of Schubert's songs, but never with this extraordinary effect. Thirty-four young girls had their perception of musical beauty and sensitiveness to emotion stirred by this masterpiece. Who will say that any harm could result?

The following is a list of test-pieces and prize-winners:

Girls (Local).
Test: "A bird is softly calling" (Mendelssohn).
22 entries. 1st. Ethel Beswick (Blackpool).

Boys (Local).
Test: "The harp that once through Tara's halls" (Irish Air).
10 entries. 1st. W. L. Roberts (Thornton-le-Fylde).

Boys (Open).
Test: "O sunny beam" (Schumann).
25 entries. 1st. Stanley Chilton (Dodworth)

Choir Boys (Open)
Test: "Jerusalem, thou that killest" (Mendelssohn).
22 entries John Stock (Crumpsall, Manchester).
(This lad has an extremely beautiful voice and a highly-refined style.)

Girls (Open).
Test: "Thou art repose" ("Du bist die Ruh") (Schubert).
34 entries. 1st. Florence Skinner (Manchester).
2nd. Violet M. Turner (Brierfield).

At the evening concert, with which the children's day terminated, the cantata "The frogs and the ox" (Bridge) was very successfully performed by the combined children's choirs under the direction of Dr. McNaught.

Adult Choral Competitions.
Male-voice Choirs.
Local (16 to 24 voices).

Test: Part-song, "Feasting, I watch," Op. 45, No. 5 (Elgar).

	Mks.
South Shore Male-voice Choir, Blackpool (Mr. J. T. Schofield)	56
Preston Lyric Choir (Mr. Jos. Smith)	69
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows)	52

Preston, under Mr. Jos. Smith, has made great progress. The tone was resonant and blendful, but the best feature was the poetry and perspective of the interpretation.

Female-voice Choirs (Local).

Tests: (*a*) Trio "Flowers of the forest" (arr. by Bantock), and (*b*) three-part song, "Fly, singing bird" (Elgar).

Mr. Warburton's Ladies' Choir, Blackpool (Mr. J. S. Warburton).
Blackpool Orpheus Ladies' Choir (Mr. Clifford Higgin).
Revoe Choir, Blackpool (Mr. J. R. Rigby).
South Shore Ladies' Choir, Blackpool (Mr. J. T. Schofield).
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).

All the choirs, except Revoe, the winner, sang "The flowers of the forest" too quickly. Revoe Choir is composed mainly of children formerly members of the well-known school choir, and, as might be expected, they have retained the tradition of fine vocal production and expressive interpretation.

Female-voice Choirs (Open).
(20 to 40 voices.)

Tests: (*a*) Part-song (S.S.A.A.), "The forest Fay" (Op. 69, No. 2) (Schumann), and (*b*) part-song (S.S.A.A.), "Summer wind" (MacDowell).

	(*a*)	(*b*)	Tl.
Carlisle Madrigal Society (Mr. J. R. Cockburn) ..	70	71	141
Morecambe Madrigal Ladies' Choir (Mr. P. W. de Courcy Smale)	69	64	133
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous)	75	75	150
Barrow St. James' Ladies' Choir (Mrs. Bourne) ..	74	73	147
Blackpool Glee and Madrigal Society (Mr. H. Whittaker)	70	76	146

This was the chief competition in this class. The tests were severe and were both sung unaccompanied. The Schumann piece was generally sung too quickly, but in three cases at least with astonishing virtuosity.

Mr. Aldous's choir is well equipped with mature (not *too* mature) singers, and his skill, refined and concentrated by the severe schooling of competition, enables him to accomplish beautiful results. But he was run very close by Mrs. Bourne and Mr. Whittaker.

Mixed-voice Choirs "B."
(Open to Choirs that have not won a prize in the Challenge Shield Class during the years 1906-7-8.)
(30 to 50 voices.)

Tests: (*a*) Madrigal for four voices, "My heart it seemed was dying" (Palestrina), and (*b*) part-song for six voices, "Dead in the Sierras" (Op. 67, No. 2) (S. Coleridge-Taylor).

South Shore Mixed-voice Choir, Blackpool (Mr. J. T. Schofield).
3rd. Sale and District Musical Society (Mr. Alfred Higson, A.R.C.M.).
Stockton Heath Choral Union (Mr. H. Berrey).
1st. Chapel Street Choir, Blackburn (Mr. Thornborough).
Carlisle Madrigal Society (Mr. J. R. Cockburn).
Blackburn and Chatburn Choir (Mr. F. H. Wood, Mus. Bac.).
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).
2nd. Mr. Warburton's Choir, Blackpool (Mr. J. S. Warburton).

This was a very successful class. Mr. Warburton's choir kept up the traditions of Blackpool for good singing, but it was beaten by the tasteful performances of the Blackburn Chapel Street Choir.

Male-voice Choirs, Alto Lead (Open).
(18 to 36 voices.)
Challenge Shield Class.

Tests: (*a*) Glee for five voices, "Queen of the valley" (Dr. Callcott), and (*b*) part-song for four voices, "There was a maid" (Op. 4, No. 1) (Farrar).

	(*a*)	(*b*)	Tl.
Goodwin Male-voice Choir, Carlisle (Mr. W. H. Reid)	66	69	135
Colne Orpheus Glee Union (Mr. T. Wilkinson) ..	61		
Morley Vocal Union (Mr. S. Smith)	66	74	140
Todmorden Male-voice Choir (Mr. H. Lees) ..	64	65	129
Manchester Mendelssohn Male-voice Choir (Mr. W. A. Lomas)	61		
Wyke Glee Union (Mr. T. Sykes)	58		
Heysham Male-voice Choir (Mr. S. Morphet) ..	73	74	147

This was a well contested competition. The fact that eight choirs entered in this class shows that the adult male alto voice is still cultivated. Heysham very well deserves its victory. Morley, too, gave fine performances.

Male-voice Choirs, Tenor lead (Open).
(24 to 40 voices.)
Grundy Challenge Trophy Class.

Tests: (*a*) Chorus for four voices, "Far beyond all mortal ken" (Op. 26, No. 2) (Schubert), Chorus of Spirits, from "Rosamunde"; (*b*) part-song for four voices, "Bright through the window" (Op. 38, No. 7) (Max Reger); and (*c*) ballad for four voices, "Pibroch of Donuil Dhu" (Bantock).

		(*a*)	(*b*)	(*c*)	Tl.
2nd.	Habergham Glee Union (Mr. E. Hitchon) ..	75	76	78	229
	Heysham Male-voice Choir (Mr. S. Morphet)..	72	62	—	134
1st.	Douglas Male Choristers (Mr. N. Moore) ..	79	79	77	235
	Manchester Orpheus Glee Society (Mr. W. S. Nesbitt)	71	69	76	216
	South Shore Male-voice Choir, Blackpool (Mr. J. T. Schofield)	61	63	—	124
	Warrington Apollo Male-voice Choir (Mr. Hy. Berrey)	60	60	—	120
	Mr. Thornborough's Male-voice Choir, Blackburn (Mr. Thornborough)	70	62	—	132

This was one of the most important events of the day. The three tests all had their moods, but only the third presented any great difficulty. No doubt Professor Bantock was thinking of northern choirs when he penned his setting of "Pibroch," and he paid them all a very high and not undeserved compliment in taking it as granted that there were no musical difficulties they could not overcome. Habergham sang with a little less than its customary assurance, Manchester gave a suave, correct, and well-ordered performance, but it was reserved for Douglas to electrify the adjudicators and the audience. Mr. Moore deserves all the praise we can bestow on him. His choir is splendidly equipped.

Mixed-voice Choirs "A."
Open (40 to 60 voices).

Parkinson Challenge Shield. Previous holders: Blackpool Glee and Madrigal Society (3 times), Morecambe Madrigal Society, Isle of Man Choir, and Southport Choir.

Tests: (*a*) Madrigal for six voices, "Fair Oriana" (Robert Jones); (*b*) part-song for eight voices, "The tyger" (Bantock); (*c*) part-song for six voices, "Morning song of praise," Op. 71, No. 7 (Max Bruch); and (*d*) part-song for double chorus, "The moon has raised" (Bantock).

		(*a*)	(*b*)	(*c*)	(*d*)	Tl.
	Salford Vocal Society (Mr. F. W. Blacow)	61	61	—	—	122
	Blackpool Glee and Madrigal Society (Mr. H. Whittaker)	74	77	76	66	293
	Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous)	72	66	72	70	280
2nd.	The Southport Choir (Mr. W. Tattersall) .	74	75	79	79	307
	Barnoldswick Wesleyan Choir (Mr. F. Lord)	62	77	67	61	267
	Halifax Madrigal Society (Mr. H. Shepley)	59	72	—	—	131
1st.	Barrow Madrigal Society (Mrs. Bourne) ..	80	73	79	77	309
	Morecambe Madrigal Society (Mr P. W. de Courcy Smale)	65	60	—	—	125

This was the most severely-contested event of the day. The tests, diverse in character, were most searching, and the chief choirs on the list were amongst the best in the whole country. We give some brief notes on the performances. All eight choirs sang the first two pieces, and five were selected to sing the other two.

Salford in (*a*) was not impressive. The execution was smart but deficient in sonority and breadth. In (*b*) there were some picturesque effects, but the execution was uncertain.

Blackpool in (*a*) displayed fine tone and rich sonority and much vitality, yet there was too much accented pulsation for the piece. In (*b*) the mood was excellent, and some vivid and well controlled effects were contrived. In (*c*) there was glow and climax, and much of the joy and ecstasy were realised. In (*d*) the execution was laboured, and there was some groping for notes. A fine climax was reached.

Lancaster was alert and dexterous in (*a*), but with all its sparkling brilliancy the interpretation was not madrigalian. In (*b*) they were still less successful, and never attained impressiveness. In (*c*) there was fine tone, and the *tempo* was well chosen. A keen delivery by the sopranos tended to sharpness, and the choir finished a semitone sharp. In (*d*) there was some fine treatment, the chords at "Peace" were thrillingly sung, and the end pages glowed with richness. But there was inequality in the performance.

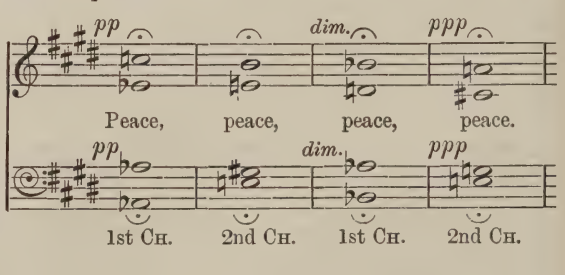
Southport took (*a*) too quickly, but the execution was firm and fluent. Occasionally the tone was shrill. In (*b*) there was high colour and some fine brooding relieved by powerful climaxes. There was controlled excitement. In (*c*) there was again the charm of a fine picture. The "Peace" chords were remarkable, and the colouring of the last page was gorgeous.

Barnoldswick sang (*a*) far too strenuously. The attack was over-eager and forcible. Too much bang and smash for a madrigal. In (*b*) the qualities that spoilt the madrigal were appropriate. There was tremendous dramatic emphasis, and the whole interpretation was terrible in its realism. Such vehemence was extraordinarily rousing. In (*c*) there was again at the climaxes the over-emphasis and exaggeration of dynamic expression. Sometimes the sounds produced were not music. They were as boisterous as a Blackpool gale. In (*d*) the choir was still less successful. The expression was lachrymose, the chords at "Peace" not correct, and the dignity of the music was missed.

Halifax showed inexperience in (*a*), the time being too freely treated. In (*b*) they were more successful, although, as it were, they wept too bitterly. The expression was picturesque and dramatic, in fact almost tragic.

Barrow sang (*a*) simply perfectly and the adjudicators unanimously awarded full marks. The tone was a rich stream of sound, and the execution exhibited taste under complete control. In (*b*) the opening was apologetic, but later the excitement was great and there were some beautiful effects of light and shade. In (*c*) again the choir was superb. They sang as though inspired and always with rich sonority, and in (*d*) they were equally successful in combining fine art with apparent naturalness. The "Peace" chords were not quite perfect, but this was almost the only fault.

The announcement of the result was received with great approbation. Mr. Whittaker, of Blackpool Choir fame, was one of the first to call enthusiastically for cheers for Mrs. Bourne. This incident illustrates very happily the spirit of the competition.

The following are the chords in 'The moon has raised" that gave all the choirs more or less trouble. The fact is that even if any one part attempts the intervals on principles of perfect intonation, the result must be impure chords. There must somewhere be compromise, and the question is, Where?

Mixed-voice Choral Sight-test.

No fewer than eleven choirs entered in this class. The test chosen was Mr. R. H. Walthew's "Sleep." Each choir was allowed to sing it through twice, the words being obligatory at the second trial. Mr. Aldous's Lancaster Choir won the first-prize, Halifax Madrigal Society (Mr. Shepley), second-prize, and Sale and District Musical Society (Mr. A. Higson), third-prize.

Full Orchestras.

Test: Overture to "La Vie pour le Czar" (Glinka).
1st. Nelson Congregational Orchestra (Mr. C. Townsley).
The Blackpool Philharmonic Society (Mr. Jesse Spencer).

String Orchestras.

Test: Concerto in G major, No. 7 (Bach).
(Only entry.)
Nelson Congregational Orchestra (Mr. C. Townsley).
(Awarded the prize.)

Trio for Soprano, Mezzo-soprano, and Contralto.

Test: "Elfin music" (Bantock).
6 entries. 1st, Misses Hilda Jennings, Clara Cunliffe, and Hester Lees, Blackpool.

Male-voice Quartet.

Test: "Strike the lyre" (Thos. Cooke).
7 entries. 1st, Padiham Apollo.

Mixed-voice Quartet.

Tests: "The angel's greeting" (Brahms) and "How calmly the evening" (Elgar).
11 entries. 1st, Padiham Vocal Union.

Adult Solo Singing.

Soprano—"Lo! the heaven-descended prophet" (Graun).
42 entries. 1st, Florence Wilson, Openshaw.
Mezzo-soprano—"Pur dicesti" (Lotti).
39 entries. 1st, Annie Blacow, Blackpool.
Contralto—"The spirit's song" (Haydn).
73 entries. 1st, Annie Barker, Guide Bridge.
Contralto (dramatic)—"The swimmer" ("Sea Pictures") (Elgar).
32 entries. 1st, Rachel A. Hunt, Bury.
Tenor—"O form angelic" ("Die Zauberflöte") (Mozart).
44 entries. 1st, Jacob Williamson, Seaham.
Tenor (dramatic)—"Preislied" ("Die Meistersinger") (Wagner).
41 entries. 1st, Arthur Greenwood, Keighley.
Baritone—"Ich grolle nicht" (Schumann).
64 entries. 1st, Richard Tranter, St. Helens.
Bass—"The Valley" (Strauss).
43 entries. 1st, Arthur Rawstron, St. Annes.

In the evening the above prize-winners repeated their songs in competition with each other for the rose bowl. Miss Hunt proved successful.

The Festival Concert.

The choral numbers in the programme of the concert given on October 13 by the festival chorus of 130 selected singers was as follows:

Motet, "Come, Jesu, come" .. .. Bach.
Hymn for double chorus (unacc.) "Stabat Mater" Palestrina.
Motet, "Throne of Mercy, Star of Goodness" (Op. 18, No. 3) Cornelius.
Motet, "The surrender of the soul to the everlasting love" (Op. 18, No. 1), Cornelius.
Madrigal, "As Vesta was" .. .. Weelkes.

The choir was conducted by Mr. Herbert Whittaker, who once again proved his ability as a musician of insight. The "Stabat Mater" was particularly well done. There were no attempts at effects, the music moving austerely and solemnly as it should do. Cornelius's motet "The surrender of the soul" was also admirably sung. Mr. Frederic Austin sang thirteen songs in his best style, the Manchester Wind Quintet (clarinet, flute, oboe, bassoon, and French horn) played six pieces quite charmingly, and Mr. Carl Fuchs played some violoncello solos with great acceptance.

The following is a complete list of adjudicators and official accompanists:

Adjudicators: Sir Charles Villiers Stanford, Dr. W. G. McNaught, Mr. Harry Evans, Mr. Allen H. Gill, Mr. Paul le Vallon, Madame Edith Hands, Mr. Frederic Austin, Mr. Carl Fuchs, Mr. C. H. Fogg, Mr. James Bates, Mr. H. S. Greenwood.

Accompanists: Mr. C. H. Fogg, Mr. C. W. Fisher, Mr. A. Vivian Jackson, Mr. Clifford Higgin.

Councillor Collins was, as usual, the director of the competitions, and Mr. L. H. Franceys the Hon. Secretary.

TWO LANCASHIRE FESTIVALS.

Under the above head *The Times*, in large type, discusses some of the executive results of the festival at Blackpool and Southport:

A new development in the technique of choral singing has taken place during the last few years, with the result that a composer has no longer to consider whether the singers can perform any music which he may choose to write for them. He need only consider whether they will perform it, and if it is interesting enough no choral society of any consequence is held back by difficulties. This has been brought about partly by the persistent refusal of composers to be bound by the limitations of what was conventionally called, "vocal writing." The greatest of all choral composers—J. S. Bach—seems never to have given the question a thought, and it will always be a mystery how the choristers of the Thomasschule succeeded in giving even the roughest reading of some passages which he wrote for them. The development of which we speak probably owes more to Bach than to any other single composer, in spite of all that has been achieved since his day, though modern composers have added types of choral effect which tax the singers in other ways. Next to the fact that composers have insisted upon writing things for the expression of which the old style of choral singing was inadequate, the most compelling influence which has led to technical advance, in England at any rate, has been what may be called the record-breaking instinct. By this we do not mean solely the movement which has brought about a continuous round of competitive musical festivals in England, but more generally the desire to do a thing better than it has been done before either by oneself or by anyone else. It may not be in itself an artistic impulse, but it is a very human one, and allied with other artistic impulses it possesses a tremendous force in the musical activities of to-day, and especially in the department of choral singing. Without such an alliance it degenerates into the worthless process vulgarly called "pot-hunting," and that is the special danger of competitive festivals which is felt by none so keenly as by the enthusiastic musicians and others who organize them.

During the last few days we have had two admirable opportunities of appreciating the progress of choral technique in the singing which has been heard at Blackpool and at Southport. The former is a competitive festival, but the concert given on Wednesday night, which was discussed in these columns on Thursday, was free from the competitive element, for the festival choir takes no part in the contest, although its individual members may do so in other choirs. A competitive festival is held annually at Southport, but the triennial one now being held is independent of it . . . We do not know how far the singers whom Mr. H. Whittaker and Mr. Arthur Speed have trained to such good purpose are directly concerned in competitive festivals, but since they are heard in these surroundings the indirect influence must be strong; they could not afford to be below competition standards in any particular. Both proved themselves to be excellent examples of the development in choral technique to which we have alluded. If that development can be summed up in one word, it is independence. To be independent of instruments is an obvious necessity; the complete independence of each voice means more than appears at first, for it means the power of co-ordinate action of individuals in an infinite variety of relationships to one another. When we hear a choir singing a piece of polyphonic music in such a way that the parts all seem to stand apart from one another, the singers have not reached independence; it is only a symptom that they are struggling to attain it and are aware of their failure. When the singers are really independent of one another they have at command not only the qualities which go to make up rhythmic singing, attack, energy, and articulation, but a series of effects of colour as endless and much more subtle than those of the orchestra. Now colour is the one factor in music which is not, and never can be, expressed in terms of notation. It includes things which are stated more or less roughly in the composer's score, such as degrees of force, loudness and softness, the tone attained by the combination of voices in various harmonic relationships, and even by broad differences of *tempi*; but the exact qualities of tone and the small nuances of *tempi* which contribute to the expression of individual phrases in relation to the whole cannot be written down, and those composers who try to do so are the most likely to be misunderstood. Colour has to be left to the interpretative faculties of the performers, and those faculties can only be fully exercised when the performers have acquired the independent technique which has been described. The two choirs which we take as our examples have both shown that they have the power of using choral colour in a remarkable way; in other words, they have finished their preliminary training. No music is too difficult for them. The Blackpool Choir sang Bach's intricate polyphony with complete confidence, and were unbaffled by the ancient tonality of Palestrina or the chromatic modulations of Cornelius. The Southport Choir sang modern music of the most trying description in a way which proved their power beyond a doubt. . . . But where both show that they have still work before them is in the use that they make of their capacity—that is, in the interpretative side of their work. Here we come to a

question which can only be solved by the intuitive artistic perceptions of conductors and singers themselves, We said that we missed variety in the treatment of Bach. Palestrina, and Cornelius at Blackpool. It seemed that the differences of style had not been grasped as the features which dictate the character of the performance, though they had been realised as difficulties to be met and mastered. As such they had been fully dealt with, and specific points of effect—*fortes*, *pianos*, *crescendos*, and *diminuendos*—were there in plenty. The possibilities of choral colour, of differences of quality apart from differences of force, have been very fully taken into account. One had only to hear the choir sing the lines,

> For when as each thing bad thou hast entombed,
> And last of all thy greedy self consumed,

and

> Then long eternity shall greet our bliss
> With an individual kiss;

to realize how sensitive they have become in this direction. Both passages are marked *pianissimo* and were sung so, yet they were as strongly contrasted as if the composer's indications had been the exact opposite of each other. This is an instance of the perfect application of technical acquirements to the purposes of interpretation, and others might be named from the performance of either choir, though they were more conspicuous at Southport. . . . The important thing to realise is that this acquirement of choral technique which is so general now in the North of England, and of which these two Lancashire festivals are fine examples, is a force which does not end in itself. It has to be used for musical ends. Chorus-trainers, and under them the singers, need to cultivate large views of the music which they undertake, to study the appropriate disposition of their effects, and to make the details subordinate themselves to the whole. In that case the present enthusiasm for choral singing will continue as a potent factor in English musical life, and will do even more than it has done already to quicken the artistic perceptions of amateur performers and listeners.

COMPETITIONS IN CAPE COLONY.

The *Education Gazette* issued by the Cape Colony Education Department, continually gives full accounts of numerous school choir competitions held in many centres in the Colony. We quote the following from recent issues of the *Gazette*:

George, Mossel Bay, and Oudtshoorn Mission School Choir Competition.

The competitors were the choirs of the Independent Mission Schools in Pacaltsdorp, Oudtshoorn, and Welbedacht. It is to be regretted that neither the Dutch nor the English Church Schools were represented. Callcott's "Ye Mariners of England" were prepared by each choir, the individual selections being "Cradle song" by Mendelssohn (Pacaltsdorp), Proudman's "Outspan" (Oudtshoorn), and Mendelssohn's "The Heavenly Council hath decreed" (Welbedacht). There was a large gathering of parents in Oudtshoorn. Mr. Arthur Lee adjudicated.

Prescribed song.—The choirs were well balanced. There was an improvement in tone all round, but especially on the part of the boys. That hollow and melancholy quality, so often heard in the under-parts of Mission school singing, had been overcome. Welbedacht choir had the best voices, the alto section being unusually good. This choir, however, made two syllables of "our," and scarcely touched the vowels of "tempest." Each rendering was good.

Selected songs.—The "Cradle song" was given with very fair feeling. More might have been made of the *crescendo* and *diminuendo* passages, and the altos faltered with the opening E flat of the last line. There was no fall. The "Outspan" was sung with fine effect, but with the drop of a tone. The rendering of "The Heavenly Council hath decreed" was true and tender. The tone was round and full and there was no fall.

Sight-singing.—The unison test was read with comparative ease by the three choirs. The dual test was sung with great precision in Oudtshoorn. The Pacaltsdorp sopranos also read very ably in this item, but the same cannot be said for the altos. The second voices of the Welbedacht choir lost heart altogether and, as a result, failed to gain the shield.

The shield was awarded to the Oudtshoorn Independent Mission School.

In the ear-testing none of the eight first children made more than three mistakes.

PRUDHOE-ON-TYNE.

August 28.

Test-pieces for the local class: Male-voice, alto lead—(*a*) "Haste, ye soft gales" (Martin) and (*b*), tenor lead—"In absence" (Dudley Buck); mixed-voice, "The singers" (A. R. Gaul). The first prize was awarded to the Prudhoe Gleemen; second prize, Castleside Contest Choir; third prize, Hebburn Choral Society.

Open class. Tests: Male voices, alto lead—(*a*) "Queen of the valley" (Callcott) and (*b*), tenor lead—"Martyrs of the arena" (L. de Rillé); mixed voices, "The river floweth strong, my love" (Rogers). The first and second prizes were divided between the Newcastle Glee and Madrigal Society and the Consett and District Contest Choir; third prize, Bentinck Male-voice Choir, Newcastle-on-Tyne. Mr. Newton Laycock adjudicated.

ASHINGTON, MORPETH.

September 4.

Local class.—First prize, Walbottle Contest Choir for the singing of "Strike the lyre" (Cooke) and "Moonlight" (Faning). The second and third prizes were divided between Ashington Wesleyan Choir, "Break, break, break" (Macfarren) and "The two cupids (Batson), and the Broomhill Wesleyan Choir, "As torrents in summer" (Elgar) and "The sea hath its pearls" (Pinsuti).

Open class.—The first prize was awarded to the Newcastle Glee and Madrigal Society for the singing of "O thou whose beams" (Goss) and "O peaceful night" (German). Second prize, Consett and District Choir—"The river floweth strong, my love" (Rogers) and "Hymn to music" (Dudley Buck). Third prize, The Norman Gleemen, Newcastle-on-Tyne—"The sands of Dee" (Goldbeck) and "Wanton gales" (Webbe). Mr. Newton Laycock adjudicated.

HULL.

The Co-operative Union, North-West Section.

September 25.

The competitions arranged by this Union are held in turn in various towns in the North of England. They are always well attended and the choirs often exhibit first-grade skill. On this occasion there were only two classes, namely, one for mixed-voice choirs and one for male-voice choirs. The competitions took place in the commodious hall of the Assembly Rooms. The following mixed-voice choirs entered:

Mixed-voice Choirs.

Tests: (*a*) "Love" (Edward Elgar), and (*b*) "The shepherd Doron's jig" (C. V. Stanford).

		(*a*)	(*b*)	Tl.
2nd.	Accrington and Church (Mr. E. Whittaker)	74	74	148
	Bingley (Mr. T. H. Salter)	76	69	145
	Blackley (Mr. F. Sherrift)	65	68	133
1st.	Bolton (Mr. A. Knight)	75	75	150
	City of Bradford (Mr. H. Robertshaw)	73	73	146
	Brightside and Carbrook, Sheffield (Mr. G. E. Kitching)	62	68	130
	Burnley (Mr. E. Wallwork)	70	69	139
	Droylsden (Mr.)	70	70	140
	Failsworth (Mr. John E. Smith)	64	61	125
	Haslingden (Mr. J. L. Byrne)	59	60	119
	Huddersfield (Mr. D. W. Evans)	68	72	140
	Kingston-upon-Hull (Mr. G. Watson)	64	66	130
	Preston (Mr.)	66	66	132
	York (Mr. A. Hopkins)	66	68	134

We have only space for some of the adjudicator's remarks on the first four choirs.

Bolton (First prize).—(*a*) Conspicuous unity. Tone sweet. Sopranos sometimes pressed too hard. Some high training exhibited in the unity of the attack. The expression was beautiful, and infused with sincerity. Kept pitch. (*b*) Great fluency. High colour and well controlled. Enunciation excellent. *Piano* singing very delicate. The training showed experience and perception.

Accrington (Second prize).—(*a*) At once a mood. Tone a fine blend. Too slow. Much tenderness and emotion. Lost pitch a little. Alto not quite strong enough to make a balance. (*b*) Attack excellent. Some delicate rhythmic touches and *rubato*. Good taste constant. A first-rate choir.

Bradford (Third prize).—(*a*) Warmth and sweetness in the blend. Altos especially good. Moving sincerity in the expression. Enunciation good. Last page nearly first-rate. (*b*) Alert and smart in attack and general clean finish. Great freedom and vitality. The right sort of expression for the piece. Kept pitch nearly. Tone very good.

Bingley (Fourth prize).—(*a*) Agreeable tone and refined style. The expression was very touching. The *tenuto* marks were properly treated. A beautiful performance displaying much insight. Ended a trifle sharp. (*b*) Not so successfully treated. Tended to be slow and heavy. Sopranos sharpened. On the whole a resonant performance, but without distinctive refinement. Sharpened half-a-tone.

Male-voice Choirs.

Tests: (*a*) "Lovely night" (Chwatal), and (*b*) "Rataplan" (Laurent de Rillé). Maximum marks, each piece, 80.

Conductors as above.

Entry number.		Singing order.	(*a*)	(*b*)	Total.
1.	Accrington (Church)	1	66	66	132
2.	Blackley	2	68	60	128
3.	Bolton	5	67	62	129
4.	Bradford (City of)	8	59	59	118
5.	Burnley—(First prize)	4	69	73	142
6.	Haslingden	3	66	59	125
7.	Hindley	6	68	63	131
8.	Kingston-upon-Hull	9	60	61	121
9.	York—(Second prize)	7	71	69	140

Accrington.—(*a*) Pleasant tone and cheerful style. Rhythm heavy. Enunciation good. An agreeable if not specially good performance. (*b*) Very quick, M. 126. Attack irregular. Otherwise some excellent technique. Occasional roughness. Kept pitch in both pieces.

Blackley.—(*a*) Dreamy and expressive. Tone fair. Pace very slow. Enunciation not very good. Expressive. (*b*) Not a good rhythm. Ragged, and sometimes tone rough.

Bolton.—(*a*) Tenors throaty. Vowels not well defined. A muffled blend. Good pace and expressive style. (*b*) Not quite in tune, tenors a strained production. Basses very good. Some casual execution. Attack irregular and hurried. Lacked ease and control.

Bradford.—(*a*) Not a good blend. Tenors a penetrating quality. Intonation not satisfactory. More refinement and choral technique needed. (*b*) Opening 5th not in tune. Basses very good. Tenors got sharp. Some casual execution.

Burnley.—(*a*) Good pace. Enunciation creditable. Tone too liberally poured out. Some harshness in tenor part. Very expressive, and without exaggerations. Some delicacy and daintiness. (*b*) Well controlled. Rich blend marred in *crescendos* by roughness. An intelligent and interesting interpretation.

Haslingden.—(*a*) Slow. A smooth blend. Rhythmic attack not first-rate. Tenors a sweet tone. On the whole a good but not striking performance. (*b*) Opening 5th not in tune. Attack ragged. *Fortes* bulged out too prominently. The drum effect not painstaking. Tenors broke loose occasionally.

Hindley.—(*a*) Good pace. Pleasant rhythmic flow. Tenors strained sometimes. A refined style. A good blend. Pace quickened unnecessarily. (*b*) Tone agreeable, but the rhythm not very interesting. Not a remarkable performance.

Kingston-upon-Hull.—(*a*) Tenors curved in attack. Choir inexperienced! Good pace, and some refined execution. Not correct. Some unblendful tone. (*b*) Rhythm and pace good. Drum well imitated. Intonation unsatisfactory.

York.—(*a*) Smooth and pleasantly blendful. Well in tune. Good pace and clear enunciation. An attractive performance. (*b*) Nearly first-rate as rhythm. Fluent. Drums well imitated. Some want of unity in one or two places.

The order of singing was decided by ballot. The names of choirs were withheld from the adjudicator. As each choir appeared the entry number was exhibited on the platform, so that the audience should identify the choir by the programme. It was open therefore for the adjudicator to give the results in the order in which the choir sang or in the order in which their names were on the printed programme. The latter system was chosen because the audience could only in this way identify the choirs criticised (it was hardly likely that they would record the order in which choirs sang), but the secretary having misunderstood the announced intention of the adjudicator that he would give the results in the programme order, named the choirs in the singing order, with the result that Bolton was declared first and Kingston second This decision astonished the audience, as well it might. Mr. Knight, the blameless conductor of the Bolton Choir, was therefore unduly credited with a double-first, his mixed-voice choir having undoubtedly won the first place at the afternoon competition. It was fortunate that before he had departed with the handsome challenge shield and a cheque for twelve guineas the error was discovered, and the first position registered in favour of Burnley. We have described the incident fully in order that such mistakes may in future be guarded against. The judge should have the names of the choirs, or else the choirs should not be identified by two similarly designated numerical orders. Dr. McNaught was the adjudicator. The attendance was large and the interest very keen. The arrangements made by the secretary, Mr. T. Horrocks, were excellent.

STOCKSBRIDGE MUSICAL COMPETITIONS.

September 18 and October 2.

The third annual competitions took place on the above dates, Mr. C. Jessop, of Sheffield, being the adjudicator. Entries were slightly in advance of former years, and the performances showed much better quality especially in the choral classes.

Class 1.

Pianoforte solo for juniors under 14 years of age (local).

1st. Constance Broadbent.
2nd. Clarice Helliwell.

Class 2.

Church or Chapel Choirs (local).

Test-pieces: (*a*) "How lovely are the messengers," Mendelssohn, and (*b*) "The long day closes," Sullivan.

		(*a*)	(*b*)	Total. 120
Stocksbridge Congregational (Dr. Robertshaw) ..		43	55	98
Stocksbridge Primitive Methodist (Mr. Slater) ..		44	47	91
Deepcar Church (Mr. Pyrah)		42	47	89
Stocksbridge Wesleyan (Mr. Leather)		36	52	88
Penistone Wesleyan (Mr. Jagger)		36	46	82

Class 3.

Soprano or Contralto Solo (open).

1st. Miss Nellie Talbot, Sheffield, 56.
2nd. Miss Annie Taylor, Halifax, 55.

Class 4.

Church or Chapel Choirs (open).

Test-pieces: (*a*) Hymn to music" (Dudley Buck), and (*b*) "The long day closes" (Sullivan).

		(*a*)	(*b*)	Total. 120
1st.	Sheffield Tabernacle Congregational	58	60	118
2nd.	Barnsley Ebenezer Wesleyan Methodist	56	58	114
3rd.	Deepcar Church	52	56	108
	Stocksbridge Congregational	50	54	104
	Stocksbridge Wesleyan	45	52	97

MANCHESTER.

Belle Vue, October 2.

The generous prizes offered at the eighth annual Belle Vue choral contest met with an equally generous response on the part of the competitors, the judges being occupied for ten hours in hearing the 123 soloists,

fourteen mixed-voice choirs, four Church male choirs, and the eighteen mixed-voice Church or Chapel choirs entered for the occasion. As in last year's competition, the soloists were wisely restricted in their choice of songs to four classical pieces for each voice. The first soprano prize was carried off by Miss Alice G. Shawcross, of Hyde, with "Roberto tu che adoro" (Meyerbeer); the first contralto by Miss Edith Alice Keighley, of Keighley, with "O my heart is weary" (A. G. Thomas); the first tenor by John E. Rhodes, of Mossley, with Handel's recit. "Let but that Spirit," and aria "Thus when the sun," from "Samson"; whilst F. Sugden, of Farnhill, carried off premier honours in the bass with Mendelssohn's "O God, have mercy." The male-voice Church choirs sang Ouseley's "O praise the Lord with me," and Henry Smart's "The Lord hath done great things" (the solo in B flat being taken by all the trebles), the first-prize falling to St. Ann's, Manchester, which, conducted by Mr. T. Barlow Maude, adopted the Cathedral style, whilst St. Thomas's, Barrowford, Nelson (Mr. H. W. Howarth), carried off the second.

The eighteen mixed-voice Church or Chapel choirs, like the soloists, had to undergo a weeding-out process, the result of which was that the four following were selected to appear in the final: Wellhouse U. M. C., Golcar (Mr. F. Gledhill), Crosland Moor Wesleyan (Mr. Robert H. Dyson), St. John the Baptist, Hey, Oldham (Mr. Harry Brookes), and Colne Road Wesleyan, Burnley (Mr. Tom Robinson). The test-pieces were Sullivan's anthem "O love the Lord" (unaccompanied), and G. A. Macfarren's "God said, behold I have given you every herb." Crosland Moor eventually carried off the first-prize, St. John's, Hey, the second, and Colne Road Wesleyan the third. The following mixed-voice choirs competed for the fifty guinea challenge trophy:

Bradford Vocal Union (Mr. Hiram Ball).
Colne Valley Vocal Union (Dr. T. E. Pearson).
Boothen and District Vocal Society (Mr. Ernest C. Redfern).
1st. Armley and District Choral Society (Mr. H. H. Pickard).
Crosland Moor Choir (Mr. R. H. Dyson)
Keighley Vocal Union (Mr. W. S. Wilkinson).
Mossley Vocal Society (Mr. John Shaw).
Stockport Philharmonic Choir (Mr. G. H. Broome).
Ashton Choral Society (late Ashton Select Choir) (Mr. R. W. Walker).
2nd. Thornton Vocal Union (Mr. Lloyd Ashton).
Matlock Vocal Society (Mr. Lubin G. Wildgoose).
3rd. Salford Vocal Society (Mr. Fred W. Blacow).
Stretford Glee and Madrigal Society (Mr. Thomas Corlett).
Ilkley St. Cecilia Society (Mr. Arthur T. Akeroyd).

Each sang Frank Davidson's "Sweet summer night," and Morley's madrigal "Fire, fire my heart," and after a keen contest Armley was placed first, Thornton second, and Salford third. The choirs in this section elected to be heard *in camera* by the judges: Dr. H. Watson, Mr. R. W. Wilson, Mus. Bac., Dr. A. W. Pollitt (Liverpool), and Mr. C. H. Fogg.

The *Manchester Guardian* says: "The choral contest held at Belle Vue on October 2 attracted a more than usually large number of competitors. There were in all thirty-six choirs and well over a hundred solo singers contesting for the various prizes offered for the best singers amongst sopranos, contraltos, tenors, basses, or for the best choir of mixed voices or of voices of men and boys. The singing was on the whole so good that, both as regards the quality as well as the quantity of the material, the competition must be pronounced successful. But the contest might yet become more important for the singers and more interesting for the public by the selection of test-pieces which can better stand the many inevitable repetitions. The beauty of the best music is only apparent after it has been repeatedly heard, but music which is not of the best becomes soon unattractive under the strain of constant repetition. In the first case we can only suppose that all who take part in the contest, whether they are successful or unsuccessful, will in the end benefit by the experience. To make the competition attractive is, of course, an important point; but this is not the only important point. The need to foster an interest in vocal competitions is no longer pressing; such an interest has already taken root so firmly that it no longer needs artificial care. What has yet to be done, and what can only be done by the most discriminating care in the selection of the music, is to turn the interest aroused by the competition to its best account, to use it for educating and improving the musical taste of the public. Some of the pieces selected for last Saturday's competition seemed chosen with a view to secure this result. Others, however, we thought of a nature to encourage a very common tendency to sentimentality—a fault not perhaps very serious from a purely technical standpoint, but one which soon becomes exceedingly tiresome and unpleasant to the listener. Few indeed of the singers we heard were altogether free from it; in many cases it spoiled what might otherwise have been a very acceptable performance; in a few extreme cases it stamped every phrase. The one notable exception was the winner of the contralto competition, who well deserved her prize for the unaffected simplicity and naturalness of her style. The basses also were on the whole less prone to give way to this weakness. The performance given by the winners of the first and second prizes in this class were both very enjoyable. The soprano competition showed also some very promising singers."

DATES OF COMPETITIONS, 1909.

Nottingham.—November 13 and 20. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

Sunbury (solo singing).—December 12. Entries close November 28. Mr. A. L. Preston, Fairholme, Sunbury.

1910.

Middlesbrough.—January 1 and 3. Mr. B. J. Bowen, 85, Grange Road, East.

Workington.—January 1 and 3. Mr. Stephens Jones, Workington, Cumberland.

Carlisle.—February 1, 2, 3. Mr. Theodore Walrond, 5, Hartington Place.

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FOR FEMALE (ADULT) CHOIRS.

Three-voices (S.S.A.) *unless otherwise stated. All accompanied.*

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2-pt. S'gs	79.	A Summer Evening (2 v.)	*K. Bendl*	2d.
Trios	85.	Come, sisters, come	*A. C. Mackenzie*	4d.
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,,	57.	O praise the Lord	*Mendelssohn*	4d.
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,,	265.	Some strain that once thou heardest (4 v.)	*M. J. A. Wurm*	3d.
,,	349.	Sound sleep	*R. Vaughan Williams*	4d.
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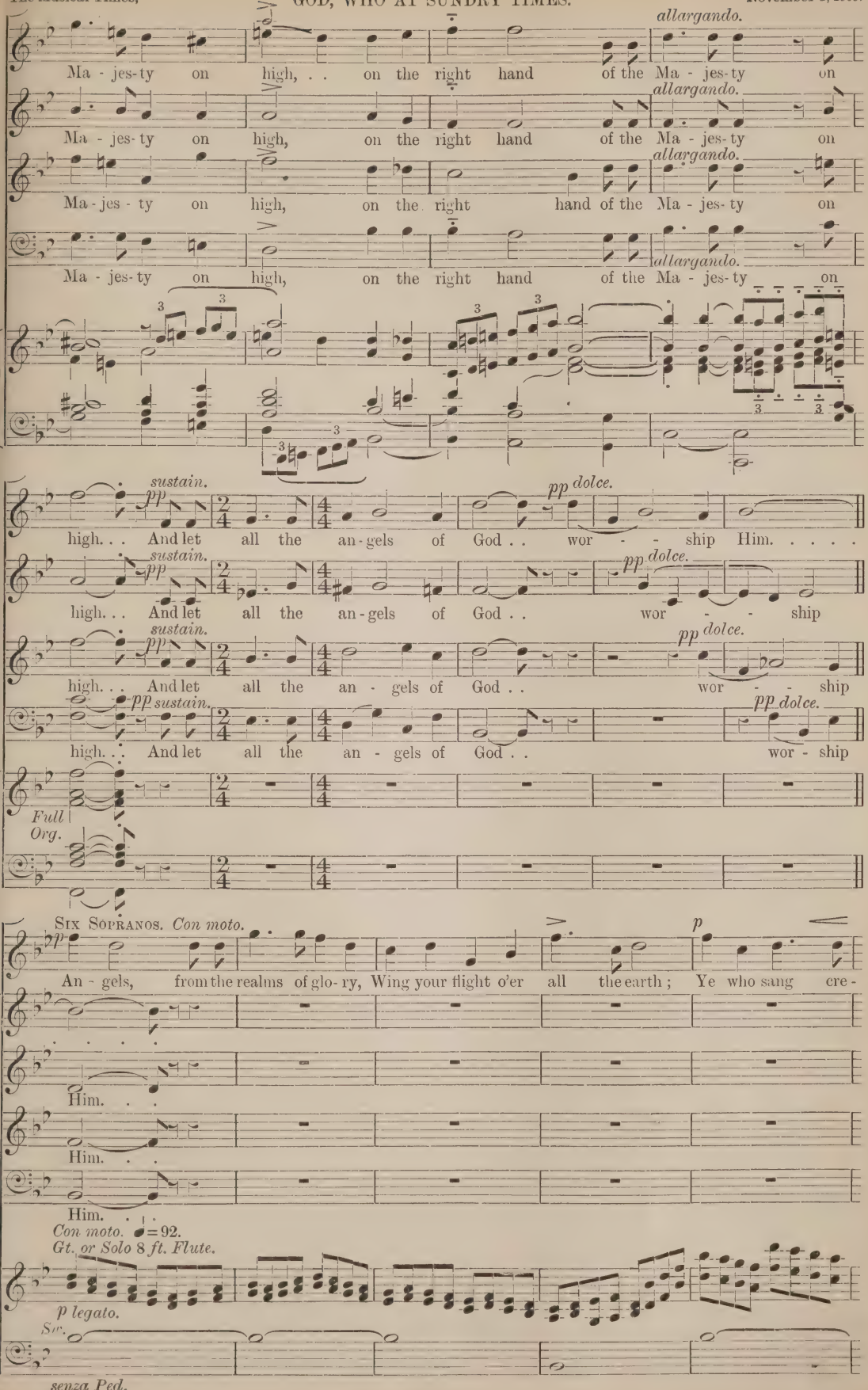
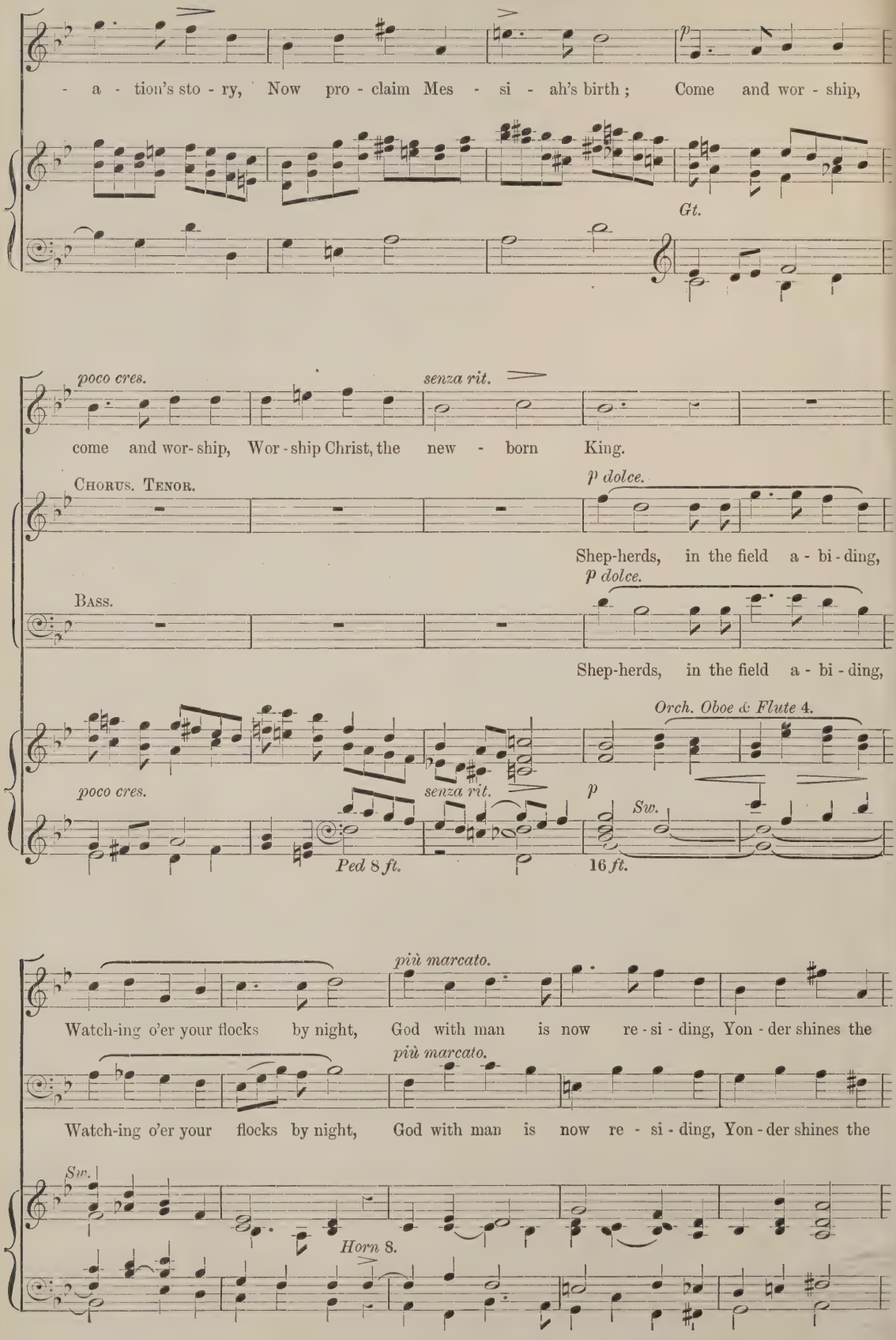
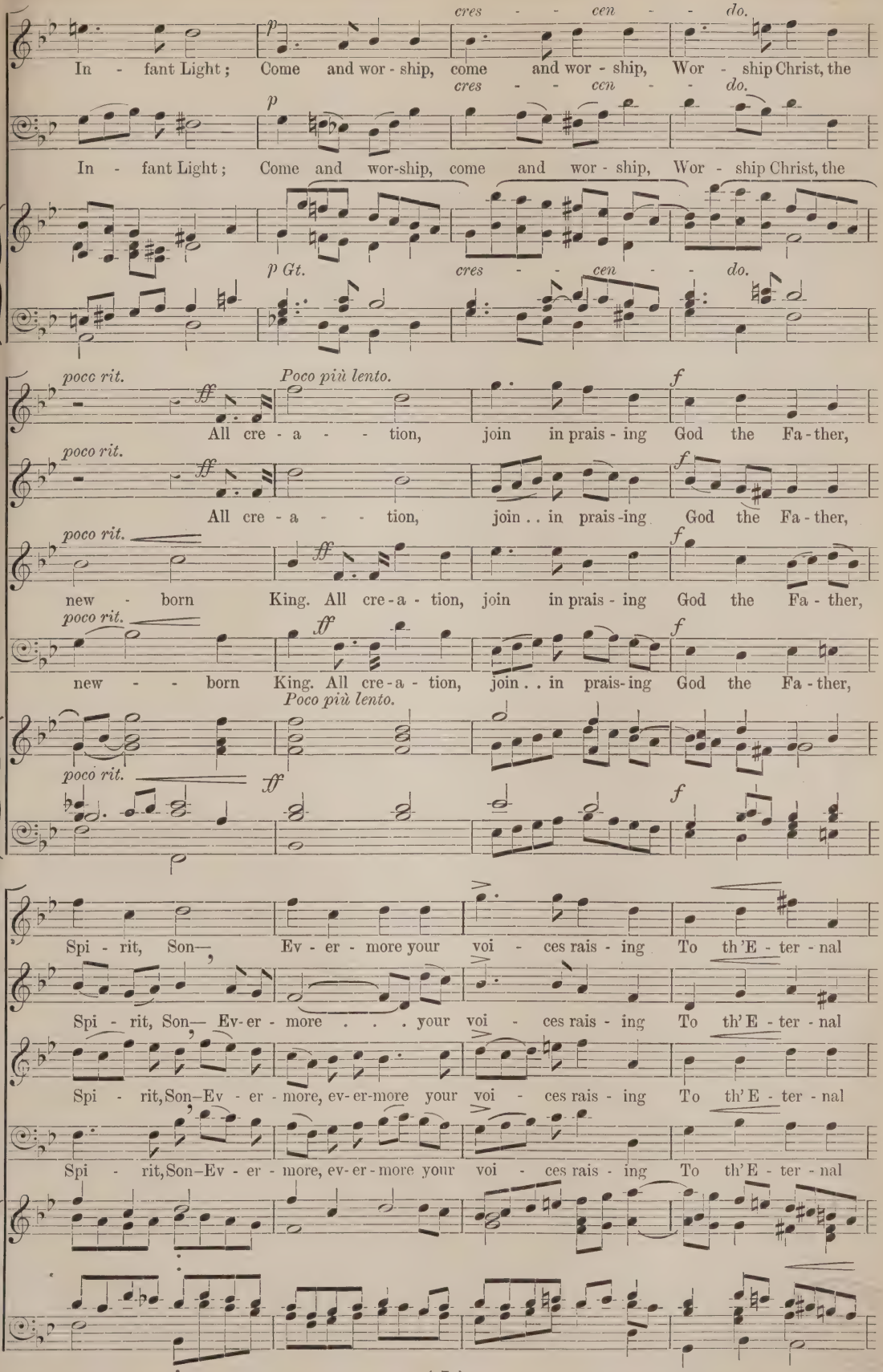
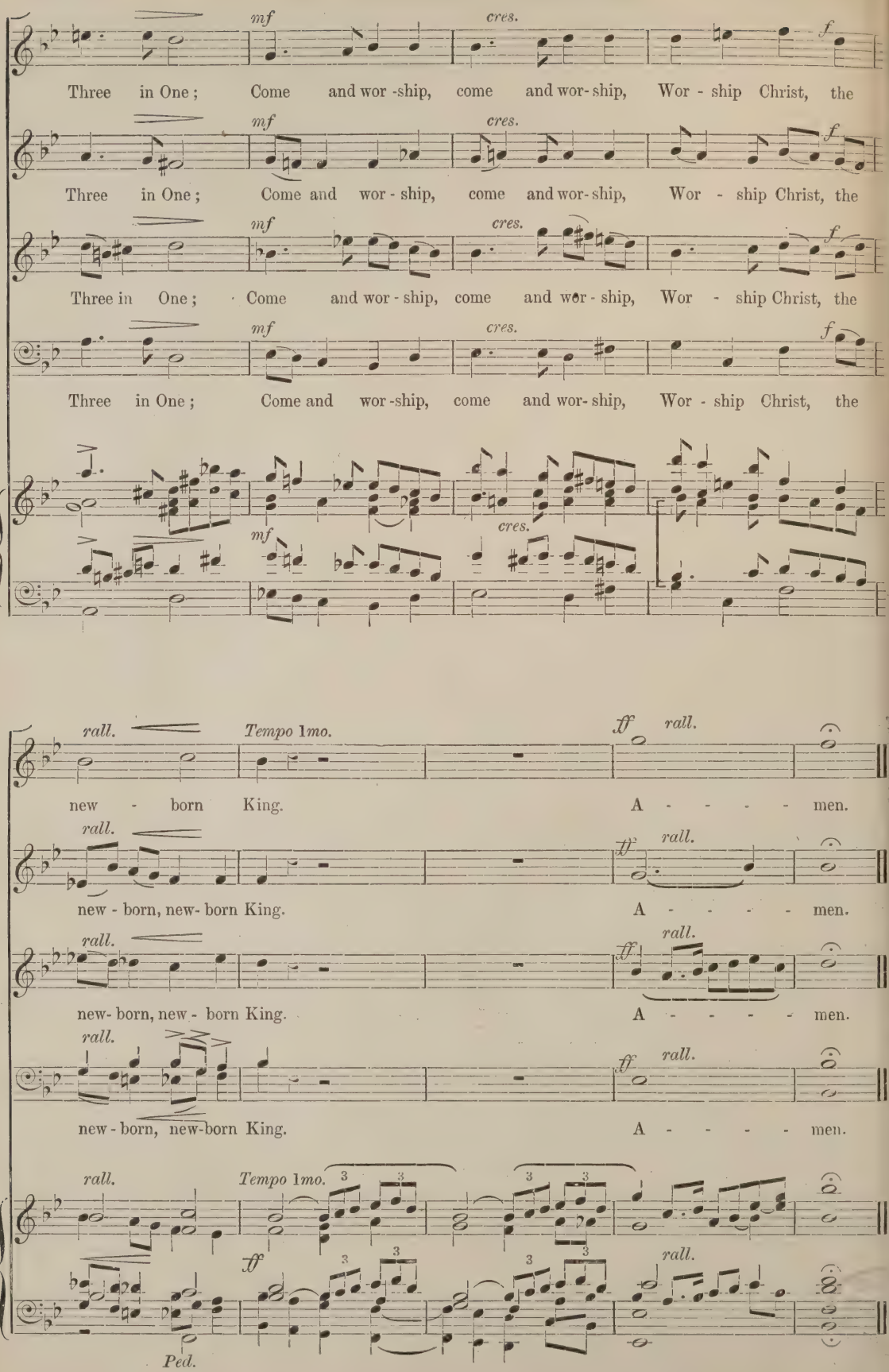

allargando.
Ma - jes-ty on high, on the right hand of the Ma - jes-ty on
Ma - jes-ty on high, on the right hand of the Ma - jes-ty on
Ma - jes-ty on high, on the right hand of the Ma - jes-ty on
Ma - jes-ty on high, on the right hand of the Ma - jes-ty on
sustain.
pp
pp dolce.
high. . . And let all the an - gels of God . . wor - - - ship Him. . . . .
high. . . And let all the an - gels of God . . wor - - - ship
high. . . And let all the an - gels of God . . wor - - - ship
high. . . And let all the an - gels of God . . wor - ship
Full Org.
Six Sopranos. Con moto.
p
An - gels, from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre -
Him.
Him.
Him.
Con moto. ♩ = 92.
Gt. or Solo 8 ft. Flute.
p legato.
Sw.
senza Ped.

- a - tion's sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship,
Gt.
poco cres.
senza rit.
come and wor- ship, Wor - ship Christ, the new - born King.
Chorus. Tenor.
p dolce.
Shep-herds, in the field a - bi - ding,
Bass.
p dolce.
Shep-herds, in the field a - bi - ding,
Orch. Oboe & Flute 4.
poco cres.
senza rit.
p
Sw.
Ped 8 ft.
16 ft.
più marcato.
Watch-ing o'er your flocks by night, God with man is now re - si - ding, Yon - der shines the
più marcato.
Watch-ing o'er your flocks by night, God with man is now re - si - ding, Yon - der shines the
Sw.
Horn 8.


cres - - cen - - do.
In - fant Light; Come and wor - ship, come and wor - ship, Wor - ship Christ, the
cres - - cen - - do.
In - fant Light; Come and wor-ship, come and wor - ship, Wor - ship Christ, the
p Gt.
cres - - cen - - do.
poco rit.
Poco più lento.
All cre - a - - tion, join in prais - ing God the Fa - ther,
All cre - a - - tion, join . . in prais - ing God the Fa - ther,
new - born King. All cre - a - tion, join in prais - ing God the Fa - ther,
new - - born King. All cre - a - tion, join . . in prais - ing God the Fa - ther,
Spi - rit, Son—, Ev - er - more your voi - ces rais - ing To th'E - ter - nal
Spi - rit, Son— Ev - er - more . . . your voi - ces rais - ing To th'E - ter - nal
Spi - rit, Son—Ev - er - more, ev - er - more your voi - ces rais - ing To th'E - ter - nal
Spi - rit, Son—Ev - er - more, ev - er - more your voi - ces rais - ing To th'E - ter - nal


mf
cres.
f
Three in One; Come and wor-ship, come and wor-ship, Wor-ship Christ, the
Three in One; Come and wor-ship, come and wor-ship, Wor-ship Christ, the
Three in One; Come and wor-ship, come and wor-ship, Wor-ship Christ, the
Three in One; Come and wor-ship, come and wor-ship, Wor-ship Christ, the
rall.
Tempo 1mo.
ff
new-born King. A-men.
new-born, new-born King. A-men.
new-born, new-born King. A-men.
new-born, new-born King. A-men.
3
Ped.

NEWCASTLE MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It seems strange that so long a period as sixty-seven years should have come and gone since the great city on the Tyne held a musical festival. In the article on 'Old Newcastle Festivals' which appeared in the *Musical Times* of last month, some particulars were given of the music performed at the last meeting held in 1842. How different the performances and the music performed then from now! Whatever may have been the causes which led to the entire cessation of musical festivals at Newcastle, it is pleasant to record the revival of this music-making under conditions calling for encouragement and congratulation. At the outset it may be stated without fear of contradiction that the recent festival, held October 20-22, primarily originated in the minds of two cultured and enthusiastic amateur musicians of the city, Mr. James B. Clark and Mr. C. Francis Lloyd, Mus. B., who, as honorary secretaries (Mr. Lloyd was also honorary treasurer), have wholeheartedly engineered the scheme from the very beginning. Their efforts were supported by a strong committee, with so able and deeply interested a chairman as Mr. W. J. Sanderson, J.P., ex-Lord Mayor of Newcastle.

An initial and serious difficulty was the lack of a suitable building in which to hold the festival, further reference to which will be found on p. 714 of this issue. In this connection it is interesting to learn that the cathedral authorities offered the use of their fine old 14th-century church of St. Nicholas, musically associated with Avison, for festival use, thus showing that at Newcastle there is no clerical objection to the rendering of the masterpieces of sacred music within consecrated walls. There were various reasons why this kind and thoughtful offer could not be accepted, and as the Town Hall was too unsafe to be used, the executive had to fall back upon the Palace Theatre, a building naturally unsuited to festival conditions and requirements. If, as may be assumed, the next festival will be held three years hence, it is to be hoped that by the year 1912, Newcastle will have been provided with a building worthy of the city and the art of music.

In briefly recording the events of the recent feast of music on Tyneside, the place of honour must be given to the choir, and for two reasons: the excellence of their voices and, especially, because of local importance. No fewer than 600 singers applied for admission into the festival choir, and although the conditions of rehearsal attendance were very severe, of the 362 elected members one only—a lady—failed to fulfil those conditions, and for a very good reason, she went to Canada in order to be married! The choir was thus constituted: sopranos, 100; contraltos, 93; tenors, 81; basses, 87; total, 361 voices. That the training of the choir was in the best possible hands, is proved by the fact that the chorus-master was Dr. Henry Coward. The engagement of the London Symphony Orchestra, ably led by Mr. Arthur Payne, was a guarantee of excellence in that important department. Mr. J. E. Jeffries, organist of Newcastle Cathedral, efficiently presided at an organ temporarily erected by Messrs. H. S. Vincent & Co., of Sunderland. The onerous duties of chorus accompanist had been efficiently discharged by Mr. Thomas Wilkinson.

The festival began on Wednesday morning, October 20, with the National Anthem as arranged by Mr. Granville Bantock. To this succeeded Mendelssohn's 'Elijah,' conducted by Dr. Henry Coward, whose dramatic reading of the work is well known. This opening performance gave a good foretaste of the capabilities of the choir. Whether in the strenuous strains or tender tones which the oratorio chorally furnishes, it was evident that the choir was a good one. Well balanced and full-voiced, they sang with intelligence and with a clear enunciation of the words, some of their best moments being perhaps in the quieter choruses which were rendered with true delicacy. The principal soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. Walter Hyde, and Mr. Kennerley Rumford. The double-quartet and quartets were sung by Miss Marie Fairs, Miss Dorothy Forster, Miss K. M. Lloyd, Miss Lily Fortune, Mr. Robert Peel, Mr. William Aitchinson, Mr. Ernest J. Potts, and Mr. Arthur Lambert, all picked members of the festival choir.

The evening concert brought with it Mr. Wassili Safonoff as the distinguished conductor of a miscellaneous programme. This contained two novelties. The first was an Overture Phantasy, having Prometheus as its subject, composed by Mr. Edgar L. Bainton, a musician of repute resident in Newcastle. The work, if somewhat unduly extended, has some happy thoughts in its melodic phrases. New to England was a cantata, for tenor and bass soli, male chorus and orchestra, entitled the 'Ballad of the Doom of Oleg' (Op. 58) composed by Rimsky-Korsakov. This unpretentious and straightforward little work made no great demands upon the powers of the executants—of whom Messrs. Henry Brearley and Kennerley Rumford were the soloists—or the receptiveness of the audience. By reason of its familiarity the remainder of the programme does not call for extended observation. It opened with Strauss's 'Tod und Verklärung,' and included Mozart's serenade for strings 'Eine kleine Nachtmusik,' Liszt's Pianoforte concerto in E flat—brilliantly played by Signor Busoni—and closed with Brahms's 'Triumphlied,' triumphantly sung by the choir. A word of unqualified praise must be given to the superb 'strings' of the London Symphony Orchestra for their faultless rendering, under Safonoff's care, of the Mozart piece, an exquisite gem of tender grace and perfect loveliness.

Thursday's music began with an Elgar morning—'The Kingdom' and the Symphony. Without fear of contradiction it may be asserted that no finer performance has been given of 'The Kingdom' than that which I heard at Newcastle. Not only was there an artistic homogeneity in the interpretation, but places in the work that formerly seemed obscure became perfectly clear. It is impossible to speak too highly of the choir, who reached the high-water mark of choral singing—purity of tone, refinement of utterance, and deep feeling. The orchestra were no less sympathetic, and the soloists—Miss Agnes Nicholls, Miss Phyllis Lett, Mr. John Coates, and Mr. Herbert Brown—were all that could be desired. Sir Edward Elgar conducted with evident pleasure a performance that was in every way memorable. Of the rendering of the Symphony, also conducted by the composer, it is only necessary to say that the work made its customary deep impression.

The evening concert began with Schumann's 'Manfred' overture and concluded with a remarkably fine and virile performance of Tchaikovsky's fourth Symphony under Mr. Safonoff. Between these two familiar works came a Symphonic Poem for chorus and orchestra, a setting of 'The Invincible Armada' (Op. 12), by Mr. Rutland Boughton. Composed eight years ago it obtained on this occasion its first hearing, with the advantage of being conducted by Mr. Boughton, who, as may be assumed, has not failed powerfully to reflect in tones the patriotism of Schiller's poem as translated by Bulwer Lytton. The choir did full justice to Mr. Boughton's music by doing their best to follow such plain English directions in the score as 'Big and threatening,' 'Dark, and rather slower,' and so on. This symphonic poem affords opportunity for the display of dramatic choral singing; moreover, it has the merit of being a concise composition, occupying only fifteen minutes in performance. Elgar's charming 'Sea-pictures,' sung with her usual winsomeness by Madame Clara Butt, and Mr. Hadley's tone-poem 'Salome' completed the programme. Mr. Safonoff again showed that a baton is not necessary in order to obtain the best results from both choir and orchestra.

Friday morning's music began disappointingly. Haydn's oratorio 'The return of Tobias' was more or less performed for the first time in England. It was an open secret that no full rehearsal of this quasi-novelty had been held by reason of the innumerable mistakes in the band parts. No wonder that the performance was not up to a festival standard. Therefore, perhaps the less said about it the better, except to record that the soloists were Miss Esta D'Argo, Miss Maria Yelland, Miss Edith Evans, Mr. Walter Hyde, and Mr. Herbert Brown, and that Dr. Coward conducted.

In the second part of the programme Signor Busoni was afforded the great advantage of launching a new work of his own composition at an English festival. This novelty was called a 'Concerto for pianoforte, orchestra, and male chorus' (Op. 39), though the title 'Rhapsody' would more

correctly describe the work, one that occupied over an hour in performance. So complicated a composition demands more than one hearing in order to fathom its potentialities, but no one could fail to be impressed with the sincerity and cleverness of the music. Therefore no apology is needed for merely recording that Mr. Egon Petri played the pianoforte part with remarkable skill and that Signor Busoni conducted his own poetically conceived work.

The festival was brought to a close on Friday evening by a concert which commenced with the performance of a Symphony in G minor (No. 2), composed by Mr. A. von Ahn Carse, a native of Newcastle and a former student of the Royal Academy of Music. So accustomed have we become to the pessimistic gloom of young British composers' in their lugubrious outpourings, that it was a positive relief to find that Mr. von Ahn Carse is not afflicted with the repellent malady of metaphysical dulness. He has written a symphony which gives something more than promise of better things to come. The *Scherzo* is as bright as a sunny day in June, and the slow movement is a series of clarified variations on a melody of which many an experienced composer would be glad to claim the parentage. Excellent is the last movement, both in regard to matter and manner. The symphony deserved all the care bestowed upon it by the orchestra. It obtained an enthusiastic reception, the audience deservedly cheering the young Novocastrian composer right heartily.

Mr. Granville Bantock's 'Omar Khayyám' (Part II.), which terminated the festival, afforded the choir ample opportunity for the exercise of their dramatic qualities, and they availed themselves of it to the full. The soloists were Miss Phyllis Lett, Mr. John Coates, and Mr. Frederic Austin. The composer, who conducted, was very warmly received and applauded.

Finally, I need not again dwell upon the one great drawback of this festival, the holding of the performances in a theatre instead of a municipal building worthy of Newcastle and its wealthy constituency. The fact that the festival will realise a profit of nearly £200 is indeed gratifying; but the Royal Victoria Infirmary would have benefited to the extent of some £800 or £1,000 had not that enormous sum been of necessity expended in hiring and fitting up the Palace Theatre. In the future selection of music to be performed, a place might be found for the inclusion of one or more of those old English madrigals which are the pride of our country: sung by such an excellent choir as that of the festival just ended, these beautiful unaccompanied masterpieces would receive their perfect interpretation. Meantime, unqualified praise and hearty congratulations are justly due to those who have worked so hard towards making this Tyneside meeting the success it undoubtedly was. In this connection I must again specially mention Mr. James B. Clark and Mr. C. Francis Lloyd, the honorary secretaries, in acknowledgment of their unfailing courtesy and devoted labours in connection with the Newcastle Musical Festival of 1909.

SOUTHPORT MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The second triennial music-making in this pleasant Lancashire watering-place was held on October 13-16; moreover it was attended with an artistic success which must have been very gratifying to all concerned in its organization. So well was British music represented that no fewer than seven native composers, headed by Sir Hubert Parry and Sir Edward Elgar were present, either as conductors of, or as listeners to, their own productions. The four concerts were given on successive evenings, an arrangement which, while it avoided those gargantuan feasts of music which characterize other festivals, furnished periods of relaxation from the tension of listening to a superabundance of music, and gave time for the digestion of any strange dish set before the listener at a previous course in the banquet of sound. The performances were given in Cambridge Hall, Lord Street, a building that was really too small for proper effect to be given to the excellent vocal and instrumental forces engaged. The band was that of the Hallé Orchestra, under the experienced leadership of Mr. Rawdon Briggs; Mr. Thomas Halsall presided at a small organ specially erected for the occasion by Mr. George Benson, of Manchester; and the notes to the programme-books were supplied by Mr. Herbert McCullagh.

It is unnecessary to dwell upon the influence which provincial musical festivals exercise upon the progress of the art in this country; but it is impossible to overestimate the value of the co-operation of the local choral effort which brings about this important result. The band and soloists may be imported, as they usually are, but the choral department consists of those enthusiastic amateurs who love music for its own sake, and who are ever willing to devote their vocal gifts to the good cause. So it is at Southport. A well-equipped body of singers had been enrolled under the inspiring leadership of the chorus-master, Mr. Arthur W. Speed, who had spared no pains in training material that was in every respect good. The choir was thus constituted: sopranos, 61; contraltos, 50; tenors, 41; and basses, 46; making a total of 198 voices. On a future occasion a few more basses might with advantage be enlisted in order to strengthen that department and obtain a better balance, though this suggestion is not in the nature of any reflection upon the foundation tone of the present choir.

The festival opened on Wednesday, October 13, with the National Anthem, sung to Elgar's effective arrangement and conducted by Mr. Speed. When Sir Edward Elgar came on to the platform to conduct his oratorio 'The Kingdom,' he was very warmly received. Sir Edward is no stranger to Southport, and it is no wonder that the choir greeted him so heartily, as he is a favourite with those who interpret his music. The rendering of the work reached a very high level of excellence. The choir sang as if their hearts as well as their voices were in the strains committed to their charge. A special feature which merits commendation was the clear enunciation of the words, and praise must be given for tone, phrasing, and expression. These Southport singers model their style on Sheffield, to which city and to Dr. Coward can be traced not a little of the wonderful improvement in choral technique which has spread all over the country during the last few years. The soloists—Miss Agnes Nicholls, Miss Grainger Kerr, Mr. Gervase Elwes and Mr. Herbert Brown—fully maintained their reputations, and a special word of praise is due to Mr. Brown for his artistic rendering of the music assigned to St. Peter.

The following evening (Thursday) brought forward the first novelty of the festival, a dramatic cantata entitled 'The vision of Cleopatra,' by Mr. Havergal Brain. The libretto of this very modern work gained the prize offered by the Norwich musical festival last year, and no one can deny that the composer has constructed a very clever superstructure upon a foundation that demands dramatic treatment. In listening to the music, one has the feeling that Mr. Brian has yet to come to his own; and if 'his own' should prove to be a better seeking after melody, a greater regard to form, and a less strenuous use of the orchestra, he should in due time arrive at that goal which has immortalized the great masters. The soloists were Miss Phyllis Lett (Cleopatra), Mr. John Coates (Anthony), Miss Maud Phillips (Iris), and Miss Lillie Whiteside (Charmian), all of whom, with the choir, orchestra and conductor (Mr. Landon Ronald) did their best to grapple with the difficulties and intricacies of the score. At the close of the performance the composer was called forward to receive the hearty applause of the audience. The second novelty—or, to be strictly accurate, quasi-novelty—was Dr. Walford Davies's setting of Milton's 'Ode on Time,' for baritone solo (Mr. William Walton), chorus and orchestra. This thoughtful work was written for the Milton Tercentenary last year, and performed with accompaniment of strings and organ at Bow Church, Cheapside, on December 9, 1908. Now scored for full orchestra, the cantata was produced in its complete form at this festival, under the composer's direction. Such noble words as those that came from Milton's pen would naturally appeal to a composer of lofty ideals such as Dr. Davies. Evidence of this intimacy with the deeper things of life and the soul's aspirations is not wanting in the music, as for instance the subdued strains which deepen the significance of the lines

Then long Eternity shall greet our bliss
With an individual kiss.

The remainder of the programme does not call for detailed notice. Sung in faultless and genial manner by Mr. John Coates and conducted by the composer, Dr. Herbert Brewer's tuneful and delicately orchestrated 'Pastoral Songs,' with male-voice chorus, elicited hearty and well-deserved applause, so much so that the cheerful strain 'Welcome, sweet pleasure,' received such a warm welcome, that its 'sweet pleasure' obtained for it an encore. Miss Phyllis Lett gave a dramatic rendering of Saint-Saëns's charming ballade 'La Fiancée du Timbalier.' Weber's 'Oberon' overture, Liszt's Rhapsody No. 2, and Wagner's 'Prelude und Liebestod' (Tristan und Isolde), all ably conducted by Mr. Landon Ronald, completed the programme.

No less enthusiastic than the greeting that had been accorded to Sir Edward Elgar was the welcome which greeted Sir Hubert Parry when, on the third evening, he appeared to conduct the second Miltonic poem at this festival, 'L'Allegro ed il Pensieroso,' for soprano and bass soli, chorus and orchestra, produced at the Norwich musical festival of 1890. Melodious, grateful to sing, perfect in form and as clear as the day in its idiom, this typically British work, and one that should be more frequently heard, was most favourably received and richly enjoyed by the audience. To listen to it was a perfect pleasure from beginning to end. In regard to the share of the choir in producing a result so gratifying, it was evident that the brains as well as the throats of the singers were put to their best use, for one and all sang with heart, and soul, and voice.

The third novelty of the festival, also a British product, consisted of 'Choral variations on two folk-songs,' by Mr. Rutland Boughton. This is not the composer's first excursion in a similar field, and it will probably not be his last. Modern composers are apt to forget that audiences—aye, and singers—do like a tune. In this instance the tunes were 'William and Margaret' and 'Widdecombe Fair,' two old ditties that well lend themselves to variety of choral effect. Here, as in his previous experiment, Mr. Boughton gave proof of his contrapuntal facility and his rhythmic and harmonic ingenuity in the treatment of this pair of folk-songs. The first seemed to be somewhat over-elaborated; but the second, 'Widdecombe Fair,' was delightful in its countryside lilt and rustic humour. Here is a specimen stanza (the sixth):

Tom Pearce, he went up to the top o' the hill,
All along, down along, out on the lea;
And he saw his ole mare makin' her will
Wi' Bill Brewer, John Stewer, Peter Gurney,
Peter Davy,
Dan'l Whiddon, Harry Hawk, and Uncle Tom
Cobley and all.

The last stanza begins, 'When the cold wind howls on the moor at night,' an atmospheric condition which afforded the composer full opportunity for a little bit of realism no less artistic than clever in result. The gentlemen of the choir had full opportunity for the display of their sonorous tones in Stanford's 'Songs of the Sea' (solo, Mr. Joseph Lycett), and the ladies in their refined rendering—pure intonation and perfect blending—of Vogt's 'An Indian lullaby.' Except Sir Hubert Parry's work, all the vocal music at this concert was conducted by Mr. Arthur W. Speed, the able chorus-master. A special feature of the programme was a very impressive and powerful performance of Tchaikovsky's fourth Symphony by the Hallé Orchestra, inspiringly conducted by Mr. Landon Ronald, whose cheery overture 'A Birthday,' concluded an enjoyable evening's music.

Unfortunately I could not remain for the last concert on Saturday evening, when 'The Messiah,' conducted by Dr. Henry Coward, set its seal on the festival. But I am indebted to a reliable correspondent for the following remarks on the performance of Handel's masterpiece. 'The work appeared to me to be imbued with increased vitality. The more vigorous portions were more intensified, while other passages seemed to gain by the evident thoughfulness and devotional expression which characterized all the festival performances. The members of the choir, encouraged by their successes of the previous evening, sang with remarkable vigour and enthusiasm.' It is sufficient to give the names of the soloists, Miss Leonora Sparks, Miss Edna Thornton, Mr. Webster Millar, and Mr. Robert Radford, all artists of repute.

To return to the choir. So well did the Southport amateurs acquit themselves in choral song that at the next festival opportunity should be afforded them of singing one or two old English madrigals, in which their own intelligence and well-trained voices would find full scope for expression.

In conclusion, this interesting music-making, though one of the youngest of its kind, is in a vigorous condition, especially from the musical point of view, a state of affairs which is largely due to the joint labours of the energetic chorus-master, Mr. Arthur W. Speed, and the courteous honorary secretary, Mr. W. H. Potts. These enthusiastic workers in a good cause, supported financially and musically by their fellow townsfolk, should ensure a glorious future for the Southport Musical Festival.

In connection with the foregoing notice of the festival, attention may be called to the illustrated article on 'Southport and its musical associations' on page 716 of the present issue.

BIRMINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

All the qualities that should distinguish so typical an English musical festival as that of Birmingham were found in connection with the meeting held on October 5, 6, 7 and 8. The singing of the choir alone made the occasion remarkable, and the splendid quality of the orchestra appealed to everyone. Dr. Richter was the most alert and sympathetic of conductors, and the soloists were the best available and did their work in accordance with the highest traditions of the British singer. Little in fact was wanting to make the festival one of the best that has been held. Artistically it was so; but one cannot ignore the noble cause of charity on whose behalf the meeting exists, and it is an unpleasant truth to have to record that the attendances and donations were far below the totals reached three years ago. To assign the cause to 'trade depression,' 'the Budget,' or any other of the complaints of the hour that rise to the tongue is not really going to the heart of the matter. One would accept them as being sufficiently satisfactory had not one the experience of Norwich Festival to conflict with such comforting assurances. The East Anglian gathering had for some time shown a tendency to similar attrition to that from which Birmingham is suffering, but it gave way to vigorous treatment prescribed for it by its new adviser, Mr. Henry J. Wood, and for the first time for eighty years a substantial profit was realised. Briefly, the treatment consisted of a more popular programme, and the popularity of the programme was secured by giving the public what they wanted to hear. It reflected thoroughly the musical spirit of the day, and when the Birmingham programme will do the same we shall hear no more of a reduction in the attendance and a lessening of the amount of the donations. Birmingham is accounted a musical place, although the precise nature of its tastes would seem to be difficult to determine, and there is every likelihood that the majority of the well-known works are heard pretty frequently under the auspices of the various musical societies in the locality. This at once eliminates or should eliminate the familiar from the scheme, and as the result such works as Handel's 'Judas Maccabæus' will go out and make room for a number of smaller examples which the public will like to hear under festival conditions. The performance of the 'Damnation of Faust' of Berlioz, although it came on the very last evening of the festival, attracted the largest audience. Yet the total number of the public present at the concerts worked out at about 2,000 less than in 1906. The support given to the performance of 'Faust' emphatically disposes of the contention that the festival habit is dying out, or that it is being crushed by the number of choral societies to be found on every side. The real question as to whether a festival attracts or not depends upon its programme, and it is clear that the scheme of this year's meeting at Birmingham did not possess features that appealed to the majority. Invest the programme with the right character, with the added attraction of a magnificent choir and superb orchestra, and the festival will achieve its object to the full. A section of the country that can produce so fine a chorus as that heard at Birmingham this year cannot but be musical to the core, and with this musical disposition to appeal to, the committee should have no difficulty in launching out into a rather

wider direction of musical representation than has hitherto been indicated. In making the record of the work done, it is necessary first to deal with the material employed. The choir numbered 350 singers, consisting of 103 soprani, 80 contralti, 79 tenori, and 88 bassi. This disposition of the parts produced an excellent balance, upon which Mr. W. H. Wilson, of Manchester, the chorus-master, is to be congratulated. The orchestra was drawn from the forces with which Dr. Richter is most closely associated—the London Symphony Orchestra and the Hallé Band—and the plan worked admirably. The scheme of the festival contained only two entirely new works, but it is to be noted with satisfaction they were both by British composers. Thus in one direction at least the committee showed the liveliest appreciation of the spirit of the day. It was also indicated in the preponderance of native music more or less familiar—music, moreover, among the best executed in the programme—and the degree of appreciation it won was eminently gratifying.

The festival opened with the work which may be described as Birmingham's own special possession, the religious masterpiece of Mendelssohn, the ever-precious oratorio 'Elijah.' Over sixty years have passed since Mendelssohn was induced to finish the work that had so long been germinating in his mind, and to conduct its production and first hearing at the Birmingham festival of 1846. This was due to the enterprise of Mr. Joseph Moore—a worthy citizen whose name is ever to be mentioned with enthusiasm in connection with the Birmingham meeting. Since then the oratorio has never been absent from the programmes, and it is likely to be a good many years before that undesirable change of opinion will come about which will banish this work. It is finding a rival in the affections of the Birmingham public, but that rival is another of the sons of the Birmingham festival. It is one who speaks with as much force and as much truth as did Mendelssohn in his day, though he does so through the medium of a musical idiom derived from half-a-century's development of musical language. To the name of Edward Elgar, Birmingham can always point with pride, for it was under her care that his first great work—still in the opinion of many his greatest work—the 'Dream of Gerontius,' was accorded its initial hearing. It proved a worthy sequence to 'Elijah' when, after nine years, it was heard again on the second morning of the festival. The performance of 'Elijah' well prepared the mind for the superlative excellence of the performance of the next morning. The choir very soon made its fine qualities clear. They did not do themselves justice at once. The delivery of 'Help, Lord' was marked by hesitation and raggedness which apparently caused some people to form opinions concerning its merits which nothing subsequently eradicated; but in 'Yet doth the Lord' it displayed those qualities which delight the lover of choral singing, for its delivery was distinguished by the rising and falling of tone which bespeaks the individual intelligence and collective confidence. From this point onwards the singing became better and better; each department showed itself to be of legitimate quality, including the tenors, whose only weakness was a tendency to hang back. One does not associate shyness with the lucky possessor of that priceless gift, a tenor voice, but for once at least, as heard collectively, the Birmingham singers seemed to possess that defect. The basses were notably solid and resonant; the sopranos bright and free, though a little limited in compass; and the contraltos of the proper mezzo timbre. The compass of the sopranos was limited by the use of the high pitch, to which unfortunately the organ is still tuned. This unhappy defect will always exist until an Act of Parliament is passed regulating the pitch throughout the country. Such a provision should also make contribution towards the cost of lowering the vibrations of the organs, beginning, it is to be hoped, with that of the Royal Albert Hall, and taking next the instrument in Birmingham Town Hall. All the soloists were affected by the pitch more or less, for a time; but beyond this their work calls for high praise. The soprano numbers in the first part were sung by Madame Gleeson-White with marked point and roundness of tone, and in the second, Miss Agnes Nicholls shared in the work and took charge of 'Hear ye, Israel.' The music of the Youth was sung by Madame Gleeson-White who, though she adopted an appropriate tone, did not disguise the fact that the practice of employing a female singer for the part is not to be commended, more especially in a city which has a cathedral choir. The tenor music was entrusted to Mr. John Harrison, who sang most expressively; Madame Ada Crossley achieved her usual success with the contralto numbers, singing 'O rest in the Lord' in particular with a commendable absence of the false sentiment sometimes introduced, and Mr. Dalton Baker was again a devout and musical representative of the Prophet. In the concerted numbers Misses L. Taylor and C. Walker, and Messrs. L. Brown, W. Evans and W. Bennett lent efficient aid. The organ was judiciously manipulated on this occasion by Mr. C. W. Perkins.

In the evening the first novelty was heard in Mr. Rutland Boughton's clever setting of the excerpt from Edward Carpenter's 'Towards democracy,' entitled 'Midnight.' Its remarkable character is derived from the success with which the composer has caught the peculiar atmosphere of the 'witching hour.' The poem deals with its various aspects, and by his music Mr. Boughton creates a wonderful impression of the eeriness of the hour betwixt night and day. He works to a climax in masterly fashion, and shows equal skill in leaving it to take up another. Through it all he retains the impression of the hour that comes with different meaning to so many different people. George Augustus Sala showed us years ago the variety of things happening when the hands of the clock are together, but it has been left to Mr. Boughton to illustrate it musically in such a way as to form a picture that defines the pathos as well as the charm. Special facility is shown in the choral writing. The greater part of the work is borne by the chorus, and what the soloists have to say is expressed in admirably devised phrases whose matter as well as manner is alike individual and excellent; the weakness exists on the orchestral side. The choir, directed by the composer, sang exceedingly well, and the work made a deep impression. A feature of this programme was the Symphony of Sir Edward Elgar, which was introduced to a Birmingham festival audience through the medium of Dr. Richter. The fine orchestra, which must have been the largest that has ever performed the work, played superbly, and at the close the composer was called to the platform by an audience clearly entranced by his wonderful creative effort. The closing scene from Wagner's 'Die Götterdämmerung,' sung with intense dramatic fervour by Miss Perceval Allen, the trial songs from his 'Mastersingers,' admirably given by Mr. Walter Hyde, who appeared at the festival for the first time, and a magnificent interpretation of the overture to the same work, were the other outstanding features of the concert.

Wednesday morning was given up to Sir Edward Elgar's 'The Dream of Gerontius.' Here it was that the choir made its name. Nothing could have been better than this performance. It was a full realisation of the extraordinary spirituality that permeates the whole work. At every point the choir sang as one mind, and the soloists, Mr. John Coates, Madame Kirkby Lunn and Mr. Frederic Austin threw themselves into their task with complete abandonment. The entire performance was distinguished by the exact amount of etherealism the music demands, and it remains a memory it will be difficult to efface. In the second part the choir sang Bach's motet for double-chorus 'The Spirit also helpeth us' with all the points of a first-class permanent body of singers. It was a splendid effort and an intelligent response to exceedingly well-directed training. Solo numbers were contributed by Madame Kirkby Lunn, who sang Richard Strauss's 'Hymnus' with great beauty of voice and feeling, and by Mr. George Henschel, who chose the effective monologue of King Saul from Parry's oratorio of the same name. A Richter reading of the 'Jupiter' Symphony of Mozart completed the day's delight. On Wednesday evening the 'Stabat Mater' of Dvorák, a work of undeniable earnestness, received an excellent interpretation, with Miss Perceval Allen, Madame Kirkby Lunn, Mr. John Harrison and Mr. Robert Radford as soloists. The programme was further supplemented by Tchaikovsky's 'Francesca di Rimini,' Parry's scholarly and well-inspired 'Symphonic variations,' Pogner's Address, sonorously delivered by Mr. Robert Radford, and a reading under

Dr. Richter of the 'Leonora No. 3' of Beethoven, which surpassed anything of the kind heard in recent years.

Handel's 'Judas Maccabæus' formed the programme of Thursday morning. The performance was a triumph for the choir, and with good characterization in the efforts of the soloists—Madame Gleeson-White, Miss Agnes Nicholls, Miss Ada Crossley, Mr. John Coates and Mr. Radford—the interpretation justified the inclusion in the scheme of Handel's warlike oratorio. The second novelty was heard on Thursday evening. It consisted of the third part of Mr. Granville Bantock's minutely descriptive setting of Fitzgerald's apt translation of the 'Ruba'iyat of Omar Khayyám.' The new section was preceded by the second part. The Birmingham professor's fresh addition to this monumental composition is by far the best. The glitter of the East so cleverly reproduced in the first and second parts by such wholly original methods, becomes a warm glow in the third part. The eye is less dazzled and can appreciate more. The homogeneity of the whole of the third part is very grateful and, moreover, shows us the composer in a less strained manner. It is an infinitely superior manner, for though the previous sections are undeniably clever, their expression is apt to be a little wanting in the suavity one expects in an Eastern subject; in the third part there is all the suavity with a wonderful humanity added that carries with it an inevitable appeal. The composer has done nothing so good as this. The utterances of the Six Pots, and in turn the phases of the Beloved, the Poet, and the Philosopher are all marked by a new feeling, and in the final for all three with the chorus as background, the highest plane of musical-dramatic expression is reached, which in turn dies away into a deeply moving description of the end—'Turn down the empty glass.' This third part of 'Omar' introduces us to Mr. Bantock in an altogether new light, and we may take it that it represents the real method of expressing the genius of this exceptionally endowed composer. The performance was excellent. The composer conducted, and the solo parts were given with all effect by Miss Phyllis Lett, Mr. John Coates, and Mr. Frederic Austin. A Bach Suite, Strauss's 'Till Eulenspiegel,' and solos from Madame Donalda, who created an excellent impression on her first appearance before a Birmingham audience, comprised the remainder of the concert.

For the last day a morning programme was arranged which included Cherubini's Mass in C (No. 4), Brahms's 'Song of Destiny,' and Beethoven's 'Eroica' Symphony. The Brahms and the Beethoven were the gems of the collection; the choir sang with increasing warmth of tone and expressiveness, and Dr. Richter surpassed himself in his reading of the Beethoven. At the last concert, Berlioz's 'Faust' was set down and proved exceedingly popular. The performance maintained the excellence of the festival. Madame Donalda, who sang from memory, distinguished herself by the charm of her vocalization; Mr. Walter Hyde gave the tenor music with all ardour; Mr. Henschel was no less sardonic than in former years; and Mr. Robert Radford, as was the case throughout the festival, sang admirably. The choir fully maintained its position, the orchestra was notably good, and the general effect of the performance was to bring a memorable festival to a memorable end. The music sung during the week at the Cathedral is referred to on p. 721.

PROMENADE CONCERTS.

The novelties heard during the last five weeks of the season which terminated on October 23, represented many diverse schools, ranging from Bach to the most modern composer. A Suite in G for strings by Bach, a Violin concerto No. 1, in C, by Haydn, a Concertstück for four horns and orchestra by Schumann, and a soprano aria, 'The Danish huntsman,' by Berlioz, received their first performance in London. Foreign composers were responsible for most of the novelties of more recent composition that were included in the programmes. On two occasions works by Debussy were introduced; on September 29 an aria from 'L'enfant prodigue' was sung by Mr. George Bowden; and on the following night the Danse Sacrée and Danse Profane, previously produced by the Société des Concerts Français at Bechstein Hall, with the pianoforte, were performed with orchestra. A symphonic poem, 'Das Lied von der Glocke,' by Georges Dorlay, a suite, 'Swanehvit,' by Sibelius, and a 'Prélude Symphonique' No. 1, by R. Caetani, were performed for the first time. Two 'Piedmontese Dances' by Leone Sinigaglia and a 'Rhapsodie Espagnole' by Maurice Ravel were introduced to England, and a 'Praeludium' by Järnefelt was given for the first time in London.

The novelties by English composers (in which category we can include American) included four 'Symphonic sketches' by G. W. Chadwick; two 'Sea-pictures,' by Hubert Bath; a Concert overture by Oskar Borsdorf, that received a highly favourable reception; two new songs, with orchestra, composed by Sir Charles Stanford; and last, but not least, 'Songs of Nature,' by Dr. Walford Davies, produced on October 12. This charming collection of little pieces, seven in number, was described as an arrangement, with some entirely new material, made by the composer from a longer work containing fourteen numbers, first performed at a Broadwood concert in April, 1908. A short English poem forms the text of each number, except the opening 'Preamble and morning tune,' and is set as a tenor solo, soprano and alto chorus, or a combination of both. In two cases, however, the words, instead of being sung, are employed as the poetic basis of an orchestral piece. The suite is accompanied instrumentally by pianoforte, flute, horn, and strings. The composer presided at the pianoforte, and witnessed the fully-deserved success of his clever and highly characteristic work.

Matter for interest, apart from novelties, was provided on October 20 in Sir Hubert Parry's Symphonic variations in E minor, and on September 29 and October 21 by the second and third performances during the season of Elgar's Symphony.

TRINITY COLLEGE OF MUSIC.

The inaugural lecture of the new term course for teachers was delivered on September 29 by Dr. J. Warriner, the subject being the 'Financial outlook for musical students.' He estimated, basing his figures on the 'Musical Directory,' that there were about 4,200 teachers of music in London alone, which would give not less than 13,000 or 14,000 students, excluding pupils in schools: there were also about 5,000 students in the great music schools of the metropolis. The names of about 3,000 orchestral players and solo vocalists were given in addition in the book already quoted. Through this over-production in one area, and its undue subsequent localisation, the outlook for the student who remained in London was not favourable, unless the talent reached was much above the general level. On the other hand, some provincial towns and cities presented much scope to real ability.

CARL ROSA OPERA COMPANY.

The season now in progress bids fair to be highly successful. The list of operas is as usual mainly familiar, but 'Fidelio' and 'Tristan' form part of the scheme. The players include many well-known favourites and some newcomers. Among the latter Madame Gertrude Vania achieved a signal success on the opening night, October 18, as Elsa in 'Lohengrin,' in company with Mr. John Coates as the Knight. The performance was suprisingly good in every respect, and a gratifying tribute to English art. On October 20, Miss Doris Woodall again vindicated her claim to be considered the most interesting of English exponents of 'Carmen.' The conductors are M. Eugene Goossens and M. van Noorden.

The Broughton Packer Bath Scholarships (2)—for violin and violoncello playing respectively—will shortly be competed for. The former is open to male and female British subjects, the latter to male candidates only. The scholarships entitle the holders to free musical education at the Royal Academy of Music and are tenable for three years. Full particulars can be obtained from the Secretary.

London and Suburban Concerts.

NEW SYMPHONY ORCHESTRA.

The series of concerts to be given by this Orchestra under Mr. Landon Ronald's direction opened on October 7. The novelty of the occasion was an 'Overture to a drama,' Op. 45, by Georg Schumann, a work which testified to the composer's powers of assimilation and to his desire to present only music of the kind that experience has shown to be palatable. The overture is also to be commended for its 'healthiness.' Other works performed on this occasion were Brahms's second Symphony, Mr. Ronald's Scena 'Adonais,' sung by Madame Ella Russell, and Sir Alexander Mackenzie's 'Scottish' Pianoforte concerto, the solo portion of which was interpreted by Miss Irene Scharrer. The orchestra played in a manner that promised a continuance of last season's feats of brilliance.

THREE INTERESTING PIANOFORTE RECITALS.

M. Vladimir de Pachmann gave his first recital this season at Queen's Hall on September 25. His well-known artistic and pianistic qualities were in evidence throughout. In addition to familiar pieces by Chopin, Weber, Mendelssohn and Liszt, he played Schumann's Sonata in G minor (Op. 22). A most interesting feature of the recital was M. Pachmann's inimitably graceful and charming rendering of four of Henselt's rarely heard Concert Etudes, of which he has made an excellent edition.

Herr Moriz Rosenthal gave his only recital of the season at the same hall on October 12, when he excited great enthusiasm by his intellectual and technical gifts. His interpretation of Brahms's difficult 'Variations on a theme of Paganini' was an astonishing example of legitimate virtuosity.

The programme of Signor Busoni's recital at Bechstein Hall on October 16 consisted entirely of the artist's own transcriptions and arrangements of works by Bach, Beethoven, Mozart and Liszt. Of these, Bach's Toccata and Fugue in D minor and some 'Choralvorspiele' were perhaps the most perfectly transcribed by reason of Signor Busoni's intimate acquaintance with Bach's style, combined with his wonderful knowledge of the resources of the modern pianoforte, qualities which render his works in this direction examples of what transcriptions of organ music for the pianoforte should be. His playing throughout the afternoon was distinguished by the greatest technical perfection and an inexhaustible wealth of tone-colour.

Master Eddy Brown, a violinist, is yet another of those precocious executants who are ready to derive full advantage from the attraction that their extreme youth lends to their performances. In the majority of such cases, when youth disappears no compensating artistic qualities take its place as an allurement to the public. At the present stage it would be rash to prophesy as to Master Brown's future, but his playing at Queen's Hall on October 19 showed no lack of promise on the interpretative side, while technically he was able to make a good account of Beethoven's Concerto and Tartini's 'Trillo del Diavolo' sonata. Needless to say the audience were delighted.

At the concert given by M. Ysaye at Queen's Hall on October 16, the inclusion in the programme of Brahms's Violin concerto was a circumstance of particular interest, as the work had never before been played by M. Ysaye before a London audience. The violinist abated none of his romantic methods in concession to the austerity of the music, and gave a highly individual reading that threw new light on the beauties of the work. The accompaniment was played by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood.

The Société des Concerts Français, whose object is to present unfamiliar works by French composers to London audiences, opened their second season on October 22, at Bechstein Hall. The interesting programme was chosen from the writings of M. Vincent d'Indy and his pupil M. Albéni Magnard. The former was represented by songs and a pianoforte work, 'Tableaux de voyage'; the latter by a violin and pianoforte sonata and a group of songs marked Opus 1. The artists were Mlle. Selva (pianist), Madame Jeanne Lacoste (vocalist), and M. Firmin Touche (violinist).

Miss Eva Digby O'Neill and Miss Maude Dixon gave a very enjoyable recital at Steinway Hall on October 19. Miss O'Neill has a pleasing style and gave point to her various recitations, especially in Jean Ingelow's 'High tide.' Miss Dixon again displayed excellent technique and expression in a well-chosen selection of pieces by Beethoven, Brahms, Schumann, Chopin and Liszt. Special proof of her qualifications as a sympathetic accompanist was displayed in Stanley Hawley's music to 'The Bells,' which was once more recited by Mr. Charles Fry with much effect and warmly encored, the reciter giving 'Riding through the broom,' with Mr. Hawley's music.

Considerable success attended the vocal recitals given in London during the past month by Miss Maggie Teyte, an English singer who has hitherto been forced to look chiefly abroad for recognition. Judging from her singing of operatic excerpts the reputation she has gained on the boards of the Opéra Comique at Paris has been well earned. She gave also many highly emotional interpretations of lyrical songs of various countries. She is undoubtedly an accomplished singer.

Old music occupied a prominent place in the programme of Herr Fritz Kreisler's recital at Queen's Hall on October 9. The distinguished violinist introduced, however, an important contribution to British art in a Suite for violin and pianoforte in D minor by Mr. York Bowen, which proved well worthy of the honour it received. The pianoforte part was played by the composer.

Both as pianist and composer Mr. Felix Swinstead is a musician of considerable talents. His attainments in these capacities were exhibited at Æolian Hall on October 19. As an executant he contributed interpretations of works by Beethoven and Chopin; as both performer and composer he submitted some 'Preludes' and a 'Fantasie.'

Madame Ada Crossley seldom appears on English concert platforms otherwise than in oratorio, and consequently much interest attached to her recital at Bechstein Hall on October 19. She sang Handel's 'Dove sei?' and a number of German, French and English songs. The large audience showed abundant pleasure.

The tenth National Brass Band Festival, which took place in the Crystal Palace on September 25, attracted over 140 bands and 50,000 visitors. The chief of the nine sectional competitions was that for the Championship of Great Britain and the Colonies, the prize being the National Crystal Palace Challenge Trophy. This was gained by Shaw, conducted by Mr. W. Rimmer. Lieut. Charles Godfrey, Mr. James Ord Hume and Mr. James Brier were the adjudicators. The proceedings terminated with a concert by massed bands.

The Alexandra Palace Choral and Orchestral Society opened its season on October 9 with a very powerful performance of 'Elijah,' under the direction of its distinguished conductor, Mr. Allen Gill. The principal vocalists were Madame Mary Conly, Miss Gwladys Roberts, Mr. Henry Gurney, and Sir Charles Santley, the veteran representative of the title-part being in particularly fine voice. Mr. G. D. Cunningham was at the organ.

A vocal recital was given by Mr. Robert Overleigh at Bechstein Hall on October 20. He submitted readings of a number of songs covering a wide range of period and style, the most important and exacting being Schumann's 'Dichterliebe' cycle.

The chief attraction at the inaugural concert of the forty-second season of the South London Choral Association was Coleridge-Taylor's 'Bon-Bon Suite,' the dainty music of which was greatly appreciated by an overflowing audience. Mr. Greeves Johnson sang the baritone solos with much taste and beauty of voice, and the choir revelled in the responsible work that fell to their share. One of the most effective numbers was 'The Watchman,' the title-part being well sung 'behind the scenes' by Mr. John Lacey. The remainder of the programme was contributed to by the 'Chandos Part Singers' (Messrs. Reid, Brierley, Johnson and Lacey), who were deservedly encored for their very delicate rendering of glees and part-songs; by the Choir of the Association, who gave spirited versions of several of Hatton's part-songs and choruses; and by a string band under the leadership of Mr. E. T. Cryer, who performed two of Brahms's Hungarian Dances with much vivacity. Mr. Leonard C. Venables, who conducted with his usual resourcefulness, gave a short address upon the advantages of cultivating musical skill as an antidote to roller-skating and other profitless forms of recreation.

BANQUET TO PROFESSOR TERRY.

On October 22 a banquet was given at the Palace Hotel, Aberdeen, to Professor Terry, in recognition of his services to the cause of musical progress in the North-eastern part of Scotland. It was due to his energy and ability that the musical festival held in the granite city last June was so eminently successful. Lord Aberdeen presided, and the musical profession, the University, and other educational authorities were well represented, in addition to various sections of the church. Professor Terry spoke very ably on the improved cultivation of musical taste, and Sir Edward Elgar and Dr. McNaught were among the speakers who had specially travelled to Aberdeen for the occasion. The banquet was a great success, due mainly to the exertions of Mr. A. Cruickshank.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, October 15.

In accordance with a long-established custom, the Imperial Opera celebrated the Emperor's name-day with the performance of a novelty which inaugurated the opera season proper, although some performances had already been given during the latter half of August. On this occasion the work produced was a one-act comic opera, 'Versiegelt' (Sealed), the libretto being a clever adaptation by Messrs. Richard Batka and Perdes-Milo of an old comedy by Raupach. Herr Leo Blech, the young conductor of the Berlin Royal Opera House, and a gifted composer, is responsible for the music. His writing is modern in style without, however, going to extremes, the easy-flowing vocal portion being supported by descriptive orchestration. He has a real melodic vein and the capacity for writing effective ensembles. Herr Blech does not so far display any particularly original invention, but gives promise of really excellent work in the future. The new work was well received, and seems likely to retain its place in the répertoire. In addition to 'Versiegelt,' Herr Felix von Weingartner, who conducted, gave Peter Cornelius's opera 'Der Barbier von Bagdad,' re-staged, and with a fresh cast. Herr Mayr was very suitably placed in the title-part, and it is hoped that the opera, which is so full of musical beauties, may now be able to retain its hold on the public, despite the weakness of its libretto. The Volksoper has recently made a hit with its revival of Lortzing's delightful 'Wildschütz.' The concert season commences in the latter part of October, and, judging from the prospectuses already issued, we may look forward to a musical deluge.

Richard von Perger.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the Philharmonic Society was given on October 7 before a crowded and sympathetic audience. The managing committee had secured the services of some of the leading artists of the day, and, according to the usual practice of the Society, the concert was of a miscellaneous character. The work of the Society's chorus—which, it is gratifying to state, is now full to repletion—consisted of Bach's Sanctus from the Mass in B minor and some part-songs by MacDowell, Warner and Seymour, all of which were admirably sung. The soloists were Mlle. Alice Verlet, Mr. John McCormack, Mr. Mark Hambourg and Mons. Brinkmann, with Mr. Cyril Towsey as accompanist.

The City Choral Society, which had for some years formed a useful organization, has ceased to exist, and become merged in the Philharmonic, which is now more than ever the leading musical Society. A brilliant concert was given on September 15, when Signor Caruso paid his first visit to Belfast. He was accompanied by Madame Anita Rio, Signor Armando Lecomte, and Miss Hilda Saxe (pianist).

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Royal Orpheus Glee Society began their regular practice meetings earlier than usual, owing to the necessity of their annual ladies' night taking place so early next year as February 3. The novelties agreed upon are the following: 'Sadly the moon,' for two separate choirs (Louis A. Coerne), 'Walpurga' (F. Hegar), 'The call of Spring' (Max Reger), 'The Reveille' (Elgar), and 'The Haven' (C. Lee Williams).

West Bristol Choral Society have commenced rehearsals with Handel's 'Samson.' At the second concert 'The song of Miriam' (Schubert), Max Bruch's 'Fair Ellen,' and Elgar's 'The Black Knight' will be given.

There was a successful chamber concert at the Victoria Rooms on October 9, the players being Miss Mary Lock (pianoforte), Miss Averil Woodward (violin), and Mr. Herbert Walenn (violoncello). Excellent performances were given of the Sonata in F (Op. 6), by Richard Strauss; the Sonata in G (Op. 30), by Beethoven; and Popper's suite 'Im Walde.' The vocalist was Miss Marion Gaskell, whose songs were admirably rendered and effectively accompanied by Mr. Hubert Hunt.

The annual meeting of the Bristol Choral Society was held at the Museum Lecture Hall on October 12, under the presidency of the Sheriff of the city (Mr. Stanley Badock), who warmly congratulated Mr. Riseley (the conductor) that he had been nominated to succeed him in his office as Sheriff for the ensuing year. The Society applauded Mr. Riseley, who briefly acknowledged the demonstration. Similar congratulations were offered by the Bristol Orpheus Glee Society.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Edinburgh musical season seems likely to be a busy one. Messrs. Paterson & Sons, who have again secured the services of the Scottish Orchestra, announce a series of twelve orchestral concerts. As in recent years, Dr. Cowen will be conductor-in-chief, and on the occasions of his absence Mr. Peter Raabe, Dr. Hans Richter, Mr. Landon Ronald, Mr. Wassili Safonoff and Mr. Henri Verbrugghen will wield the baton.

The various choral societies are settling down to their winter's work. The Choral Union (conductor, Mr. T. H. Collinson) are studying Berlioz's 'Faust' and Mackenzie's 'Rose of Sharon'; Mr. Kirkhope's choir have taken in hand Parry's 'Judith'; and Mr. Moonie's choir announce Bach's Magnificat, Debussy's 'The Blessed Damozel,' Cowen's 'Ode to the Passions,' and smaller works by Elgar, Tinel and Rimsky-Korsakov. The Southern Choral Association (conductor, Mr. Winning) will rehearse Haydn's 'Spring' and Handel's 'Acis and Galatea.' The Western Choral Society (conductor, Mr. Baird) will perform

Coleridge-Taylor's 'Hiawatha's Wedding-feast.' Mr. Gavin Godfrey's choir—a new organization—are putting into rehearsal Somervell's 'Charge of the Light Brigade,' Gounod's 'Faust' and 'The Messiah.'

The Broughton Place Choral Society's programme (conductor Dr. W. B. Ross) will include 'The Messiah,' Elgar's 'The Black Knight,' and 'Ode to the Passions' by the conductor. The Philharmonic Society, also conducted by Dr. Ross, will perform Elgar's 'King Olaf.'

Mr. James Simpson will continue his Classical Concerts, and among the artists engaged for the concerted music are the St. Petersburg Quartet and the Queen's Hall Sextet. Mr. Ernst Denhof, in conjunction with the Carl Rosa Opera Company, proposes giving two complete cycles of Wagner's 'Ring,' the first performances in their entirety on any British stage beyond the walls of Covent Garden. Mr. Michael Balling, conductor of the 'Ring' performances at Bayreuth last summer, will conduct. Mr. Denhof also announces two subscription concerts, at which he will be assisted by the Brussels and Sevčík String Quartets.

The musical portion of the community here in Edinburgh will join in wishing Mr. J. C. Grieve, of 'Kinderspiel' fame, many happy years in which to enjoy his retirement from active life. For a lengthened period he has held an honoured position as a teacher in the Heriot Watt College and Edinburgh Board Schools.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

There has been the customary lull before the beginning of the regular concert season, and very little falls to be recorded this month. The Moody-Manners Opera Company gave a fortnight's performances, and there were a few concerts given by local musicians. Among the latter were a vocal recital by Mr. G. H. Martin, with Mr. James Friskin as solo pianist, and a similar recital by Miss R. Julia Brown, assisted by Miss Edith Brown as pianist. On October 19 the Misses Florence and Bertha Salter gave a highly successful vocal concert, a feature of which was the concert-givers' charming rendering of some duets. The excellent violin playing of Herr Bauerkeller afforded the necessary variety in the programme, and Mr. A. M. Henderson was, as usual, a most efficient accompanist. Under the auspices of the Glasgow Bach Choir, Mr. R. F. McEwen lectured on 'Bach as a song-writer' (with special reference to his use of instrumental obbligati). Mr. McEwen, who is an undoubted Bach enthusiast, treated his subject very skilfully, drawing his illustrations from the Mass in B minor, the Christmas Oratorio, and from some of the smaller cantatas. Messrs. Dickson (violin), Picton (flute), Sinclair (oboe), McEwen (pianoforte) were the instrumentalists, and Misses Richardson and McDiarmid and Messrs. Adams and Campbell gave the vocal numbers.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Mr. Donald Francis Tovey lectured at the University on October 8, on 'The Symphonic aspects of Music,' when the interest of his thoughtful and scholarly address was greatly enhanced by his pianoforte playing in illustration of Beethoven's plan and method, in the construction of the 'Waldstein' Sonata, the G major Sonata, Op. 31, and the eighth Symphony. He took especial pains to explain what is meant by the term 'Classical music.' In brief, the lecturer described it as 'work which has stood the test of time.'

An interesting lecture was given by Dr. A. H. Mann, of King's College, Cambridge, on October 9, before the local section of the I.S.M. His subject was 'Handel's method of preparing his great compositions.' Illustrated by a series of forty-two lantern slides, Dr. Mann by this method reproduced photographs made from Handel's sketch-books, and from the 'Messiah' score in the composer's handwriting.

The seventy-first season of the Philharmonic Society was brilliantly inaugurated by the opening concert on October 12, when Mlle. Alice Verlet was the vocalist and M. Ysaye played Brahms's Violin concerto, D major, Op. 77, and 'Fantasia Appassionata,' by Vieuxtemps. Under Dr. Cowen's direction the orchestra played Beethoven's second Symphony, and, as novelties, Wagner's 'Rule, Britannia' overture and Tchaikovsky's 'Battle of Poltava,' from the third act of the opera 'Mazeppa.' The expressive singing of the chorus in Mendelssohn's 'The hunter's farewell' was a grateful item of the diversified programme. During the interregnum extensive repairs have been made to the roof of the hall, which has been reconstructed from the outside at a cost of about £6,000. Especial care has been taken in not altering the interior ceiling, so that the perfect acoustic conditions of the beautiful concert-room have not been jeopardized.

Three local musical Societies, conducted by Mr. J. W. Appleyard, have resumed rehearsals; Handel's 'Jephtha' being selected by the Rock Ferry Choral Society, 'Elijah' by the Claughton St. Cecilia, and 'Messiah' by the Waterloo Choral Society.

The St. Helens Musical Society are rehearsing 'The pilgrimage to Kevlaar' (Humperdinck), 'The pied piper of Hamelin' (Parry), and 'Songs of the sea' (Stanford), for their first concert on November 29, and have chosen Dvorák's 'Stabat Mater' for subsequent performance.

The Walton Philharmonic Society, a new organization in the northern suburbs, which is to comprise orchestral as well as choral members, is rehearsing Gade's 'Zion' and Jensen's 'Feast of Adonis,' under Mr. Albert Orton's direction.

The Symphony Orchestra concerts, conducted by Mr. Vasco Akeroyd, have transferred their locale from Sun Hall to the Philharmonic Hall, where the first of the new series of eight concerts was held on October 19. Mr. Plunket Greene sang Stanford's 'Sea Songs,' assisted by the Birkenhead Glee and Madrigal Society, and the fine orchestra was heard in Beethoven's eighth Symphony, Chabrier's Espana Rhapsody, and other items of a programme 'popular' in the best sense.

Under the auspices of the Liverpool Manx Society the Douglas (Isle of Man) Choral Society gave a concert in the Central Hall on October 20, when the choir, conducted by Mr. T. P. Fargher, were heard to advantage in Brahms's 'Song of Destiny,' 'The Storm' (R. Rogers), and 'Song of the Pedlar' (C. Lee Williams).

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Arrangements are now practically completed for the coming season, and it is possible briefly to outline the schemes of the leading musical societies.

The Gentlemen's Concerts, in addition to the four afternoon recitals, announce three orchestral concerts and one joint choral and orchestral, to be conducted by Mr. Henry J. Wood. Of the twenty-two orchestral items named in the prospectus, nine have never yet been heard in Manchester: Valse Badinage (Liadoff; Rhapsodie Espana (Chabrier); Dream Children (Elgar); Baba-Yaga (Liadoff); Serenade Impressions d'Italie (Charpentier); Love scene from 'Feuersnot' (Strauss); Adagietto for strings and harp (Gustav Mahler); Introduction to Act II. from 'Konigskinder' (Humperdinck); and *Scherzo* 'L'Apprenti Sorcier' (Dukas). At the choral concert on January 17, Rossini's 'Stabat Mater' and Haydn's 'Spring' will be performed.

The Hallé season opened on October 21, when the chief orchestral works were Elgar's Symphony, Strauss's symphonic poem 'Till Eulenspiegel,' and Beethoven's 'Leonora,' No. 3, which, appropriately, was placed first in the programme. Sir Charles Santley was the only soloist. At the second concert, Dr. Richter conducted for the first time in Manchester Bantock's comedy overture 'The pierrot of the minute.' The other orchestral items were Berlioz's 'Franc Juges' overture, Liszt's No. 3 Hungarian Rhapsody, and Beethoven's No. 4 Symphony. Miss Agnes Nicholls was the soloist.

Among the more important features of the coming season we note that the following works will be given for the first time in Manchester: Strauss's 'Don Quixote' tone-poem,

Sibelius's Varsang, Max Reger's Serenade in G, Bossi's Intermezzo Goldoniani, and Alexander Ritter's Symphonic Poem 'Sursum Corda!' The choral works include Elgar's 'Gerontius,' Berlioz's 'Faust,' 'Messiah,' 'Elijah,' Liszt's 'St. Elisabeth' (last heard in Manchester sixteen or seventeen years ago under Sir Charles Hallé), and at the last concert Cherubini's Mass in C minor, No. 4, and the Choral Symphony of Beethoven. Two evenings will be devoted to Wagner programmes.

The series of twelve Saturday evening Promenade Smoking Concerts, conducted by Mr. Simon Speelman, commenced on October 9, when Miss Lillian Risque was the pianist and Mr. Charles Tree the vocalist. Orchestral works by Bach, Wagner and Mendelssohn were heard.

On October 20 a concert of unusual interest was given by the very distinguished Manchester Orpheus Male-Voice Choir. Mr. Walter Nesbit conducted a performance of Wagner's early Biblical scene, 'The love feast of the Apostles,' in addition to unaccompanied works by Elgar, Bantock, MacDowell, Schubert, Max Reger, &c. A gifted young Manchester singer, Miss Clara Butterworth, who distinguished herself at the Blackpool Musical Competitive Festival four years ago, appropriately made her first appearance in her native city in company with this choir which has gained such an honourable record in the competitive arena.

At the Schiller Anstalt three concerts will be given, at one of which Mr. Rudolph Bauerkeller will play a new sonata for solo violin by Max Reger, and at a later concert the Brussels' String Quartet propose playing the new string quartet by Dohnànyi. Mr. Max Reger will also give two concerts.

On October 4 Mr. James Richardson, in conjunction with Mr. Isidor Cohn, played for the first time in Manchester Max Reger's early Sonata in G minor for pianoforte and violoncello, Popper's Suite in A (Op. 69), and an unpublished Sonata in F by James Friskin, Miss Millicent Holbrook contributing songs.

An interesting development in the Royal city of Salford is taking place. Recently there was established a Municipal Choral and Orchestral Society. During the past year or two the more familiar choral works have been performed with such success that they felt able to turn their attention to works of the type of 'King Olaf,' which was given on October 6 in thoroughly creditable fashion, when one takes into account the great difficulties attendant on the production of so intricate a work.

The Ancoats Recreation Committee, in conjunction with the Royal Manchester Institution, have arranged a series of Oxford University Extension Lectures, by Mr. T. W. Surette, of Concord, Mass., U.S.A., who started on October 4 a course of six lectures on song composers, with vocal musical illustrations. The series deals with Schubert, Schumann, Robert Franz, Tchaikovsky, Grieg and Brahms. They have also arranged with Mr. Egon Petri to give a series of pianoforte recitals, illustrative of musical form in pianoforte composition after the time of Beethoven.

Mr. Gerald Cumberland has also arranged on Thursday evenings, before the Hallé concert, to give a short lecture on the orchestral works to be performed that evening under Dr. Richter. One gladly welcomes these endeavours to assist the earnest musical student to extract the maximum amount of enjoyment and pleasure out of the music which is heard in the course of the winter season.

Of the great Lancashire towns, other than Manchester and Liverpool, in which activity exists, and of which the outer world hears little, Bolton may easily be taken as a type of industrial musical life. Its Amateur Orchestral Society gives three concerts under Mr. Andrew Morris, engaging good instrumental soloists, with whom the orchestra plays concerted music. Mr. Charles Risegari conducts the choir of the Philharmonic Society, and not infrequently varies the concerts by the inclusion of purely orchestral work. Mr. Herbert Whittaker (of Blackpool) conducts the Bolton Choral Union, and naturally introduces to the public some of the masterpieces of unaccompanied choral music by Bach, Brahms, Cornelius, Tchaikovsky, Elgar, Stanford, and others. The Amateur Operatic Society is at present engaged on Edward German's 'Tom Jones,' and in addition to these efforts, a society of more or less private nature gives a series of chamber concerts.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Tynemouth Amateur Vocal Society is rehearsing Mendelssohn's 'Hymn of Praise,' under Mr. M. Fairs. The South Shields Choral Society will perform selections from well-known oratorios at its first concert. The Armstrong College Choral Society is practising Parry's 'Ode on St. Cecilia's Day' and some Northumbrian folk-songs arranged for unaccompanied singing.

Rosenthal appeared at the Chamber Music Society on October 7, and gave a purely intellectual rendering of his programme.

On September 30 the Moody-Manners Opera Company gave an excellent performance of 'The Mastersingers,' only the second presentation of that opera in Newcastle, the first having taken place several years ago.

A special report of the Festival will be found on p. 733.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

Mr. John Cope gave a Haydn Centenary Festival concert in the Victoria Hall, Hanley, on October 7. The several societies of which he is conductor—Leek Musical Society, Newcastle-under-Lyme Philharmonic Society, and the North Staffordshire Symphony Orchestra—took part, the total number of the forces employed numbering some 300 performers. Most of the choral items were drawn from the 'Creation,' and these were interpreted with consummate finish and ease. The orchestra contributed an overture and the Salomon Symphony in D, the rendering of which had the true Haydnesque ring of lightheartedness. The soloists, Madame Sadler-Fogg, Mr. John Bloom and Mr. Herbert Parker, sang items from the 'Creation' in manner proving that they were familiar with the idiom of the old 'Papa.' Mr. John Cope conducted, and his work in handling a large body of performers showed an improvement upon his former efforts in that direction. Mr. Cope had previously proved himself to be an orchestral conductor of distinction, and, given sufficient opportunity, he will be equally successful in handling large choral bodies.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The winter musical season may be said to have commenced at St. Andrew's Hall, Norwich, on October 16, when the Saturday Popular Concerts, under the direction of Dr. Bunnett, were resumed. There was a full audience including the Deputy Mayor, the Sheriff and members of the Corporate body. The vocalists were Miss Mary Gywn, late of Norfolk, and Mr. Knyvett Wilson, and Miss Margaret Leathes Prior, the Norfolk Scholar of the Royal College of Music, contributed three solos on the violin. Dr. Bunnett introduced a Fantasia of his own expressly composed for the occasion.

On the same day an interesting recital was given at the Assembly Rooms, Theatre Street, by Mr. Albert Garcia with the assistance of Miss Alice Spelman (vocalist), Miss Margaret Leathes Prior (violinist) and Miss Ethel White (pianoforte).

The Norwich Philharmonic Society, conducted by Dr. Frank Bates, announces three concerts, the programmes of which will include Sullivan's 'Golden Legend,' Gounod's 'Redemption,' Elgar's Symphony and Stanford's 'Ode to Discord.' Lectures with musical illustrations will be given by Dr. Bates on the music to be performed at each of these concerts.

Mr. Dan Godfrey's prospectus for the fifteenth season of Symphony and Classical Concerts at the Winter Gardens, Bournemouth, promises, as usual, a feast of good things. The Municipal Orchestra, conducted by Mr. Godfrey, is now augmented to fifty performers, and excellent performances may be anticipated.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Though the full rush of winter choral concerts is not yet upon us, there have been a few forerunners, all excellent in intention and most of them highly creditable in performance. Among these may be numbered performances of the 'Hymn of Praise' by the newly-formed Victoria Hall Choral Society, conducted by Mr. H. C. Jackson; of Mendelssohn's 13th Psalm by the choir of Walkley Wesleyan Church; of Smieton's 'King Arthur' by a young choral body, St. Cuthbert's (Firvale) Choral Society, directed by Mr. W. Simpson, and some capital choral singing by the choir of Oak Street Church, Heeley (conducted by Mr. J. Armitage), in Coward's 'Story of Bethany' and Nichol's 'The Holy Grail.'

At the first of the Sheffield chamber concerts given on October 12, Mr. Joseph Holbrooke and the Saunders Quartet were the performers. Mr. Holbrooke's 'In Memoriam' quintet No. 4—performed at the Musical League Festival at Liverpool as a sextet, with double-bass—was very impressively played. Mr. Richard Walthew's Pianoforte trio in G major and Brahms's Pianoforte quintet in F minor (Op. 34) were also performed.

The first performance in Sheffield of Elgar's Symphony, was given on October 19 by the Hallé Orchestra under Dr. Richter, an event which gave distinction to the first of the Sheffield Subscription Concerts. In selections from 'Lohengrin,' and 'The Mastersingers,' the Sheffield Grand Opera Society were associated with the Manchester instrumentalists. The choir, numbering about sixty voices and trained by Mr. J. Duffell, sang with abundant spirit and the excerpts were much enjoyed.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At the present moment the interest of the musical season lies in a forecast rather than a retrospect. As to what has already happened, it is possible to be very brief. Mr. Holbrooke, with the aid of the Saunders String Quartet, has made a little tour of Yorkshire towns, visiting in turn York, Sheffield, Leeds and Bradford, and introducing several of his chamber compositions, including the Pianoforte quintet in F minor, and a light and tuneful Sonatina for violin and pianoforte, together with numerous songs by himself and other contemporary native composers. Another chamber concert was that given in York on October 1 by Mr. John Groves, at which Schubert's 'Trout' quintet was played by a 'family party,' consisting of himself, his brother, and three sisters. The York Pageant music was repeated in concert form by the York Musical Society on October 13, under the conductorship of the composer, Mr. T. Tertius Noble. I now pass on to consider what is offered by some of the leading Yorkshire societies during the coming season.

At Leeds the old Subscription Concerts have been completely amalgamated with those of the still older Philharmonic Society, which, without altering the nature of the programmes, will at least do away with a cumbersome title. Two wholly choral concerts are arranged for, at one of which Stanford's 'Eden' will be given; at two other concerts the Hallé Orchestra, under Dr. Richter, will appear, and, among other things, Elgar's Symphony, the 'Triumphlied' of Brahms, and some important extracts from Wagner will be included in the programmes. The Leeds Symphony Orchestra, under Mr. Fricker, is engaged for a concert at which Dvorák's 'Stabat Mater' and Mendelssohn's 'Midsummer Night's Dream' music will be heard, and the remaining concert will be of chamber music for wind and strings, including Schubert's Octet (Op. 166). The above-mentioned performance of Elgar's Symphony will be the first to take place at Leeds, but it will be followed on the very next day by a second one, to be given by the Leeds Choral Union, under the composer's direction, and with the Queen's Hall Orchestra, who will on the following day be heard in 'The Apostles,' while later in the season we are promised 'Elijah' and a Wagner programme, both under the conductorship of Dr. Coward. The Leeds Municipal Orchestral Concerts, though deprived of the support of the Corporation, who decided that a subsidy of £200 a year was more than a manufacturing town of 500,000 inhabitants could afford to spend on music, are to be continued as a 'self-supporting concern,' a condition on which its Art Gallery and libraries would find it difficult to exist. The prices have necessarily to be raised, but as a serial ticket for the ten concerts can be purchased for half-a-crown and upwards, they can hardly be styled exorbitant. Under Mr. Fricker's direction a long list of popular classics, including symphonies by Haydn, Mozart, Beethoven, Schubert, Schumann and Tchaikovsky, is promised, and the centenaries of Haydn, Chopin and Schumann will be suitably recognized.

The Bradford Subscription Concerts put forward a series of seven excellent programmes, at four of which Dr. Richter and the Hallé Orchestra will appear. Beethoven's Choral Symphony, a Bach motet, Beethoven's E flat Pianoforte concerto (soloist, Signor Busoni), the 'Tod und Verklärung' of Strauss, and a Wagner concert are among the chief things promised. The Bradford Permanent Orchestra intend giving five concerts, at which the music of Beethoven and Wagner, a Russian and a 'centenary' programme will be special features. Mr. Allen Gill is the Society's conductor, but on one occasion Mr. Landon Ronald will appear in that capacity. The Bradford Old Choral Society promises performances of Elgar's 'King Olaf,' Bach's 'Christmas Oratorio,' and Handel's 'Samson,' while the Bradford Festival Choral Society is to give Parker's 'Hora Novissima,' Goring Thomas's 'Swan and Skylark,' and 'The Messiah.' The works chosen by the powerful Huddersfield Choral Society, which Dr. Coward conducts, include 'Parry's 'St. Cecilia's Day,' Walford Davies's 'Everyman,' and Coleridge-Taylor's 'Hiawatha.' The venerable but still active Halifax Society gives Mendelssohn's 'St. Paul,' the first and second portions of Coleridge-Taylor's 'Hiawatha,' and Handel's 'Acis and Galatea.' Mr. English is the conductor.

The Middlesbrough Musical Union, which, situated on a sort of 'no man's land,' so close to the borders of Durham that Yorkshire people are apt to forget it belongs to their county, have, as usual, prepared a thoroughly artistic programme for this, their twenty-eighth season. It is curious how, by the purest coincidence, a particular work seems to enjoy a special popularity during a particular season, and so it is perhaps not surprising to find a third important Yorkshire Society turning to Mr. Coleridge-Taylor's 'Hiawatha,' the third portion of which is to be given at Middlesbrough, together with the 'Winter' section of Haydn's 'Seasons.' Berlioz's 'Faust,' and a concert at which the Parisian String Quartet will play chamber music by César Franck and Debussy, complete the programmes of the concerts, of which that enthusiastic musician, Mr. Kilburn, will again act as conductor.

The Hull Harmonic Society, under Mr. Walter Porter, promises Elgar's 'Caractacus' and a Mendelssohn programme, while the Hull Vocal Society intends to give Brahms's 'German Requiem'—which, strange as it may seem, has not yet been heard at Hull—and two miscellaneous concerts. Dr. E. H. Smith is the conductor. The Hull Philharmonic Society, an amateur orchestra which Mr. Hudson conducts, will give two concerts, at which Schubert's 'Tragic' symphony and Raff's 'Leonore,' with some well-known overtures, &c., are to be heard. It is satisfactory to find that the Hull Symphony Orchestra, a professional body, will continue its concerts, under Mr. Wallerstein, during the coming season.

The York Musical Society, which Mr. Noble conducts, will give 'The Dream of Gerontius' during the coming season, and a miscellaneous programme, with the help of the York Symphony Orchestra, which, under the same energetic direction, will continue its excellent concerts.

The Greenwich Choral Society opened its season on October 5 at Halstow Road School, when a very creditable performance of Elgar's 'Banner of St. George,' Gounod's 'By Babylon's Wave,' and selections from Bennett's 'May Queen' was given by the choir and orchestra under the direction of Mr. Charles Nixon.

At the general meeting of the Bexley Heath Choral Society the honorary conductor, Mr. Fred Wintersgill, was presented by the members with a gold albert watch-chain as a token of appreciation for his services.

Foreign Notes.

AMSTERDAM.

On September 25 an entire programme of French music was given by the Concertgebouw Orchestra, under the conductorship of Herr Mengelberg. The principal works performed were Saint-Saëns's second Symphony and two symphonic poems, 'Sangefleurie,' by Vincent d'Indy, and 'Viviane,' by Ernest Chausson.——On October 3 the new (seventh) Symphony by Gustav Mahler was given at the Concertgebouw for the first time, the composer himself conducting.

ANTWERP.

At the seventh concert of the 'Peter Benoit' Fund the late national composer's symphonic poem in three parts, respectively entitled 'Ballade,' 'Chant du Barde,' and 'Chasse fantaistique,' for pianoforte and orchestra, was revived, with M. Raoul Pugno at the pianoforte. The two cantatas, 'Prométhée' and 'Cain et Abel,' also found places in the programme.

BADEN-BADEN.

During the latter half of September the Kur-Committee gave a series of orchestral concerts, conducted by Messrs. Edouard Colonne, Nikisch, and Steinbach. Besides well-known works by Richard Strauss, Wagner, Brahms and Tchaikovsky, Paul Dukas's symphonic poem 'L'apprenti sorcier' was performed.

BERLIN.

At the first Philharmonic Concert of the season, Elgar's Symphony received its initial performance in Berlin, Herr Arthur Nikisch securing a masterly performance of the now famous work.——The first Symphony concert of the 'Kgl. Kapelle,' given in the Royal Opera House under the baton of Richard Strauss, took place on October 5, Haydn's D major, Mozart's G minor, and Beethoven's C minor Symphonies constituting the programme.——The young English violinist, Miss May Harrison, gave a most successful concert with orchestra, her performances of Brahms's and Glazounoff's Violin concertos calling forth great praise from the critics of Berlin newspapers.——On September 24 the 500th performance of Offenbach's opera 'Hoffmanns Erzählungen' took place at the Komische Oper.——Smetana's opera 'Dalibor' was the first novelty this season in the répertoire of the Royal Opera House.——Max Reger's new String quartet was played for the first time in Berlin on October 2, by the Lange Quartet of Frankfurt.

BIARRITZ.

On the anniversary of the death of Señor Sarasate (September 12) a newly-erected Concert Hall, built in the garden of the Villa Navarra in memory of the late master, was inaugurated by a concert in which Madame Berthe Marx-Goldschmidt, Sarasate's artistic colleague for many years, took a prominent part.——At the sixth classical concert the 'Chant de la Destinée' by Gabriel Dupont received its first performance.

BRUNSWICK.

A new opera, 'Riguet mit dem Schopf,' by Hans Sommer, was recently very successfully produced at the Court Theatre under the musical direction of Hofkapellmeister Riedel. The work is said to be the product of a highly-gifted and intellectual musician, and distinguished by rich musical invention.

BRUSSELS.

Reyer's opera 'Sigurd' was successfully revived after having been laid aside for fourteen years, at the first performance of the Théâtre de la Monnaie's new season.

CHEMNITZ.

Felix Draeseke's new 'Grosse Messe,' for unaccompanied chorus, was performed for the first time at a concert given by Kirchenmusikdirektor Georg Stolz in the Lutherkirche. In addition to this novelty the programme also contained new works by Max Reger, Joseph Haas, Carl Thiehl, Robert Kahn and Otto Reber.

COPENHAGEN.

In the presence of Queen Alexandra, the Dowager Empress of Russia, and the Danish Royal Family, Mr. Sveinn Sveinbjörnsen, the Icelandic composer who lives in Edinburgh, gave an orchestral and choral concert consisting of his own compositions. An overture and a cantata were amongst the principal works performed, and the composer-conductor was well received.

FRANKFURT-AM-MAIN.

Puccini's 'La Tosca' has been given at the Opera House, with Signor Caruso as Caravadossi.—The new String quartet in E flat (Op. 109), by Max Reger, was produced on September 30 at a concert given by the Lange Quartet.

GENEVA.

An unusually rich and interesting selection of new or rarely-heard compositions is to be performed here for the first time at the ten orchestral subscription concerts to be conducted by Herr Bernhard Stavenhagen. It includes Rimsky-Korsakov's Pianoforte concerto (C sharp minor), Mahler's third Symphony, Jaques-Dalcroze's Poem for violin and orchestra, Symphony by Bloch, 'Die Trommel des Ziska' by Joseph Lauber, Lekeu's Adagio for string orchestra, 'L'amour et la mer' by Ernest Chausson, Symphony in G minor by Kalinnikoff,' Ouverture 'The pierrot of the minute' by Granville Bantock, 'Pyrame et Thisbe' by Trémisot, and the third act from Wagner's 'Parsifal.'

HAMBURG.

The Opera has already, since its reopening on August 31, developed great activity, and performances have been given of Puccini's 'Madama Butterfly,' Richard Strauss's 'Elektra,' Eugen d'Albert's 'Tiefland,' and other operas. A series of performances conducted by Professor Arthur Nikisch proved particularly popular, and the rendering under his auspices of Mozart's 'Don Giovanni' was highly appreciated.

KARLSRUHE.

Siegfried Wagner's new opera 'Banadietrich' is announced to be produced at the Court Theatre before Christmas. The season at the Court Theatre was inaugurated with a performance of Eugen d'Albert's opera 'Tiefland.'

LEIPSIC.

The Gewandhaus concerts, under Professor Nikisch's direction, opened the season with Wagner's 'Faust' overture and Beethoven's fourth Symphony. The solo vocalist, Miss Edyth Walker, sang two interesting songs with orchestral accompaniment, 'Verführung' and 'Gesang der Apollo priesterin,' by Richard Strauss.

MOSCOW.

Under the direction of Mr. S. F. Simin, the Opera House has inaugurated its season with the first performance in Russia of Richard Wagner's 'Die Meistersinger'! The text has been translated into the Russian language by M. Kolomizew, the musical critic, of St. Petersburg. The performance, which is said to have been an excellent one, was conducted by M. Emil Kuper.

MUNICH.

The first German Brahms Festival took place with crowded audiences on September 11-15. Three orchestral and choral concerts were given, the German Requiem and the first Symphony constituting the programme of the first evening, while at the second were heard the Symphonies in D and F, the orchestral variations on a Theme of Haydn (Choral St. Antoni), in addition to the 'Song of Destiny' and the Rhapsody for contralto solo, chorus of male voices and orchestra, a truly gargantuan feast. The works presented at the third concert were 'Gesang der Parzen,' 'Triumphlied' (eight-part chorus and orchestra), the Violin concerto (played by Professor Bram Eldering), and the fourth Symphony in E minor. Two concerts were also given which were devoted to some of the master's most important chamber music, *e.g.* Pianoforte quartet in G minor (Op. 25), and the Clarinet trio (Op. 114); also the vocal Quartets (Opera 31, 64, 92, and 112), and the

'Liebesliederwalzer.' Dr. Wüllner contributed a selection of Brahms songs. The conductor of the festival was Herr Fritz Steinbach, who brought with him the excellent Gürzenich choir from Cologne, and besides those already mentioned, the soloists included Professor Messchaert, Herr Prening, and the excellent clarinettist Herr Wiebel.——The Münchener Konzertverein (conductor Ferdinand Loewe) announces the following works at its twelve orchestral concerts: Elgar's Symphony, and Bantock's Overture, 'The pierrot of the minute'; 'Gnomenzug,' by Karl Bleyle; 'Tragische Ouverture,' by Ernst Boehe; Braunfels's 'Variationen über ein französisches Kinderlied'; Symphonic Variations by Hans Koessler; Symphonic Prologue to a tragedy by Max Reger; Heroic tone-poem by Rudolf Siegel, and Mahler's fifth Symphony.

PARIS.

The Colonne Concerts opened their season with a fine performance of Berlioz's 'Damnation de Faust.'——The directors of the Opéra Comique intend to revive Paderewski's opera 'Manru,' as newly revised by the composer.

ZURICH.

Elgar's 'Dream of Gerontius' (Part I.) is to be performed here on November 23, under the direction of Musikdirektor V. Andreae.

THE COMING SEASON.

The following information is supplementary to that given last month under the above heading:

The New Symphony Orchestra.—The season will consist of six symphony concerts—five in the afternoon (which commenced on October 7), and one in the evening, which was to take place on October 28. The Symphonies are Brahms, No. 2, in D (October 7); Georg Schumann, No. 1, first performance in England (October 28); Stanford, No. 6, in E flat, Tchaikovsky, No. 4, in F minor, César Franck in D minor, and a Symphony on March 17—the last concert—not yet announced. Other items of special interest are a new symphonic poem, 'The maid of Astolat,' by J. D. Davis; Orchestral Variations on Old King Cole—new version (first performance), by Nicholas Gatty, and a Rhapsody for orchestra, 'From Africa' (first performance), by Coleridge-Taylor. Mr. Landon Ronald is the conductor.

Classical Concert Society.—Ten concerts of chamber music are announced—five afternoon and five evening. These began at Bechstein Hall on October 13, and are to conclude on December 15. String quartets by Beethoven, Haydn, and Schubert; Quintets by Beethoven and Brahms; Trios by Beethoven and Mozart are included; also Brahms's Horn trio in E flat major, Dvorák's Pianoforte quartet in E flat major, Schubert's Octet for strings and wind in F major, Schumann's Pianoforte trio in F major, Beethoven's Pianoforte trios in C minor and D major, and Brahms's Pianoforte trios in B major and C minor.

Stock Exchange Orchestral and Choral Society.—Three concerts are to be given at Queen's Hall on December 10, February 2 and April 11. The programmes include Brahms's Symphony in D, Cliffe's Symphony in C minor, Parry's Symphonic Variations, and (at the second concert) Brahms's Rhapsody for contralto, male chorus and orchestra, when the Society will be assisted by the Lothbury Male-Voice Choir. Mr. Allen Gill and Mr. Munro Davison resume their places as conductors of the orchestra and choir respectively.

Broadwood Concerts.—The eighth series of twelve concerts will be given at the Æolian Hall. The following quartet parties will appear: the Bohemian, the Lucas, the Rosé, the English, the Brussels; and Le Double Quintette de Paris, strings and wind.

Société des Concerts Français.—This is a sister Society to the British Concerts Society, Paris, having been formed for the purpose of bringing systematically before British audiences the most representative works of the French School. Four concerts will be given at the Bechstein Hall, and among the composers represented are Vincent d'Indy, Alberic Magnard, Reynaldo Hahn, André Caplet, D. E. Inghelbrecht, Maurice Ravel, Paul Dukas, and Henri Fevrier.

London Chamber Concert Association.—The six concerts of this Society, which gave some very successful performances last season, will take place in the galleries of the Royal Society of British Artists, Suffolk Street, Pall Mall. The programmes include chamber music of a varied and highly interesting character. The first concert was announced to take place on October 27 and the next will be given on November 24.

The Crystal Palace Orchestral Society's ninth season comprises three concerts, to be given on November 27, February 12, when Verdi's Requiem will be performed, and April 30. Mr. Walter W. Hedgcock is the conductor.

The South-West Choral Society, conductor Mr. A. Bond, will perform Mendelssohn's 'Hymn of Praise,' Stanford's 'The Revenge' and other works.

The Handel Society, of which Mr. Coleridge-Taylor is conductor, will perform during the season Dvorák's *Te Deum*, a work by Von Holst, and possibly MacDowell's second Indian Suite for orchestra.

M. Tivadar Nachez has been playing with much appreciation Sir Alexander Mackenzie's Benedictus, for violin, during the provincial concert tour of Madame Clara Butt and Mr. Kennerley Rumford.

Mr. Albert Archdeacon will create the title-rôle in Joseph Holbrooke's new opera 'Pierrot and Pierrette' at His Majesty's (Afternoon Theatre), on November 11.

Answers to Correspondents.

E. C. P.—It is not at present known where Handel composed his 'Messiah'; it might have been in London, or at Gopsall, Leicestershire, the seat of Charles Jennens who compiled the book of the oratorio. Although the composition of the music occupied twenty-four days, it should be remembered that, according to his usual custom, Handel made use of existing material. With regard to the organ matter you mention, we printed in our issue of August, 1904, p. 506, a letter of Handel's, written to Charles Jennens, in which he gives the specification of an organ, but unfortunately the letter furnishes no clue as to the place for which the organ was intended, though as Handel indicates 'church work' in the specification, it may be assumed that the proposed organ was for a church.

Corno di Bassetto.—(1) For books on English cathedral and parochial church music see 'A history of English Cathedral music,' by John S. Bumpus (T. Werner Laurie) and 'Choralia,' by the Rev. J. Baden Powell (Longmans). (2) Mr. J. W. Elliott has done a book of twenty 'Hymn-tunes with varied harmonies' (Reid Brothers), which are admirable. We do not know of any books of varied harmonies to standard Anglican chants other than the two publications you mention.

R B.—The following settings of Rudyard Kipling's poems may serve your purpose: 'The Just so Song Book,' by Edward German; 'Barrack Room Ballads,' by Gerard F. Cobb; Hymn before Action,' by H. Walford Davies; 'Indian love song,' by C. F. Walsh; and 'The Centurion's song,' by Florence Bruce. The above are all for medium voice, but they could be transposed to suit a tenor voice.

R. R.—(1) The novel 'Charles Auchester' is out of print, but it might be procured second-hand. We gave some particulars about the book in our issue of July last, in the 'Answers to Correspondents' column. (2) The journal entitled *Melody* has been discontinued. (3) The principal pianoforte compositions of John Field—the Nocturnes and the Concerto—are contained in the Peters edition.

Student.—We cannot give the names or addresses of teachers, nor can we express an opinion upon their qualifications; but as you are going to spend some time in

Paris and have a slight acquaintance with the French language, it would be an undoubted advantage to you to study singing under an artist such as you name.

YOUNG COMPOSER.—(1) The only way in which a young composer—or, for the matter of that, an old composer—can dispose of his compositions, is to find a publisher who is disposed to buy them. (2) For books on composition see Stainer's primer 'Composition' (Novello) and Corder's 'Modern musical composition' (Curwen).

L. C. S.—The 'usual terms agreed upon by librettist and composer' vary, and are a matter of mutual arrangement. In many cases the composer, or the publisher of the composer's music, buys all rights of the librettist. In and case your property is protected by common law until it is published, and it then comes under the Copyright Act.

BASSO.—At your age it should be possible under skilled training for you to gain command of at least a major third over your present top note. But the upward training must be undertaken gradually and gently by beginning with exercises on high notes rather than by leading up through scales started low.

J. P. H.—We do not know of a catechism on vocal physiology such as you seem to require. You had better apply to the examining bodies you name for copies of questions asked at previous examinations. The subject is a wide one, and various opinions are held by authorities.

CHORISTER.—You must elect either to sacrifice sonority in middle notes if you continue to sing alto, or to abandon the so-called falsetto if you want to become an ordinary tenor. But why not stick to your alto vociferations? An alto voice is very useful.

DECANI.—For books on the training of boys' voices see Martin's 'The art of training choir boys,' Bates's 'Voice culture for children' (both in Novello's Primer series), and Curwen's 'The boy's voice' (Curwen).

T. D.—Except the Introduction to Act II. of 'The Wreckers,' we cannot trace any other published compositions or arrangements by Miss Ethel Smyth for the pianoforte or organ.

E. C. AND J. P. P.—Submit your violins to Messrs. W. E. Hill & Sons, 140, New Bond Street, who will give you an expert and reliable opinion upon their genuineness and value.

E. W.—The College of Organists has no 'official' or authoritative pattern for a pedal-board.

A few questions are held over.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BARROW.—The Millom Vocal Union gave a performance of 'Hiawatha's Wedding-feast,' in the Co-operative Hall on October 13, under the conductorship of Mr. R. R. Johnson. A highly creditable performance of the popular cantata was given by the choir and orchestra, led by Mr. W. B. Armer, the tenor solo being sung by Mr. F. S. Gilbert.

BRISBANE.—The second concert of the season given by the Musical Union was held in the Exhibition Concert Hall on August 3, when Gounod's 'Faust' was performed. The solo vocalists were Mrs. Sydney Cowell, Miss Lottie Richter, Mr. E. W. Muller, Mr. J. P. Clark, Mr. F. S. Taylor, the part of Mephistopheles being undertaken by the distinguished baritone Mr. Andrew Black. The full orchestra numbered over 300 performers, and Mr. George Sampson conducted.

CHRISTCHURCH (N.Z.).—The Musical Union gave a performance of Elgar's 'King Olaf' on August 31. The choruses were rendered in a highly effective manner, especially deserving of praise being 'The challenge of Thor,' 'The wraith of Odin,' and 'The death of Olaf.' Very capable assistance was given by the orchestra, the whole performance reflecting much credit on Dr. Bradshaw, who conducted. The solo vocalists were Madame Josephine Ottlee, Mr. Foster and Mr. C. Ryan.

JOHANNESBURG.—The Musical Society gave a concert in the Transvaal University College Hall on September 8, when the programme included Gounod's Overture 'Mirella,' Brahms's Rhapsodie (Op. 53), Grieg's Pianoforte concerto (Op. 16), the King's Prayer and Introduction to Act III. of 'Lohengrin,' and Elgar's Grand Military March No. 4. These were well performed by the Amateur Orchestral Society numbering forty-five members, assisted by the Johannesburg Male-Voice Choir of forty voices in the Rhapsodie, the contralto solo being undertaken by Madame Watkins Allen. The solo pianist in Grieg's Concerto was Miss Florence Weinbey, and Mr. F. W. Peters conducted a successful performance.

PORTSMOUTH.—The Temperance Choral Union gave a performance of Elgar's 'King Olaf' with considerable success at the Town Hall on October 13. The choir sang throughout with much spirit and expression, reflecting credit on the training received from the conductor, Mr. W. E. Green; and the orchestra, led by Mr. Matthew Lewis, gave very able support. The solo vocalists were Miss Carrie Lanceley, Mr. Cynlais Gibbs and Mr. Charles Knowles.

WELLINGTON (N.Z.).—The Mendelssohn centenary was worthily commemorated by the Musical Union, which gave two concerts in honour of the composer. An impressive performance of 'Elijah' was given on August 10, with a band and chorus of 250, under the direction of Mr. Robert Parker, who, thirty years ago, conducted the first performance of the work in this district. The soloists were Miss Phœbe Parsons, Miss May Driscoll, Mr. C. H. Stephens and Mr. John Prouse, all of whom were thoroughly successful. On August 12 the 'Son and Stranger' and 'Midsummer Night's Dream' overtures were played by an orchestra of forty-five performers, who also joined Mrs. E. D. Cachemaille in a fine rendering of the Pianoforte concerto in G minor. Several four-part songs, sung by the choir of the Union, and some songs contributed by Miss Phœbe Parsons, completed a very successful programme. The audiences were large and enthusiastic.

DURING THE LAST MONTH.

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BANTOCK, GRANVILLE—Old English Suite. Arranged for Small Orchestra. (For particulars, *see* page 758.) Full Score, 10s. 6d.; 1st Violin, 1s.; 2nd Violin, 1s.; Viola, 1s.; Violoncello and Bass, 1s. 6d.; Wind Parts, 7s. 6d.

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DURING THE LAST MONTH—(*continued*).

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349.	See the dawn from Heaven	Oliver King	1d.
350.	Lo! Christ is born	Edward Elgar	1d.

*** The Carols marked thus * may be had in Tonic Sol-fa.

PRODUCED AT THE BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL, OCTOBER, 1909.

MIDNIGHT

SYMPHONIC POEM FOR CHORUS AND ORCHESTRA

THE WORDS FROM "TOWARDS DEMOCRACY

BY

EDWARD CARPENTER

THE MUSIC BY

RUTLAND BOUGHTON

(Op. 26).

Price Two Shillings.

THE TIMES.

Mr. Rutland Boughton's choral setting of some words by Edward Carpenter from his "Towards Democracy" is a very curious and interesting piece of work, which gives excellent promise for the future of its composer . . . the clever accentuation of words that would have presented problems even to a Henry Lawes, the sonorous effect that is got from the orchestra, the poetic feeling of the whole, and, above all, the strong instinct for climax—these are qualities that must eventually win Mr. Boughton a high place even among the many accomplished composers of the day.

DAILY TELEGRAPH.

That Mr. Boughton is independent in his views none will be disposed to deny after hearing this work. . . . Let no man hold up to obloquy a young and clearly an intensely earnest musician, who seeks his inspiration at the fountain-head, and would reflect the spirit of his own day. Only by the composer so doing can he hope to obtain immortality. . . . The poem was favourably received, indeed, with acclamation, by the chorus.

MORNING POST.

The work is a notable musical portrayal of atmosphere. . . . The ability with which atmosphere is suggested by choral rather than by orchestral means is of a high order. . . . "Midnight" remains a remarkable and largely successful endeavour to attain a definite object.

STANDARD.

It should find favour with members of choral societies with a more or less advanced sense of harmony.

DAILY MAIL.

This is music of the extreme modern type, but withal strong, strenuous music with a real artistic inspiration behind it.

MORNING LEADER.

Mr. Rutland Boughton has made full use of the picturesque possibilities of the text, while at the same time clinging closely to his thematic material. . . . He obtains ample variety by means of ingenious and imaginative orchestral colouring and shades of harmony. A powerful climax is marked in the work when the text speaks of all the bells in the city "cheering the thoughtful night," with one great bell "booming slowly on." This shows not only genuine constructive strength, but an original fancy. Equally good is the final weaving together of all the threads. The dramatic outcry, which speaks of the "prisoners of time liberating their souls in prayer till the air is charged with lightning," is another noticeable point. . . . There is no doubt that "Midnight" means a very considerable upward step in a promising career.

SUNDAY TIMES.

Great success, too, was achieved by Mr. Rutland Boughton with his choral work, "Midnight," which makes a great step onward and upward for him. . . . Mr. Boughton shows an unusual sense of climax and musical architecture, and the mass of sound illustrating the "chattering" of many small bells while the great ones "boom slowly on" and the final outburst illustrating "The Great Undertone"—that is to say, the voice of Love of Humanity—are genuinely impressive. He gets striking effects of colour from the chorus, though his choral music is difficult, but there is a great difference between such music and thankless music in which the overcoming of difficulties has no reward.

YORKSHIRE POST.

Mr. Boughton's music has one very decided merit. It realises the atmosphere of the poem, and it has bigness of scale. . . . There are one or two really fine climaxes in the work—a superbly brilliant one near the middle—and altogether the impression one has after hearing Mr. Boughton's music is that he has a "fist" big enough for a large canvas, even though it may even yet be not under complete control.

MANCHESTER GUARDIAN.

This is an admirable subject for a symphonic poem, for that is the description Mr. Boughton gives to his work. The title is well borne out by his manner of treating his thematic material. . . . Mr. Boughton has a real insight into choral effect. . . . There are singularly striking passages, which show Mr. Boughton to have a very considerable power of building up climaxes of sound, besides an original imagination controlled by what may be called artistic logic.

BIRMINGHAM GAZETTE AND EXPRESS.

Mr. Boughton is a modernist, and the verve of the music proves that he approached his task with the deep conviction that kindles the fires of inspiration. Skilled in the technique of composition, he handles both chorus and orchestra like a mast-r of the secrets of colour and dramatic effect. Not only orchestral colour, but also harmony colour is admirably exemplified in this moving work, which owes much of its undeniable impressiveness to its absolute veracity.

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PRODUCED AT THE HEREFORD FESTIVAL, SEPT. 1909.

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ARRANGED FOR SMALL ORCHESTRA

BY

GRANVILLE BANTOCK.

1. Fantasia ... ... Orlando Gibbons.
2. Lachrymæ Pavan ... ... John Dowland.
3. The King's Hunt ... ... John Bull.
4. Quodling's Delight ... ... Giles Farnaby.
5. Sellenger's Round ... ... William Byrd.

FULL SCORE, 10s. 6d.; STRING PARTS, 4s. 6d.; WIND PARTS, 7s. 6d.
ARRANGEMENT FOR PIANOFORTE SOLO (*In the Press*), 3s. 0d.

THE TIMES.

It consists of five pieces by English composers of the sixteenth century, which Mr. Bantock has selected and scored in a delightful way for small orchestra. Four of them come from the Fitzwilliam Virginal Book, and only the first, one of Gibbons's Fantasias in four parts, was originally written for strings. It would have been no disadvantage to have this one in its original colouring; but the additional use of wood-wind and horns is so tastefully done that one cannot regret them; and since only antiquaries will ever have the chance of enjoying the Virginal pieces played as their composers wrote them, the gain of producing them in their new orchestral costumes is clear.

DAILY TELEGRAPH.

Mr. Bantock's Suite is a thing of pure delight from beginning to end. For a composer of tendencies which are called advanced, this Suite is a model of restraint. . . . Nos. 1, 3, and 5 are scored for a more or less complete small orchestra, though no use is made in the opening piece of trumpets or drums. The Pavane, a quietly dignified and graceful thing for strings only, is a notable example of string writing, and "Quodling's Delight," which was mightily and deservedly applauded, is to be played by an oboe, two clarinets, and a bassoon, in imitation of the ancient shawms.

MORNING POST.

The Suite is based on *circa* sixteenth century airs, originally extracted from the Fitzwilliam Virginal Book for the purposes of a revival of "The Knight of the Burning Pestle" at Manchester last year. Their reproduction in the present form is most valuable, for the airs themselves are precious heirlooms, and with the setting provided by Mr. Granville Bantock, which is so thoroughly in keeping, the worth of these, some of the most precious gems among our heritage, is increased. . . . The Suite is a masterly reproduction of atmosphere, and many must have been surprised to find such wealth of melody in old music. The Suite was cordially received.

STANDARD.

Mr. Bantock has collected a quintet of tunes by composers of the seventeenth century, taken from the Elizabethan Virginal Book preserved in the Fitzwilliam Library, Cambridge, and has cleverly knit them together in a fascinating suite. While preserving their ancient character, he has embellished the old tunes with charming and effective orchestration.

DAILY NEWS.

Mr. Granville Bantock's suite of five Elizabethan pieces should be certain of popularity. The melodies are all charming, and Mr. Bantock has managed to score them in an attractive way, without once doing violence to their naïve character.

MORNING LEADER.

Mr. Granville Bantock's suite is compiled from old English music. There are five numbers, but the music has been added to and scored by Mr. Bantock. The result is a very charming work that should be heard often in future. Particularly delightful are the third number, "The King's Hunt" and the last "Sellenger's Round."

THE WORLD.

Mr. Bantock has done more than edit, since he has added to the music in some cases, and scored the whole of it for small orchestra. The result is quite a delightful little suite of five numbers, of which the third (a little hunting piece by John Bull) and the finale, a dance, are particularly fascinating. The scoring has been done with Mr. Bantock's usual command of orchestral effect, which he has used in this instance to secure an old-world flavouring appropriate to the music.

MANCHESTER GUARDIAN.

The Suite consists of five charming pieces, of which the first is a fantasia by Orlando Gibbons, the second a pavan by John Dowland, the third an air with some dainty variations by John Bull; the fourth is also an air with variations, and the last a country dance, known as "Sellenger's Round," by William Byrd. These make up the delightful Suite, which has been scored by Mr. Bantock with his usual felicity and resource. It met with a very cordial reception.

BIRMINGHAM DAILY POST.

The old English Suite is composed of five Elizabethan harpsichord pieces, arranged by Mr. Bantock for small orchestra. It proved thoroughly delightful. The curious thing was that in spite of the clever orchestration we were never taken out of the original epoch of the music.

BIRMINGHAM DAILY GAZETTE AND EXPRESS.

The Bantock Suite, exquisitely played, evoked a regular furore of applause, which was thoroughly deserved, the instrumentation of the various pieces being skilful and effective in the extreme.

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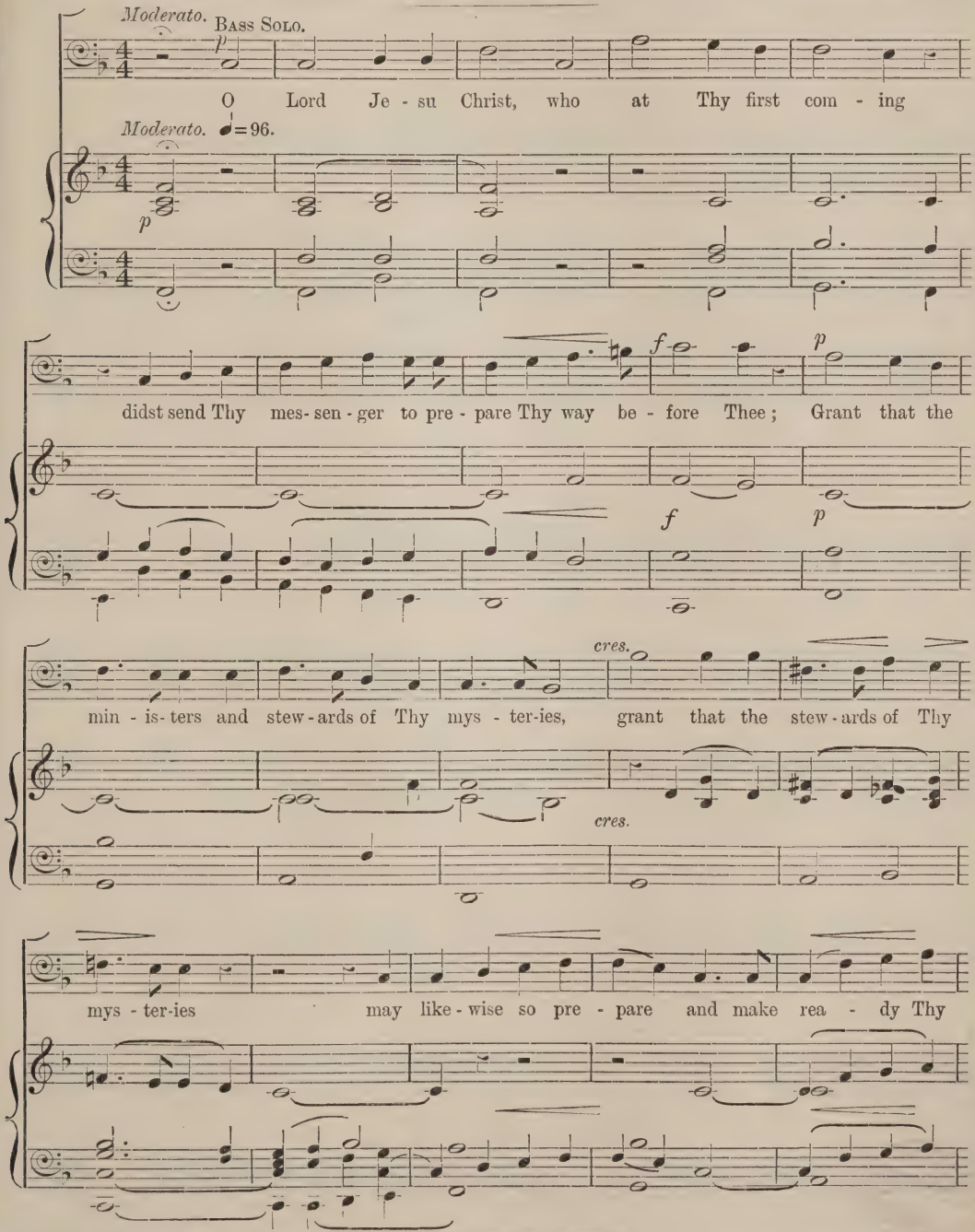
Moderato.
Bass Solo.
p
O Lord Je - su Christ, who at Thy first com - ing
Moderato. ♩=96.
p
f
p
didst send Thy mes-sen-ger to pre - pare Thy way be - fore Thee; Grant that the
f
p
cres.
min - is-ters and stew-ards of Thy mys - ter-ies, grant that the stew-ards of Thy
cres.
mys - ter-ies may like-wise so pre - pare and make rea - dy Thy

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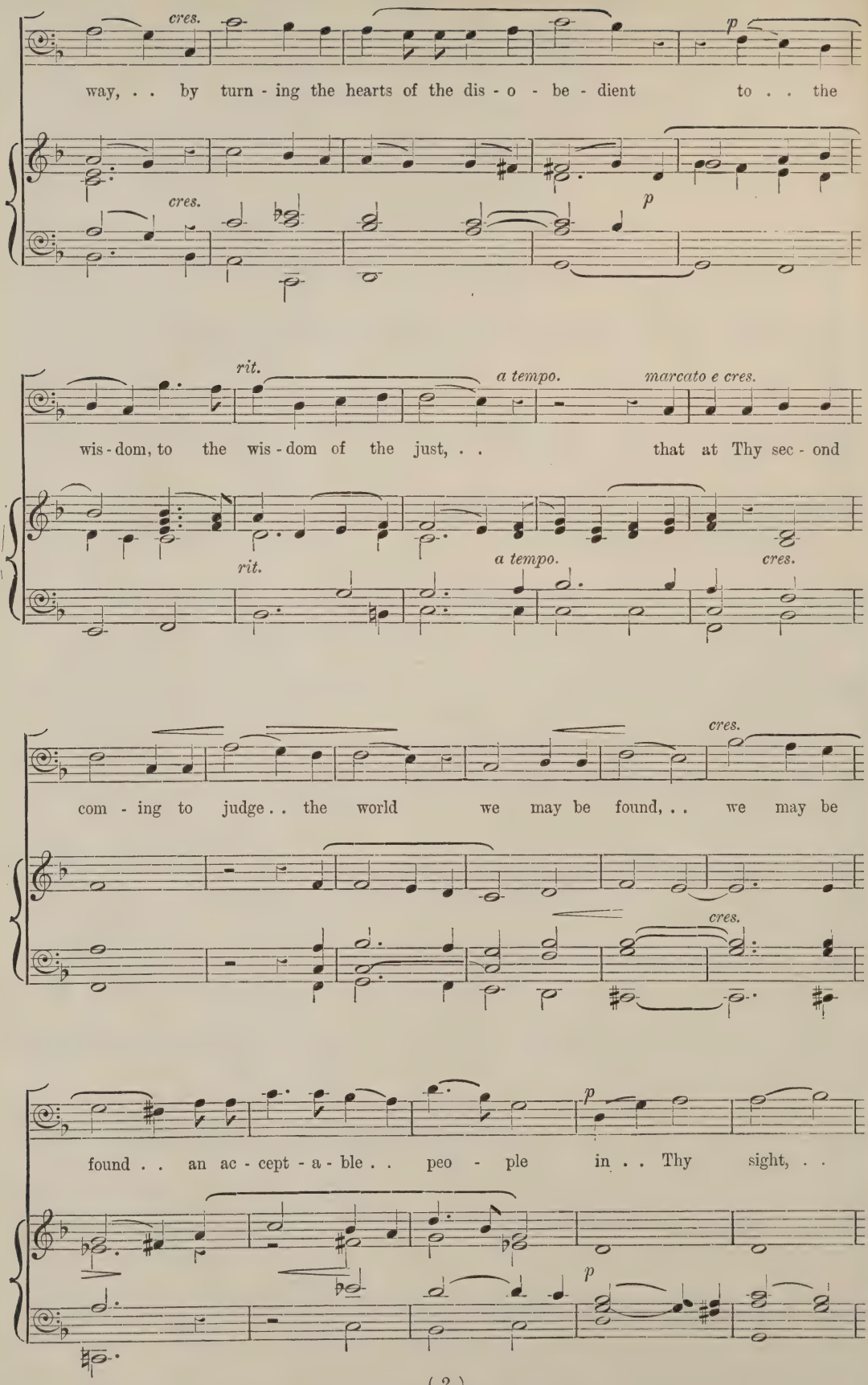
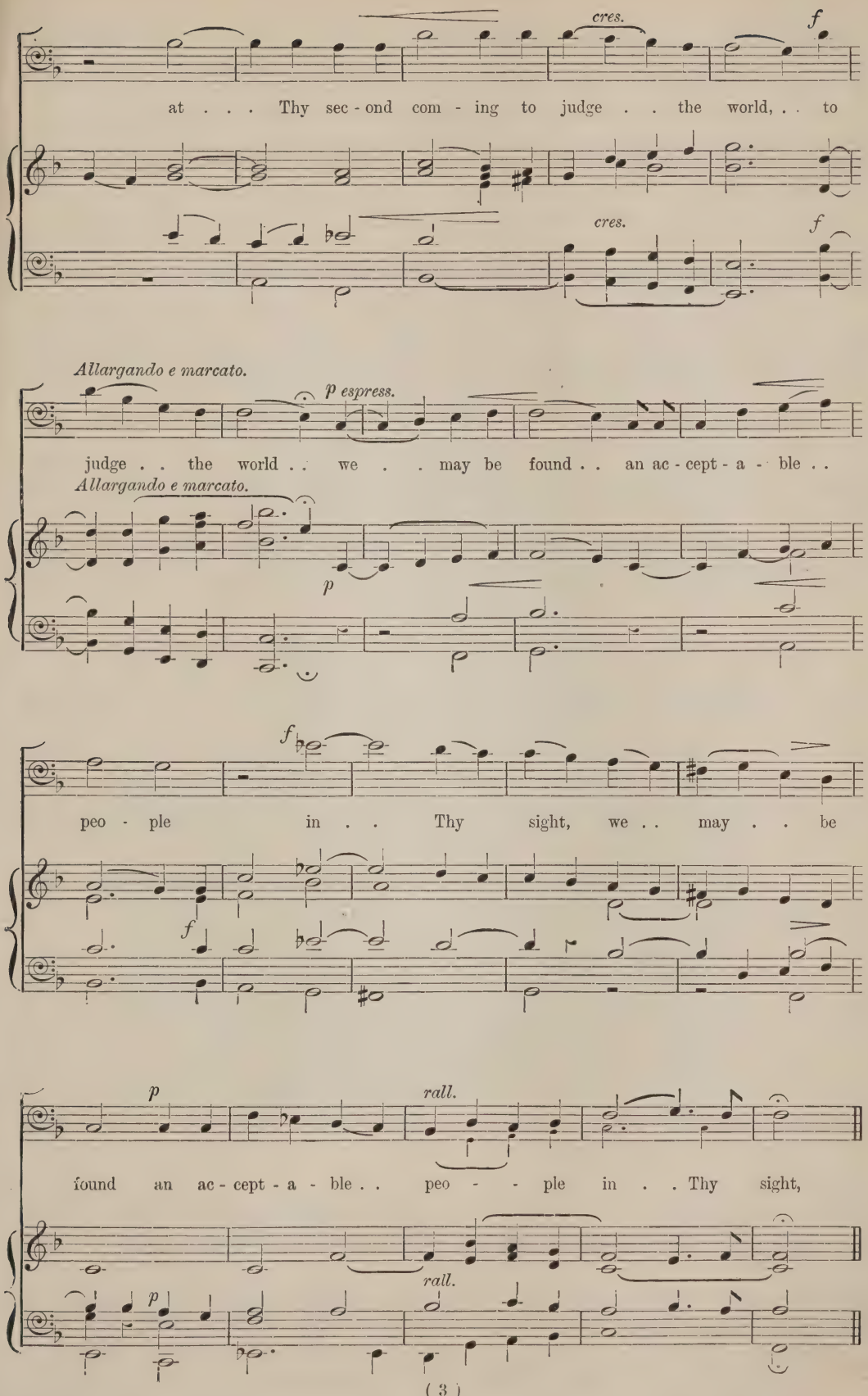
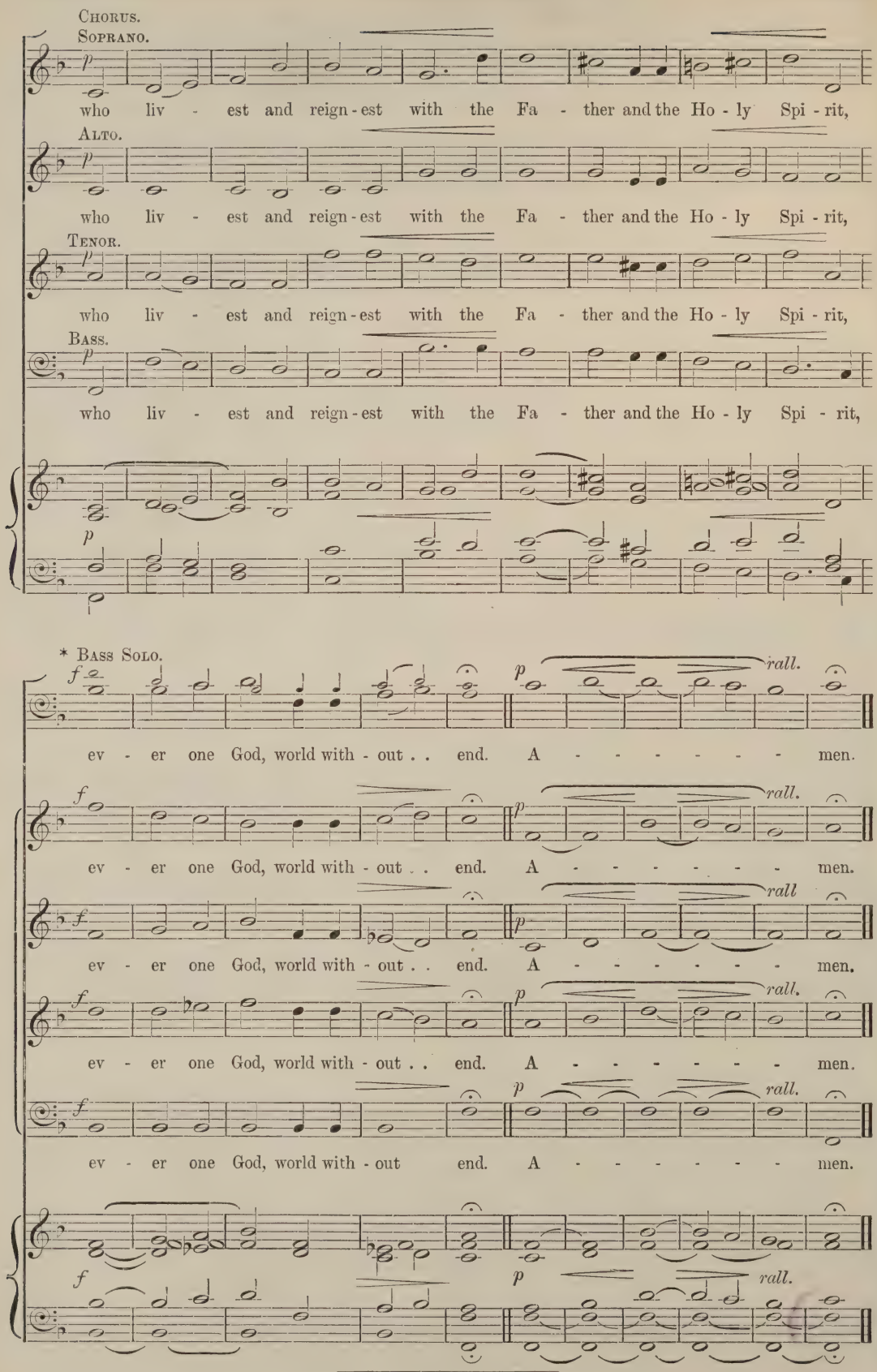

cres.
p
way, . . by turn - ing the hearts of the dis - o - be - dient to . . the
cres.
p
rit.
a tempo.
marcato e cres.
wis - dom, to the wis - dom of the just, . . that at Thy sec - ond
rit.
a tempo.
cres.
cres.
com - ing to judge . . the world we may be found, . . we may be
cres.
p
found . . an ac - cept - a - ble . . peo - ple in . . Thy sight, . .
p

cres.
f
at . . . Thy sec - ond com - ing to judge . . the world, . . to
cres.
f
Allargando e marcato.
p espress.
judge . . the world . . we . . may be found . . an ac - cept - a - ble . .
Allargando e marcato.
p
f
peo - ple in . . Thy sight, we . . may . . be
f
p
rall.
found an ac - cept - a - ble . . peo - - ple in . . Thy sight,
rall.
p


Chorus.
Soprano.
who liv - est and reign - est with the Fa - ther and the Ho - ly Spi - rit,
Alto.
who liv - est and reign - est with the Fa - ther and the Ho - ly Spi - rit,
Tenor.
who liv - est and reign - est with the Fa - ther and the Ho - ly Spi - rit,
Bass.
who liv - est and reign - est with the Fa - ther and the Ho - ly Spi - rit,
* Bass Solo.
ev - er one God, world with - out . . end. A - - - - - - men.
ev - er one God, world with - out . . end. A - - - - - - men.
ev - er one God, world with - out . . end. A - - - - - - men.
ev - er one God, world with - out . . end. A - - - - - - men.
ev - er one God, world with - out end. A - - - - - - men.
rall.

* If preferred the Bass Soloist may sing the small notes.

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20.	What care I how fair she be	Jacques Blumenthal

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The Musical Times.

DECEMBER 1, 1909.

HAYDN'S SECOND VISIT TO ENGLAND.

A little more than a year and a-half intervened between Haydn's first and second visits to these shores. The warm welcome he received and the great attention shown to him in 1791-2, doubtless led him to desire a repetition of his English experiences of hospitality and appreciation. Haydn arrived in London on February 4, 1794, two months before his sixty-second birthday. He found lodgings at No. 1, Bury Street, St. James's, in a house, now rebuilt, situate on the east side of the street, one door north from King Street. As on his previous visit, he came here at the invitation of Salomon to compose six new symphonies and to appear at his (Salomon's) concerts. 'Dr. Haydn will direct his compositions at the Piano Forte' ran the advertisements, which also gave the following additional information in regard to the concerts: 'The Ladies' tickets are blue, and transferable to Ladies; and the Gentlemen's are red, and transferable to Gentlemen only.' It was at one of these concerts that Haydn gave young George Smart a lesson in playing the drums. The incident can best be told in the worthy knight's own words:

> At a rehearsal for one of these concerts the kettle drummer was not in attendance. Haydn asked, 'Can no one in the orchestra play the drums?' I replied immediately, 'I can.' 'Do so,' said he. I, foolishly, thought it was only necessary to beat in strict time, and that I could do so. Haydn came to me at the top of the orchestra, praised my beating in time, but observed upon my bringing the drumstick straight down, instead of giving an oblique stroke, and keeping it too long upon the drum, consequently stopping its vibration. 'The drummers in Germany,' he said, 'have a way of using the drumsticks so as not to stop the vibration'—at the same time showing me how this was done. 'Oh, very well,' I replied, 'we can do so in England, if you prefer it.' It was Haydn, therefore, who first taught me to play the drums, a thing I had never attempted before that day, and have not done often since.

Smart also records that at these concerts he played the violin or viola at half a guinea per concert. He adds: 'Many foreigners were employed by Salomon at very low salaries. At the rehearsals most of the professors [performers] wore their great coats only, I suppose in order to save their other coats for the performances.'

The first Salomon concert of 1795 was noticed by *The Oracle* in terms which may serve as a model of conciseness in musical criticism.

SALOMON'S CONCERT.

OPENING NIGHT.

> We must of necessity be brief. And after all it may be best, when the *chef d'œuvre* of the great HAYDN is the subject.
>
> "Come then, expressive SILENCE, muse his praise."
>
> VIOTTI gave a concerto, *simple* and *affecting*, like his genius. MARA sang *c'est assez dire*. (*The Oracle*, February 11, 1794.)

In addition to Viotti there was a galaxy of distinguished violinists in London during the season of 1794—Jarnowick, Janiewicz, Cramer and Giardini. Though nearly eighty years of age, Giardini produced an oratorio entitled 'Ruth,' at Ranelagh Gardens, and even played a concerto. A musician of irascible temper, not sweetened by old age, he showed particular spite against Haydn, even remarking within the latter's hearing, when urged to call upon him, 'I don't want to see the German dog.' Haydn retorted by writing in his diary, 'Giardini played like a pig.'

At the close of the London season, Haydn visited Bath, to which reference was made in the *Musical Times* of November, 1908, p. 697. He also went to Taplow with Shield, and with Lord Abingdon visited Lord Aston at Preston—not the great town in Lancashire, as might be inferred from the article 'Haydn,' in 'Grove's Dictionary of Music and Musicians,' but Preston near Hitchin, in Hertfordshire. Somewhere about this time Haydn gave further proof of his humour in music. He composed an apparently easy sonata for the violin, and sent it anonymously to an amateur who had a strong partiality for the extreme upper notes of the violin. Charmed with the opening of the sonata, the recipient of Haydn's attention said, 'Here is a composer who thoroughly understands how to write for the instrument.' But as he found himself compelled to go higher and higher without any prospect of coming down again, the perspiration burst out upon his forehead, and he exclaimed, 'What sort of a composition is this? The man knows nothing whatever of the violin.' Haydn called the sonata 'Jacob's ladder.'

In the year 1795 Haydn was a *persona grata* at Court. On one occasion the King said to him, 'You have written a great deal.' 'Yes, sir, more than is good,' answered the master. 'Certainly not,' replied His Majesty, 'the world contradicts that.' The King presented Haydn to the Queen and begged him to sing some German songs, saying 'He is quite a good singer.' 'My voice, your Majesty, is not so very great,' said Haydn, pointing to his little finger. The King laughed heartily, whereupon Haydn sat down at the pianoforte and sang his 'Ich bin der Verliebt este.' As a particular mark of her esteem the Queen (Charlotte) presented him with the autograph score of Handel's 'Passion' (Brockes's words) from the royal music library at Buckingham Palace.

Haydn was a great favourite with the Prince of Wales, afterwards King George IV., who had a concert room at Carlton House. The Prince, a pupil of Crosdil, played the violoncello, and often took his part in the orchestra with the Dukes of Cumberland (viola) and Gloucester (violin). Pohl tells us that the Prince gave many musical parties. 'At one of these, soon after his marriage (April 8, 1795), the Princess of Wales played the pianoforte and sang with Haydn, who not only conducted but sang some of his songs. He attended at Carlton House twenty-six times in all, but, like other musicians, found much difficulty in getting paid.

After waiting long in vain he sent in a bill for 100 guineas from Vienna, which was immediately discharged by Parliament.'

Haydn appears to have brought away with him from Carlton House a royal recipe for the manufacture of punch, which he thus wrote in his note-book :

Prince of Wales's punch—One bottle champagne, one bottle Burgundy, one bottle rum, ten lemons, two oranges, pound and a half of sugar.

What he calls an 'Anectod' is also recorded in the aforesaid note-book :

At a grand concert, as the director was about to begin the first number, the kettle-drummer called loudly to him, asking him to wait a moment, because his two drums were not in tune. The leader could not and would not wait any longer, and told the drummer to transpose for the present.

Although he was only a visitor to London, it is not without interest to find Haydn's name in the now scarce 'Musical Directory for the year 1794' It appears as follows, *literatim et verbatim :*

Haydn, Dr. Joseph, *Compofer, Pia Forte*, Prof Con, Oper, Sol Con.—No. 18, *Gt Pultney-Street, Golden Square.*

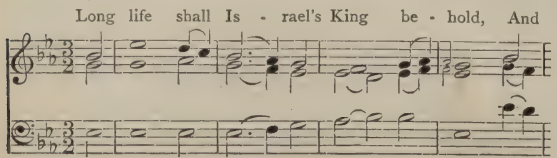
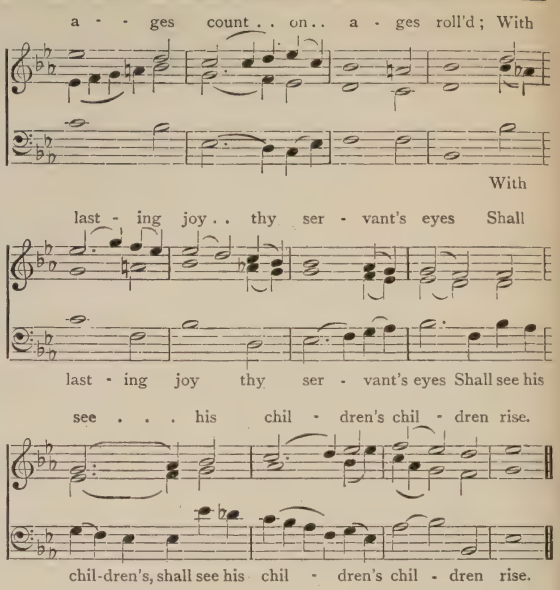
This address, by the way, was that of Haydn's lodgings during his previous visit to London, in 1791-2. The abbreviations in the above extract can be explained thus :

Prof Con = Professional Concert.
Oper = Opera.
Sol Con = Solomon's (*sic*) Concert.

Among the compositions of Haydn, written by him during his second visit to England, are six hymn-tunes which he contributed to a collection compiled by the Rev. William Dechair Tattersall (1752-1829) entitled 'Improved Psalmody,' published in 1794. This substantial oblong folio volume, of 329 pages and dedicated to the King, contains six tunes specially composed by Haydn. (In the old edition of 'Grove's Dictionary of Music and Musicians,' article 'Haydn,' the number of tunes is wrongly given as four : in the new edition this and other information concerning Haydn's visit to England has been eliminated.) Of the six tunes contributed by Haydn to Tattersall's book, two are very long and elaborate—complete settings of the two Psalms. We give below a specimen of the simpler settings. (All the tunes, set to Merrick's metrical version of the Psalms, in this book are in three parts only.)

Psalm 61.—The King praises God for the safety of himself and his descendants.

Ver : 6. 7. 8. Dr. Haydn.



a - - ges count . . on . . a - ges roll'd ; With
With
last - ing joy . . thy ser - vant's eyes Shall
last - ing joy thy ser - vant's eyes Shall see his
see . . . his chil - dren's chil - dren rise.
chil-dren's, shall see his chil - dren's chil - dren rise.

In the preface to his 'Improved Psalmody' Tattersall says :

Dr. Haydn (who may be looked upon as naturalized in this country, from having taken his degree at one of our Universities, and who may be justly esteemed the most celebrated composer of the present day) ; Dr. Arnold, Mr. John Stafford Smith, and Mr. Atterbury, having allowed me the honour of reckoning them in the number of my respectable coadjutors, they will, I trust, excuse my mentioning thus publicly the offer they have now made me of their services, and permit me to assure them, that I am happy to obtain their consent to add their names to my list, and I am convinced that you will not esteem it the least disparagement to yourselves to find me acknowledging this as a particular favour.

Haydn's name is given in the list of subscribers to the volume as 'Haydn, Giuſeppe, Muſ. D. Ox.' Tattersall presented Haydn with a silver cup, on which was inscribed :

Dr. Haydn, Dr. Arnold, Mr. John Stafford Smith, and Mr. Atterbury declared their readiness to co-operate with Dr. Cooke, Dr. Hayes, Dr. Dupuis, Dr. Parsons, Mr. Callcott, the Rev. Osborne Wright, Mr. Webbe, Mr. Shield and Mr. Stevens in their exertions towards perfecting a Work for the improvement of Parochial Psalmody ; as a small token of esteem, for his abilities and of gratitude for his services, this piece of plate is presented to Dr. Haydn by W. D. Tattersall.

Among other presents which Haydn took with him from London to Vienna was a talking parrot, which realised 1,400 florins after his death. In 1804 a curious gift was sent to him by William Gardiner, of Leicester. It consisted of half a dozen pairs of cotton stockings, musically embellished, as the following letter which accompanied the hosiery will show :

To Joseph Haydn, Esq. Vienna.

Sir,—For the many hours of delight which your musical compositions have afforded me, I am embolden (although a stranger) to beg your acceptance of the enclosed small present, wrought in my manufactory at Leicester. It is no

more than six pairs of cotton stockings, in which is worked that immortal air 'God preserve the Emperor Francis,' with a few other quotations from your great and original productions.

Let not the sense I have of your genius be measured by the insignificance of the gift; but please to consider it as a mark of great esteem I bear to him who has imparted so much pleasure and delight to the musical world.

I am, dear Sir, with profound respect, your most humble servant,

WILLIAM GARDINER.

Leicester, Aug. 10, 1804.

He adds: 'The subjects quoted, and wrought on the fabric of the stockings, were the following: "My mother bids me bind my hair"; the bass solo of "The Leviathan"; the *Andante* of the Surprise sinfonia; his sonata "*Consummatum est*," and 'God preserve the Emperor.' Gardiner came to the conclusion that Haydn never received the parcel, owing to the war raging at that time, as neither he (Gardiner) nor Salomon, through whom the gift was sent, received any acknowledgment of that half-dozen pairs of Leicester-made cotton stockings.

Financially, no less than socially and artistically, Haydn's second visit to England was a great success. Pohl says: 'He returned from it with increased powers, unlimited fame, and a competence for life. By concerts, lessons, and symphonies—not counting his other compositions—he had again, as before, made £1,200, enough to relieve him from all anxiety in the future. He often said afterwards that it was not till he had been in England that he became famous in Germany, by which he meant that though his reputation was high at home, the English were the first to give him public homage and liberal remuneration.' Did not Mendelssohn express himself in similarly grateful terms?

The portrait of Joseph Haydn which appears as our special supplement, is taken from the original painting by George Dance, 1794, now in the possession of Mr. W. Barclay Squire, by whose kind permission it is reproduced.

Any peep at Handel in his public appearances is welcome as contributing to our somewhat scanty knowledge of his 'daily round.' Mr. R. A. Streatfeild, the latest biographer of Handel, has kindly supplied us with the following information, discovered since the appearance of his attractive volume on the master. Writing from London on April 15, 1750, Madame du Boccage, a once famous but almost forgotten French poetess, says: 'The Oratorio, or pious concert, pleases us highly. English words are sung by Italian performers and accompanied by a variety of instruments. Handel is the soul of it. When he makes his appearance two wax candles are carried before him, which are laid upon his organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up exactly at the same moment. At the interludes he plays concertos of his own composition, either alone or accompanied by the orchestra. These are equally admirable for the harmony and the execution.' Here, then, is a side-light upon Handel that is as interesting as it is literal. Who would not embrace the opportunity of being one of the candlestick bearers who preceded the great composer as he made his way to 'his organ'?

OUNDLE SCHOOL.

Oundle, a pleasant town with an air of antiquity, in Northamptonshire, narrowly escaped being made a cathedral city. According to tradition Penda, King of Mercia, intended to found his abbey of St. Peter at Oundle [Undele], but

THE ARMS OF THE GROCERS' COMPANY AND OF OUNDLE SCHOOL.

being warned in a dream he built instead at Medeshamstede, now Peterborough. The earliest written record of the town occurs in Bede's Ecclesiastical History, from which we learn that St. Wilfrid, the famous Archbishop of York and the builder of the Abbeys of Ripon and Hexham, died at Undele [Oundle] in the year 709, his

THE PARISH CHURCH OF ST. PETER, OUNDLE.
(*Photograph by Mr. H. H. Markham, Oundle.*)

death taking place in the monastery of St. Andrew, founded by Wilfrid himself a few years previously. On his death the monastery passed with the lordship of Oundle to the Abbot of Peterborough. Domesday Book thus refers to Oundle *sub voce* the Abbey of Peterborough :

> The same church holds 6 hides [about 250 acres] in Undele. There is land for 9 ploughs. In demesne there are 3 ploughs and 9 serfs; and 23 villeins and 10 bordars with 9 ploughs. There is a mill [Baker's Mill] rendering xx*s*. and 250 eels; and there are 50 acres of meadow. Wood 3 leagues in length, 2 in breadth. When stocked it is worth xx*s*. From the market come xxv*s*. It was worth v*s*; now it is worth xi*l*.

The site of the monastery is now occupied by the parish church of St. Peter, of Norman origin but built of local oolite, very full of shells. The photograph on p. 775 furnishes some idea of its stately Late Decorated (or Transitional to Perpendicular) tower, 208 feet in height. Its fine south porch, with a parvise (*c.* 1440), is worthy of notice, especially its original door and richly groined roof. The nave and aisles, with their many Decorated windows, including clerestory, are Early English (*c.* 1220). The Perpendicular pulpit (late 14th century) contains richly-decorated panels, coloured in black and red, and gold stars of metal are fixed on the black ground. No less interesting is the fine brass eagle lectern (*c.* 1443).

There is little doubt that a school existed in the little Northamptonshire town in connection with St. Wilfrid's monastery. Later on, commissions of Edward VI. record 'William Jerland of the age of lxxviii. yeres, and hathe byn a teacher there xi. yeres, and hath no other lyving . . . . Also there ys one house callyd the Guilde house worth by yere to be lett xii*s*., the upper part of whiche house is very mete for a schole.'

But a new era in the school's history dawned in the year 1556, owing to the munificence of Sir William Laxton, a native of Oundle. According to old Thomas Fuller, Laxton was 'bred a grocer in London, where he so prospered by his paineful endeavours, that he was chosen Lord Mayor, Anno Domini, 1544.' Fuller adds (writing before 1661) that the school 'is well maintained at this day by the Worshipful Company of Grocers, and hath been to my knowledge the nursery of many scholars most eminent in the University.' Sir William Laxton was buried in St. Mary Aldermary Church in the City of London, of which, as already stated, he was chief magistrate. His gorgeous funeral is thus described by one Henry Mechyn, citizen and merchant-taylor of London, in his diary under date 1556 :

ST. OSYTHE'S LANE : A QUAINT OLD THOROUGHFARE IN OUNDLE.
(*Photograph by Mr. H. H. Markham, Oundle.*)

> . . . the howsse, chyrche, and the stret hangyd with blake [and] armes; and a cott armur and helmett, target, and sward, mantylles and crest a teyger-hed with a colynbyn and the slype [*i.e.* a columbine slipped] . . . and after durge to the plasse to drynke and the compene of the Grocers, and after prestes and clarkes, to the place to drynke, and the harolds, and the Wax-chandlers and the Penters, to drynke, with mony odur. And the morrow iij masses song, ij pryke songe and (the) iij (d) *requiem*; at masse dyd pryche doctur Harpsfelle archeydekyn; and after to dener, for ther was a grett dener as I have sene at any berehyng, for ther dynd mony worshepfull men and women.

His monument in St. Mary Aldermary bears the following epitaph :

Sir William Laxton lyes interr'd
within this hollow vault,
That by good life had happy death,
The end for which he sought.
Of poor and rich he was belov'd,
his dealings they were just,
God hath his Soul, his body here
consumed is to dust.

Here lives by fame, that lately died,
Sir William Laxton's wife,
That ever was a doer good,
and liv'd a vertuous life:
A mindful Matron of the poore,
and to the learned sort,
A true and faithful Citizen,
and dyed with good report.

He dyed the 29. day of July, 1556

As a member of the Worshipful Company of Grocers, Sir William Laxton left most of his property to the Company conditionally on their supporting a school and almshouses in his native place, 'to be kept in the messuage or house of late called the Guylde or Fraternitie house of Owndell.' It is interesting to learn that Laxton was encouraged to found what is now a great educational establishment, by one of the Wardens of the Grocers' Company (1555-6), Richard Grafton, the celebrated printer of the 16th century, a specimen of whose typographical handiwork is seen in John Marbecke's 'The booke of Common praier noted' (1550).

The subjoined quaint tablet to the memory of the munificent founder, Sir William Laxton, is inserted in the wall of the house built on the site of the original school.

RUBBING OF THE LAXTON TABLET.

LATIN. (Fuller's translation.)

At Oundle born, what he did get
In London with great pain,
Laxton to young and old hath set
A comfort to remain.

GREEK.

He munificently gave, together with the buildings, £38 a year as endowment for two masters for the teaching of the poor.

HEBREW.

Blessed is he that giveth to the simple prudence,
To bestow on the ignorant counsel and knowledge.
Blessed is he that piteously endoweth the poor with plenty,
To bestow on the afflicted a dwelling and bread.

THE SCHOOL HOUSE, OUNDLE.

(*Photograph by Mr. A. Wright, Oundle.*)

On June 3, 1573, possession of the Guylde or Fraternitie house was taken by the Wardens of the Grocers' Company, when forty-eight scholars each received a penny 'to the intent that they should better remember Mr. Wardens' being at Oundle.' The original Table of Orders drawn up for the government of the school has been lost, but a copy made in 1604 furnishes some interesting information. Boarders were contemplated, but the master 'was not allowed more than six and the usher not above three, but by the license of the Wardens.' The school hours were:

7 a.m. Prayers, in such form as the Master shall think fit.
7.30-11. Teaching, reading, and interpreting.
11-1. Dinner.
1-5 or 6 p.m. School, ending with prayers.

The master was not to give leave to play above one afternoon in a week 'unless some honourable or worshipful person present in the School require it.' In 1575 a newly appointed master asked the Grocers' Company for 'two great Dictionaries in Latin and Greeke to be ledgers in the school for the furtherance of the Scholars, which was granted, and the Wardens willed to buy the said books and send them down with the Table of Orders by the next Carryer.'

It is not necessary to trace the school in detail, but a few sidelights upon the past may prove to be of interest. In 1613 the 'near one hundred' boys were 'all from highest to lowest very raw, weak and ignorant scholars.' Five years later most of the eighty boys were 'absent at harvest,' but the Wardens were so pleased with the verses of one scholar that they gave him '12*d.* for his better encouragement.' In 1621 the Wardens allowed Edward Spencer 40*s.* for an exhibition at Cambridge, which shows that at so early a period boys passed from Oundle to the Universities, as in 1638 no fewer than eleven Old Oundleians had gone either to Oxford or Cambridge in the preceding three years. In 1626 a School register was started; therefore, with the exception of Winchester and Merchant Taylors', Oundle is the oldest school register in existence. The Great Fire of London in 1666 destroyed almost all the house property of the Grocers' Company in London, whereby both the Company and the school were in abject poverty for many years.

We must now pass on to the 19th century when, in 1801, the headmaster induced the Grocers' Company to grant two leaving exhibitions, tenable at either Oxford or Cambridge for three years, by boys who had been five years in the school. In 1876 the Company brought out an entirely new scheme for the school, dividing it into two parts: the Laxton Grammar School, mainly for the inhabitants of the town, and Oundle School, or to be strictly accurate, 'The Grocers' Company's School, Oundle.'

It is now time to turn to the musical side of the curriculum at Oundle. And at the outset it is most gratifying to record that nearly *one-third* of the boys—95 out of 326—are taking individual

THE SCHOOL HOUSE, OUNDLE.
(*Photograph by Mr. A. Wright, Oundle.*)

lessons in music, the highest proportion in any public school. Of these, 91 are instrumentalists — pianoforte, 64; violin, 15; flute, 5; violoncello, 3; clarinet, 2; and organ, 2; while 4 boys are studying theory and solo-singing. These pupils are all taught by Mr. C. M. Spurling, the music-master of the school, or his able assistants, Mr. F. A. Ogilvy (pianoforte), Mr. S. Champ (violin), both resident masters, and Bandmaster Clayson (wind instruments). The Orchestral Society (instructor, Mr. Champ) numbers 28 performers, and the Choral Society 101 voices. Both these flourishing organizations are conducted by Mr. Spurling, who has a valuable coadjutor, as choral accompanist, in Mr. G. W. Brewster, M.A., the second mathematical master and a gifted amateur of music. In addition to providing the music of Mendelssohn to a performance of Shakespeare's 'Midsummer Night's Dream' by the junior members of the school in July last, the Orchestral and Choral Societies combined their forces in giving a concert of which the following is the programme, one that testifies to the good work that is being carried on for the cause of music at Oundle School:

PART I.

Choral Ballad—The Revenge (Op. 24) *C. V. Stanford.*
THE CHORAL SOCIETY.

Pianoforte solo—Legende - - - - *Paderewski.*
A. J. SIMONS.

Overture—Poet and Peasant - - - - - *Suppé.*
THE ORCHESTRA.

Song—Gay go up - - - - - *R. H. Walthew.*
C. N. BURTON.

Violin solo—Mazur - - - - - - *Mlynarski.*
H. B. BEGG.

Three unison songs—*a.* The Owl } *C. H. H. Parry.*
b. A contented mind }
c. The hunter's song - *C. H. Lloyd.*
THE TREBLES OF THE CHORAL SOCIETY.

Pianoforte solo—Pianoforte concerto in C minor (1st movement) - - - - - - *Beethoven.*
The orchestral accompaniments played on a second pianoforte.
M. S. MC LAREN.

PART II.

Wedding March - - - - - - - *Mendelssohn.*
THE ORCHESTRA.

Duet for two pianofortes—Andante und Variationen (Op. 46) - - - - - - - - *Schumann.*
MR. G. W. BREWSTER AND MR. C. M. SPURLING.

Violoncello solo—*Adagio cantabile* and *Allegro vivace* from Sonata in A (Op. 69, No. 3) - - *Beethoven.*
R. F. H. G. WEINTRAUD.

Song—Ho, jolly Jenkin - - - - - *Sullivan.*
J. D. DAVIES.

Violin solo—African dance, No. 4 - - *Coleridge-Taylor.*
MR. S. CHAMP.

Song—Border ballad - - - - - *F. H. Cowen.*
C. BURTON.

Humoreske (Op. 101) - *Dvorák.*
THE ORCHESTRA.

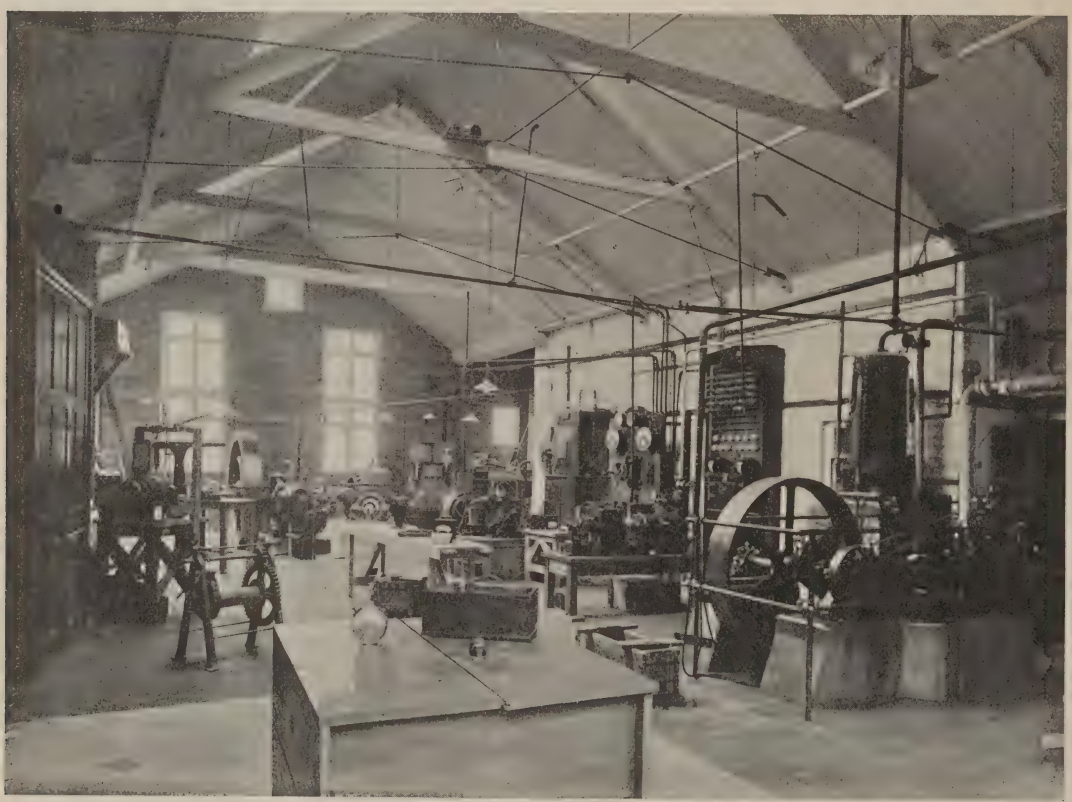
School song—Carmen Undeliense - - *C. M. Spurling.*
GOD SAVE THE KING.

The Choral Society meets on Saturday evenings, and the boys are intensely keen on their work. While music is not forced upon them, they are encouraged to be sympathetic towards and to show an interest in the art. The advantage of this is incalculable, especially in after life when, in occupying positions of influence and responsibility, they may be able to promote the interests of music, stimulated thereunto by the recollections of their school days and their musical environment at Oundle.

It is exceedingly gratifying to learn from Mr. Spurling that the first four forms in the school—*i.e.* all the junior boys — are taught sight-singing for three-quarters of an hour twice a week. As this is a compulsory subject, it forms a part of the regular school curriculum.

The Chapel Choir is an important institution at Oundle, and rightly so. At the present time it numbers 130 voices, more than one-third of the school. But the weekly choir practice has to be attended by all the scholars. One thing Oundle lacks, and that is a chapel worthy of the school. At present the services are held in a temporary building which is taxed to its utmost capacity. A two-manual organ, by Binns, occupies a recess in the centre of the building. Every boy in the school is provided with a copy of the music that is sung, including the Services, which are bound up in one volume.

In response to our request, Mr. Spurling has given an unobtrusive account of how music is flourishing at Oundle School. He says: 'We have one or two musical evenings during term, at which the masters perform some standard work such as a movement of a Beethoven trio or symphony, violin sonata, concerto, &c. But previous to playing these works the boys have had the construction of the movement explained to them, and the leading themes are individually rendered again and again; also, if it happens to be a singable theme, we make the audience *laa* the tune. In this way I have heard the tune of the "Kreutzer" slow movement hummed and whistled in the houses and, indeed, on the playing fields.



ENGINEERING LABORATORY, OUNDLE SCHOOL.
(*Photograph by Mr. A. Wright, Oundle.*)

The organ recitals on Sunday afternoons are a great feature at Oundle, with violin solos and occasional songs. Here are two specimen programmes of music given in the chapel on Sundays in July, at 7 p.m., at the end of term:

Overture, 'Athaliah'	*Handel.*
Violin sonata (Op. 57)	*Dvorák.*
Fugue in D minor	*Bach.*
Violin sonata (Op. 8), Two movements ...	*Grieg.*
Toccata from the fifth Organ symphony ...	*Widor.*

Violin concerto in E minor (Op. 64) ...	*Mendelssohn.*
Toccata and Fugue in C	*Bach.*
Second movement from Viola sonata (Op. 14)	*Meyer-Olbersleben.*
Coronation March	*Tchaikovsky.*

During the present term the orchestra is studying, week by week, "Slavische Tänze" (*Dvorák*) No. 4, "Serenade" (*W. H. Squire*), and "Kaiser Walzen" (*Strauss*). This year a complete performance was

MR. F. W. SANDERSON, M.A.
HEADMASTER OF OUNDLE SCHOOL.
(*Photograph by Messrs. Elliott & Fry.*)

given, with action and scenery, of Mendelssohn's "Midsummer Night's Dream" (omitting the *Scherzo*), also a representation of Milton's "Comus," with Sir Frederick Bridge's arrangement of the music. The orchestra numbers twenty-six boys and two masters, the boys receiving two half-hour lessons every week. The music-staff send up to the headmaster, through me, once a fortnight, a report as to the progress each pupil is making in his musical work, and the same obtains with regard to the singing class.'

MR. CLEMENT M. SPURLING, A.R.C.M.
ORGANIST AND MUSIC-MASTER OF OUNDLE SCHOOL.
(*Photograph by The London Stereoscopic Company, Ltd.*)

Mr. Clement Michael Spurling, music-master of Oundle School, studied at the Royal College of Music from 1886 to 1890, his professors being Sir Charles Stanford, Sir Frederick Bridge, Dr. F. E. Gladstone, and Mr. Frederic Cliffe. In 1890 he passed the examination of Associate of the College. His first organ appointment, at the age of sixteen, was at St. John's Church, East Dulwich. To this succeeded St. Giles's, Camberwell, and, on the recommendation of Sir George Grove, All Saints', Wellingborough. In 1891 he obtained his present appointment at Oundle. At that time the number of boys learning music was under twenty; now, as already stated, it has increased to ninety-five. The need of simple pianoforte pieces, with sensible titles, suitable for teaching induced Mr. Spurling to compose two sets of pieces entitled 'Miniatures' and 'A village fair.' No. 12 from the former, 'A Pageant,' is included in Syllabus B of the Associated Board Examinations for the year ending 1910.

For kind help in the preparation of this article the thanks of the writer are due to Mr. F. W. Sanderson, M.A., headmaster, and Mr. C. M. Spurling, music-master of Oundle School; also to Mr. H. H. Markham and Mr. A. Wright, of Oundle, and Messrs. Elliott & Fry and the London Stereoscopic Company, for their photographs.

Dotted Crotchet.

DR. JOHN BLOW.

The romantic career of Dr. John Blow is now fully revealed to the world. He was born in 1649, the commencement of the Commonwealth period, at Newark-on-Trent, probably the only English town which at that time could boast of a music-school in full operation. He was brought to London in 1660 to serve as a chorister in the Chapel Royal, by Captain Cooke, a musician who had fought as a Royalist in the Civil War. Blow rapidly advanced in favour with the authorities, and in December, 1677, was created a Doctor in Music. A facsimile of the Faculty granting the degree was printed in the *Musical Times* in May last. The writing of that deed is very crabbed, and the Latin text full of contractions, making it difficult to decipher. Assisted by my son, I have transcribed the Latin and translated it into English. It will be seen how interesting and important a document it is; not only does it cite Blow's birth-place, but it also gives the text of the solemn oath he took on the occasion of his investiture.

William H. Cummings.

TRANSLATION.

'John Tillotson, Doctor of Theology, Dean, &c., to our beloved in Christ, John Blow, born in the faithful borough of Newark in the County of Nottingham and diocese of York, also organist to

our most serene lord King Charles II., salutation and greeting in Jesus Christ our Saviour.

'Whereas in well constituted Schools this praiseworthy custom and habit has grown up, and that with the approval not only of the reformed churches but also of men of learning for many generations past, that those who in any liberal Science have laboured with credit and proficiency should be invested with some signal mark of merit; whereas also, furnished with the Public authority of the law, the Archbishop of Canterbury the See being occupied, and The Dean and Chapter appointed guardians of the Spirituality the See being vacant, enjoy the power of conferring the aforesaid degrees and titles of honour on men deserving them, and in fact have already enjoyed such power;

'As more plainly appears from the book "Authority for the Taxing of Faculties" confirmed by authority of Parliament, We therefore, relying on the aforesaid authority and following the Example of our predecessors, have adjudged You, whose honesty of life, knowledge of learning, and integrity of morals are well known to us, to be invested with the title and degree of Doctor in Music, and—as far as in us lies and the laws of the realm permit—admit you to the actual doctorship in music and likewise add you to the number of Doctors in Music of this Realm.

'The oath written below being first required from you and sworn by you before us or before the Master of the Faculties.

'I, John Blow, born in the faithful borough of Newark in the County of Nottingham and the diocese of York,—to be admitted to the degree and title of Doctor in Music by the Reverend Dean and Chapter of the Cathedral Church and Metropolitan of Christ, guardians of the See of Canterbury and the Spirituality, the See being vacant;—my conscience being my witness hereby testify that our most serene lord the King, Charles II., is the true and supreme Governor of this Realm of England, &c. (to the best of my power) I will ever help and preserve; so help me God and this Holy Gospel of God. "Proviso semper, &c." Given under the seal of faculties—the 10th day of December Anno Domini 1677.'

Apropos the special portrait of Haydn which appears as our Special Supplement, it will be of interest to our readers to learn particulars of the various known English portraits of the composer, which have been kindly supplied to us by Mr. W. Barclay Squire:

1. A. M. Ott, whereabouts unknown.
2. John Hoppner, painted for the Prince of Wales. Now in Buckingham Palace, formerly in Hampton Court.
3. T. Hardy, painted in 1792.
4. George Dance, painted March 20, 1794 (the portrait in our Supplement).

HOW CAN I BE UGLY?

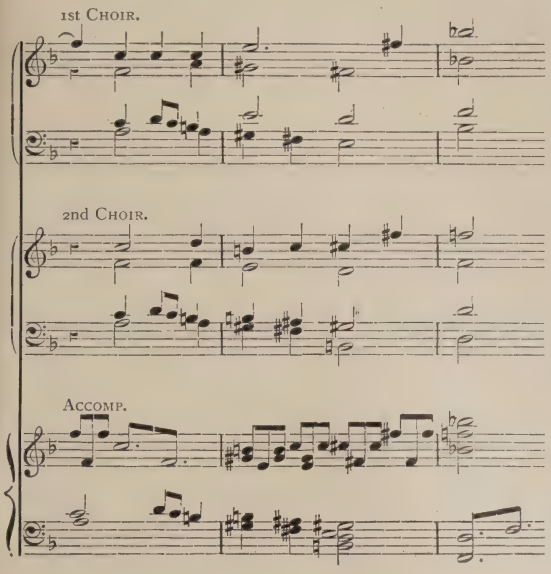
By F. Corder.

It must, I think, be admitted that the education of composers in the 19th century was woefully deficient. We were taught that chords of major seventh and a few other combinations were harsh and ugly, and told that nobody would love us if we used them—in fact, they were the swear-words of musical speech. I need hardly say that thereupon we yearned for them with a passionate yearning. The true artist, when he finds himself in danger of becoming popular, always rebuffs his admirers with freshly invented uglinesses. Now I should dearly love to do this, and thereby prove myself a genius. Like the Fat Boy in Pickwick, 'I wants to make your flesh creep'—but, alas! how can I do so? I was taught that consecutive fifths were hideous, but *The Times* only the other day, praising a performance of a new String quartet, said that one movement was 'adorned with a number of pretty little tricks, such as the repetition of the tune in fifths.' As a matter of fact most things in that quartet were either in fifths, fourths or sevenths. Grieg has written a much-admired pianoforte piece, called 'The Bell,' entirely in bare fifths.

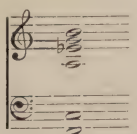
Next I bethought me of how the late Corney Grain used to describe a young lady at a party who played a waltz, and explained that the melody was all in octaves, but her hand was so small that she could not reach them; accordingly she played sevenths instead. This used to make us squirm; but time has reconciled the human ear to such trifling dissonances, and I find numerous admired compositions by Debussy and his imitators, where not only is the melody in sevenths, but the music in complete chords of seventh straight up and down the scale. It is nothing when you are used to it. But I would not have you think it was new. I have loved it all my life (as Agnes in 'David Copperfield' says), but lacked the courage to use it, and now I am too late—it is considered beautiful. Is there nothing I can do? Stay; in my concert days there was an old joke we used to perpetrate in the artists' room. Mesdames Sherrington and Trebelli used to try and sing a Bellini duet in seconds instead of in thirds. We used to think that excruciating, but Bossi, in his clever 'Musical Satires,' has written a piece all in ninths, which many people consider adorable, besides a little march where one hand plays in A and the other in A flat. I can myself *almost* admire this, but when he brings both hands into the same key and bids you observe that it sounds wrong, I confess I fail to follow him. Then there is the tonal scale, which we also used to try to sing, as a joke, in my young days. The modern French composers have discovered that it is quite beautiful, because that lovely chord the augmented triad is the only harmony that will fit it. And there are those enchanting pieces by Rébikoff (including the 'Dance of the Demon's daughter'), built entirely upon tonal scales and augmented

triads. Most of them end on a chord of French sixth—a ravishing effect.

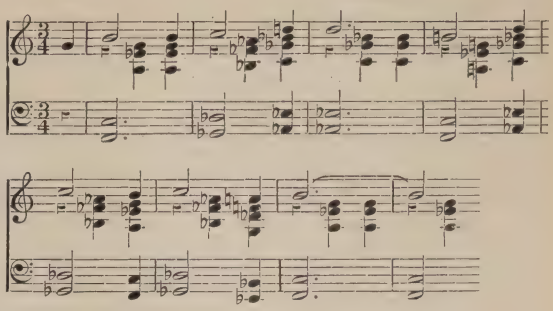
Is there nothing I can do to revolt and scandalise people? I have written a piece where the key changed at least once in every bar, and the *Daily Telegraph* pronounced it 'commendably free from eccentricity and exaggeration.' I have lately heard a long choral work where the voices did things of this sort all the way through:



things that nearly gave me convulsions, but the *Daily Mail* declared this was 'the finest work of the century.' I am told there is an Anti-Beethoven Society in bold, bad Birmingham, where they have boycotted all common chords except in the second inversion. I believe that the committee of this Society, in order to show their independence, have determined never to adopt resolutions of any kind. In my search for horrors I have naturally thought of using chords two and three together, but Strauss has been before me, and his genial 'Sancho Panza' motive in 'Don Quixote' is accompanied by a chord of A flat, a chord of G, and a chord of F all together—most droll, I assure you. But these things are disappointing in the orchestra; they only sound as though you had the pedal down. I am rather alarmed to tell you the truth, to find that all recent attempts to satirise or exaggerate modern harmonic methods—such as Stanford's 'Ode to Discord,' or Bossi's 'Musical Satires'—have failed so entirely. Taking the favourite modern chord:



I tried the experiment of harmonising 'Home, sweet home' with it, after the following style:



but all to whom I played it were ravished with delight. It is of no avail: nothing we can do sounds ugly any more.

But it will be noticed that all these lovely modern effects depend essentially upon going straight up and down the scale in discords, and I think that I have discovered the reason of this. It is not, as some have conjectured, a reversion to the primitive methods of Hucbald in the 9th century; rather is it a reversion to childish—and therefore God-sent—instincts. It goes straight to the heart of the hearer because it reminds him of how, when a tiny toddler, strictly forbidden to touch the drawing-room pianoforte, he used to steal in when mother was away and produce music just like that. But if our ears take pleasure in these naïvetés it makes the task of an earnest musician like myself a very serious one. I appeal to my readers then. What shall we do to be ugly?

Occasional Notes.

The North Staffordshire District Choral Society (conductor, Mr. James Whewall) had the honour of singing before their Majesties The King and Queen and their illustrious guest, King Manuel of Portugal, at Windsor Castle on Monday evening, November 15. The selection of music on that auspicious occasion was as follows:

Hymn to Music	*Dudley Buck.*
Go, song of mine	*Edward Elgar.*
Who is Sylvia?	*Edward German.*
Weary wind of the West	*Edward Elgar.*
Sound sleep	*R. Vaughan Williams.*
The beleaguered	*Arthur Sullivan.*
Sweet and low	*Joseph Barnby.*
The Lady Oriana	*John Wilbye.*

God save The King.

It was fitting that Wilbye's splendid madrigal 'The Lady Oriana,' written in praise of one of England's greatest queens, should have concluded the concert given before one of England's greatest kings—a perfect ending to a perfect performance. After the conclusion of the concert, Mr. T. W. Twyford, D.L., J.P., the President of the Society, and Dr. W. G. McNaught had the honour of being presented to their Majesties, who expressed their warm appreciation of the pleasure the singing of the choir had afforded them. The choir sang at the Windsor Railway Station shortly after midnight, the Mayor, many of the townsfolk and many Castle attendants being present; they then departed for their homes at Stoke, where they arrived about 6 o'clock, in time to begin their day's work in the Potteries.

The third of the present month will complete the first anniversary of the production on December 3, 1908, of Elgar's Symphony at Manchester, under Dr. Richter, to whom the work is dedicated. During its first year's existence, no fewer than eighty-two performances of the Symphony have been given. Of these seventeen were in London and suburbs, ten in America, seven on the Continent—Vienna, Berlin, Leipsic, Bonn, St. Petersburg and Budapest—and two in the Colonies—Toronto and Sydney. Such a record is in the region of the unprecedented. Among the most memorable recent performances was that given at the Royal Albert Hall, when, despite the vastness of the building, all the details of the score were clearly brought out by Mr. Landon Ronald, who conducted the work from memory.

The mutilation of Elgar's Symphony, as recorded by Mr. Havergal Brian in another column, calls for severe censure. Such a proceeding is happily rare in performances of the works of living composers. We understand that the sanction of the composer was not obtained for such drastic treatment of the work as that accorded to it by Mr. Thomas Beecham. How is English music to be held in respect if it is so badly treated by a native conductor?

Overture - 'Die Meistersinger' -	*Wagner.*
Symphonic Poem 'Till Eulenspiegel' -	*Strauss.*
Brandenburg Concerto for String Orchestra	*Bach.*
Variations on an Original Theme - -	*Elgar.*
Symphony No. 5, in C minor - - -	*Beethoven.*

The above programme was played at a recent concert of the London Symphony Orchestra at Covent Garden Theatre. Dr. Richter, who conducted, can doubtless be credited with the selection of pieces—a selection as eclectic as it was interesting and enjoyable. Bach and Richard Strauss are separated by a wide gulf; between them is Wagner, represented by one of the finest creations of his genius. English orchestral music was worthily represented by Elgar's Variations, and Beethoven, in one of his magnificent masterpieces, set the seal upon a programme which reflected credit upon all who took part in its superb interpretation.

The volume containing the Proceedings of the thirty-fifth session of the Musical Association (1908-1909) has now been issued. The following is a list of the papers read, together with the names of the lecturers:

The harp as a solo instrument and in the orchestra - - - -	*Alfred Kastner.*
Jacob Händl (Gallus) - - -	*E. W. Naylor.*
Music in Rhythm—as exemplified by the timpani - - - -	*G. G. Cleather.*
The music of the Byzantine Liturgy -	*R. R. Terry.*
Dr. John Blow - - - - -	*W. H Cummings.*
Thomas Mace—Musick's Monument	*Henry Watson.*
Some considerations of the effects of orchestral colour upon design and texture in composition - - -	*H. P. Allen.*
The French horn - - - -	*D. J. Blaikley.*

The value and usefulness of the volume are enhanced by a complete Index to all the papers read before the Association from 1874 to 1909, arranged in two sections—subjects and names of authors. The thirty-sixth session was opened on November 2, at the King's Room, Messrs. Broadwood's, Conduit Street, when Mr. Louis Nicole read a paper on 'Rhythmical Gymnastics.' On the same evening the annual dinner was held at the Criterion Restaurant, the President, Dr. W. H. Cummings, in the chair.

At the Court dinner of the Worshipful Company of Musicians, held in the Egyptian Hall, Mansion House, on October 26, the Lord Mayor, Sir George Wyatt Truscott, relinquished the office of Master in favour of Dr. T. L. Southgate. On the same occasion Mr. Alfred H. Littleton was sworn in as Senior Warden and Mr. Arthur F. Hill as Junior Warden for the coming year. The silver medals of the Company were awarded to Miss Ellen C. Edwards, of the Royal College of Music, and to Student Rudolph O'Donnell, of the Royal Military School of Music, Kneller Hall, they being respectively the most distinguished students of the two institutions during the current year. The dinner was followed by an interesting selection of vocal and instrumental music given in the saloon by the students of the Royal College of Music.

In response to the invitation of the Musicians' Company to send in for competition new compositions written for military band, no fewer than 119 works have been received. After having been examined by a committee of experts, and studied and rehearsed by the band of the Grenadier Guards, under Lieut. Dr. Albert Williams, the selected pieces were played before the judges, who awarded the prizes as follows: Fifty guineas given by Mr. S. Ernest Palmer, an Honorary Freeman of the Company, to Percy E. Fletcher, for a Suite of three movements; twenty guineas given by Captain A. S. Beaumont, a member of the Company, to Mr. Walter Wesché, for an Overture; fifteen guineas contributed by the committee, to Mr. Percy E. Fletcher, for a Grand March; ten guineas given by Mr. C. T. D. Crews, a Past-Master of the Company, to Mr. F. Cunningham Woods for a Suite consisting of three movements; and ten pounds given by Mr. Henry J. Iles, a member of the Company, to Mr. A. von Ahn Carse for a March. The prize works are announced to be performed at an early concert to be given under the auspices of the Court.

As in previous years, we have pleasure in calling attention to the Hallé Orchestra Pension Fund. This beneficent scheme was instituted by Dr. Richter in 1892 'to provide for the superannuation of aged members of the Hallé Orchestra who find themselves compelled to retire from active service.' During the year ending September 30 last the capital account of the Fund has been increased by £465 15*s.* 6*d.*, and now stands at £6,445 19*s.* 11*d.* This capital sum has been made up of annual contributions from *members of the Orchestra*, the proceeds of the annual benefit concert, and donations and annual subscriptions received from friends. The Pension Fund came into operation on October 1, 1908, when the first payments, averaging £16 8*s.* per annum, were made. It is obvious that this amount is altogether inadequate, therefore the capital of the Fund should be substantially increased. To this desirable end donations, legacies, and annual subscriptions are earnestly solicited. Full particulars of the Fund can be obtained from Mr. Carl Fuchs, 56, High Street, C.-on-M., Manchester.

Dr. Henry Watson desires us to correct an unintentional error in the biographical sketch of him which appeared in our issue of June last. The medallion of Madame Malibran (p. 369) was not purchased from Mr. John Towers, of St. Louis, U.S.A., but was generously presented by that gentleman. In justice to Mr. Towers we gladly rectify the error.

A concert of great interest will be given on the evening of January 24, at Queen's Hall, in memory of the late Mr. A. J. Jaeger — *Nimrod*, of Elgar's 'Variations'—the enthusiastic musical critic so long associated with this paper. Mr. Jaeger was fortunate in enjoying the friendship of a number of the most distinguished musicians of the day, and some of these intend to express their appreciation of his memory by giving their services on the occasion referred to. Dr. Hans Richter will conduct the London Symphony Orchestra, Miss Muriel Foster and Mr. Plunket Greene have consented to sing, and Sir Hubert Parry, Dr. Walford Davies and Mr. Coleridge-Taylor will appear to conduct their own works. Sir Edward Elgar's absence from England will unfortunately prevent his taking part in the concert.

The following interesting letter comes from Australia:

I received to-day the September number of the *Musical Times*. The illustrations of Grantham Church remind me of a somewhat amusing incident that occurred when, as an architectural student, I visited the church many years ago. From certain characteristics of style, I thought that the building had been restored by a well-known architect of that time, but in order to make sure I inquired of the 'vergeress' the name of the restoration architect. She replied: 'Well, sir, I am not quite sure, but I think it was Sir *Walter* Scott!" This confirmed my suspicion that the architect was Sir George Gilbert Scott, the old lady probably having only heard of the great novelist.

I have taken the *Musical Times* for many years past, and I specially look forward to the interesting descriptions and illustrations of the various English cathedrals and churches appearing in its pages. Another feature I always eagerly look for is the record of the musical doings in Bath, Bristol, Worcester and Gloucester, all those cities being connected with events in my younger days. I was a member of the Royal Choral Society, under Sir Joseph Barnby, with Sir John Stainer as organist.

Your paper therefore brings back to me many old and dear memories, and I hope I may long be spared to continue reading it. At the same time I must congratulate you on its many improved features of recent years.

Rugby School is to be congratulated upon its new headmaster, the Rev. A. A. David, headmaster of Clifton College. Mr. David is a viola player and a lover of chamber music. We find that between November, 1885, and May, 1886, he made five appearances at the concerts of the Oxford University Musical Union—in a Concerto for strings by Geminiani, two quartets by Haydn, the Christmas concerto by Corelli, and a Concerto for pianoforte and strings by Handel. It may be assumed, therefore, that the cause of music at Rugby will receive due recognition and all encouragement from so practical a musician as the new headmaster.

The humours of provincial musical criticism show no signs of decay. One of the latest specimens is a notice of two concerts given in aid of a police charity in a seaport town. The first of these music-makings began with the performance by the police band of an overture entitled, 'Hans Such'—such it was—a composition which made no demands on the 'rhythmic tact' of the players. Thereupon followed a euphonium solo, in which 'the obbligato had snap, and the beat was exhilarating.' No wonder, for the performer was a policeman.

The November issue of the *Revue Musicale S.I.M.*, the organ of the International Musical Society (*Section de Paris*), gives the following name among the *Membres du Comité* of the English section: 'Mrs. Naught.'

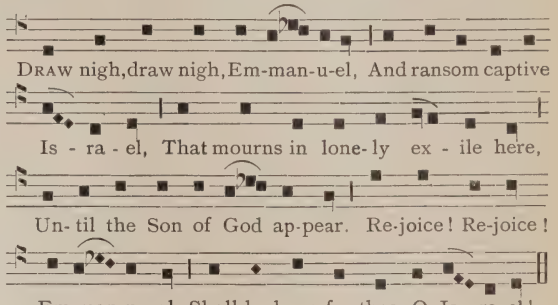
Church and Organ Music.

AN ADVENT HYMN AND A CHRISTMAS HYMN.

I.—VENI, EMMANUEL.

Antiquity, in regard to both words and music, is one of the great attributes of the church-song of the people. Sung through countless ages and in various languages, the psalms and hymns and spiritual songs of olden times have endeared themselves to myriads of worshippers in churches of all denominations. One of the best known of ancient Advent hymns is that beginning 'O come, O come, Emmanuel.' It is a versification of five of the great Antiphons for use during Advent. Of the various translations of the hymn that have been made, that in general use is by the Rev. Dr. John Mason Neale, though in a modified form. It originally began (1851) 'Draw nigh, draw nigh, Emmanuel,' but was altered to 'O come, O come, Emmanuel' for a trial copy of 'Hymns Ancient and Modern' (1859), and then found its way into the first edition of 1861.

The tune with which the words are invariably associated appeared in Part II. of the 'Hymnal Noted' (1856), with Dr. Neale's translation, in the following form:


Draw nigh, draw nigh, Em-man-u-el, And ransom captive
Is - ra - el, That mourns in lone-ly ex - ile here,
Un- til the Son of God ap-pear. Re-joice! Re-joice!
Em-man-u - el Shall be born for thee, O Is - ra-el!

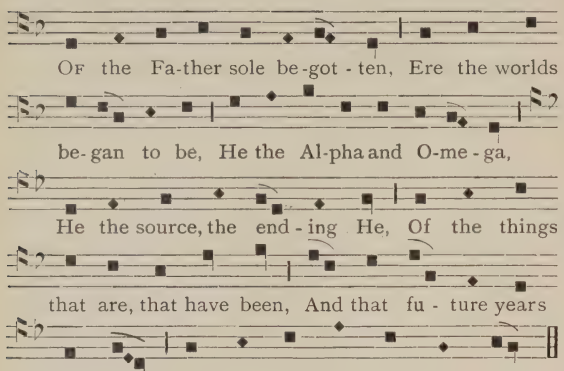
The source of its melody is there given as 'From a French Missal in the National Library, Lisbon.' But Mr. William Cowan, in 'The Music of the Church Hymnary,' says 'these missals have all been examined by the Rev. W. Hilton of the English College, Lisbon, but this melody is not to be found in them. In all probability it is not a genuine mediæval melody, but has been made up of a number of plainsong phrases, most of them being found in settings of the Kyrie.' Mr. Cowan adds: 'The tune in its present form cannot be traced to an earlier source than the "Hymnal Noted," and the likelihood is therefore that the adaptation was made for that book to suit Dr. Neale's translation.' In the early editions of 'Hymns Ancient and Modern' (1861) the final chord (exclusive of the Amen) contained the major third, which in the current editions has rightly been replaced by a minor third. The tune is invariably named 'Veni, Emmanuel,' but in the 'Methodist Hymn Book' it is called 'Ephratah.' To raise the penultimate (leading) note as printed in some hymals (*e.g.*, the old Wesleyan book), is to destroy the modal character of the tune and spoil its pristine beauty. In the 'Church Hymnal' (Ireland) the tune is associated with the hymn 'O Love divine, how sweet thou art.' 'Veni, Emmanuel' should, as a matter of course, be sung throughout in unison.

II.—CORDE NATUS, OR DIVINUM MYSTERIUM.

The antiquity of the words of this beautiful Christmas hymn admits of no disputation. Its author, Aurelius Clemens Prudentius, was a Spaniard, evidently of good family, who was born A.D. 348 and died *circa* 413. The hymn 'Corde natus ex Parentis, ante mundi exordium' is taken from the 'Hymnus omnis horæ' beginning 'Da puer plectrum, choreis ut

canam fidelibus,' written at the beginning of the 5th century by Prudentius. A 5th-century manuscript of the poem is in the Bibliothèque Nationale, Paris, and one of the 11th century is in the British Museum (Harl. MS. 2961, f. 228). It is interesting to know that parts of the hymn were contained in the York and Hereford Breviaries.

An English translation of the 'Corde natus' by the Rev. Dr. J. M. Neale, appeared in Part II. of the 'Hymnal Noted' (1854) in the following form :


Of the Fa-ther sole be-got-ten, Ere the worlds
be-gan to be, He the Al-pha and O-me-ga,
He the source, the end-ing He, Of the things
that are, that have been, And that fu-ture years
shall see, Ev-er-more and ev-er-more.

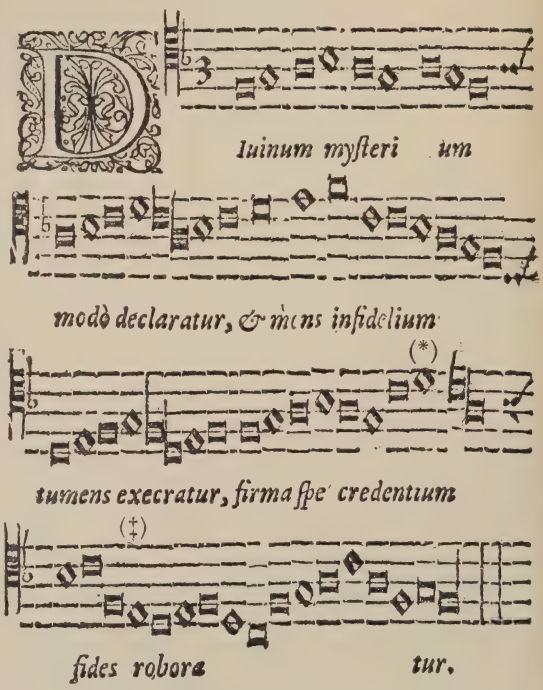
As in the case of 'Veni, Emmanuel,' it will be observed that Dr. Neale's translation of 'Corde natus' has been modified in 'Hymns Ancient and Modern.' For the trial edition of that hymnal (1859) the first line reads 'Of the Father's *will* begotten,' which was afterwards replaced by 'Of the Father's *love* begotten,' a version of the hymn—jointly translated by Dr. Neale and Sir H. W. Baker—which has become the most popular form in common use.

With regard to the tune associated with Dr. Neale's translation, the musical editor of the 'Hymnal Noted,' the Rev. Thomas Helmore gave its origin as a 'Melody from a manuscript at Wolfenbüttel of the xiiith century.' The Rev. W. H. Frere, editor of the forthcoming historical edition of 'Hymns Ancient and Modern,' says that the tune 'was originally a Trope to the *Sanctus*. It appears in Tropers of the xiith—xvth century in Italy and Germany with the words "Divinum mysterium,' sometimes ascribed to St. Thomas Aquinas, and with a varying musical text.' The melody appears in a very scarce book entitled :

PIÆ CANTIO=
NES ECCLESIA-
STICÆ ET SCHOLA=
STICÆ VETERVM EPISCOPO-
rum, in Inclyto Regno Sueciæ paſsim vſurpatæ,
nuperſtudio viri cuiuſdam Reuerendiſs: de
Eccleſia Dei & Schola Aboënſi in Finlandia
optime meriti accuratè à mendis corre-
ctæ, & nunc typis com-
miſſæ, opera
THEODORICI PETRI
Nylandenſis.
His adiecti ſunt aliquot ex Pſalmis recentioribus.

The colophon reads :

GRYPHISVVALDIÆ
Typis Auguſtini Ferberi Anno 1582.

This rare little tome, which formerly belonged to the Rev. Thomas Helmore, is now the property of the Plainsong and Mediæval Music Society, under whose auspices it will shortly be issued in a reprinted form under the careful and erudite editorship of the Rev. G. R. Woodward. In Petri's 'Piæ Cantiones' the tune appears thus :

Mr. Frere says : 'Throughout the book the words are not very accurately spaced to correspond with the music ; consequently in adapting the tune to this hymn the division between the fifth and sixth lines was made at * instead of at ‡.'

A comparison of the above facsimile with the versions printed in various modern hymnals will show that editors have different ideas as to the rhythmic form of the tune. In the latest edition of 'Hymns Ancient and Modern' it is noted in triple rhythm throughout ; in other collections it is given in quadruple rhythm with excursions into triple rhythm.

While these notes on two hymns sung at Advent and Christmas in many churches of all denominations make no claim to be exhaustive, they will suffice to show how greatly church-song of the present day is indebted to old-time writers and composers. For kindly lending us the proof sheets relating to the foregoing tunes in the forthcoming Historical edition of 'Hymns Ancient and Modern,' we are indebted to the courtesy of the editor, the Rev. W. H. Frere, and also to Messrs. Clowes & Co., Ltd., the publishers, for the loan of the facsimile block above.

THE DOYEN OF ENGLISH CATHEDRAL ORGANISTS.

On November 3, in his eighty-ninth year, the venerable organist of Carlisle Cathedral, Dr. Henry Edmund Ford, responded to the call of the great reaper whose name is Death. Appointed to be chief musician in the cathedral church of the border city in 1842, he had held that office for the long period of nearly sixty-eight years, although since 1902 he had not actively discharged the duties of organist.

In our issue of April, 1909, we gave a biographical sketch of Dr. Ford's career, together with his portrait.

Previous to the interment of the remains of Dr. Ford in Carlisle Cemetery, amid many manifestations of respect to his memory, an impressive funeral service was held in the cathedral he had served so long and so faithfully, at which Mr. Sydney H. Nicholson, organist of Manchester Cathedral, and late acting-organist of Carlisle Cathedral, and Mr. T. H. Walrond, the present acting-organist, jointly presided at the organ.

The following appreciation of Dr. Ford is by Mr. Sydney H. Nicholson, organist of Manchester Cathedral:

'The death of Dr. Henry Edmund Ford has removed from the musical profession the last of what may be called the old school of cathedral organists. Born in the early part of the last century, he was six years old when Beethoven died, and he was contemporary with as well as the close personal friend of such men as Samuel Sebastian Wesley, T. A. Walmisley, and Henry Smart—men whose names we now reverence as classics in the domain of church music. Mendelssohn, Schumann, Chopin and Wagner were in the height of their powers when he commenced his work in the border city. When Dr. Ford came to the north from Rochester, where he had been a chorister and assistant to Robert Banks, Carlisle was a very different place from what it is to-day. There was then no railway communication with the south, and many and amusing were his anecdotes of his first journey to the border city, by stage-coach over Shap Fell from Lancaster, and of the condition in which he found the cathedral and its services: he was fond of telling how, when he was appointed, the répertoire of the choir consisted of twelve services and twenty anthems, which they sang day after day in rotation: needless to say, there were no rehearsals. There were no lights in the cathedral, and he would tell how his predecessor, on the dark winter afternoons, would frequently look down from the organ loft when the anthem was announced, and call out "Can't see to play!"

'His life was quite a record of continuous industry and perseverance in the cause of music: at the cathedral which he loved so dearly, he was largely instrumental in securing the erection of the fine Willis organ, to which he was himself a generous contributor. He raised the music to a high state of efficiency, introducing a large and varied répertoire, especially rich in the ancient masterpieces but not ignoring modern compositions, in which he showed a warm interest. As a player, especially of the older cathedral music, he was a thorough expert, soaked as he was from boyhood in the traditions of the past, and having heard the works of many of the greatest of the more modern writers performed under their own direction. He did much to improve the musical taste of the city, often at serious pecuniary loss to himself, and, at a time when Carlisle was comparatively isolated, he secured the services of the most eminent recitalists of the day, vocal and instrumental, and of such organizations as the Hallé Orchestra, in order to bring music to the doors of his fellow-townsmen.

'When he retired from active duties at the cathedral, he continued to take a keen interest in the choir and the music, and became a regular attendant at the services. Ever ready with kindly advice and help to his successors, he was the foremost to appreciate the work of others, under circumstances that at the best must have been trying to a man who had such a whole-hearted devotion to the work of a lifetime. A charming host, a genial personality, a capital story-teller, his brisk and familiar figure will be sadly missed from the streets of Carlisle, the city which he made his home for so many years, and to which he gave the best of his energies for nearly three-quarters of a century.'

Mr. J. W. Brown, an ex-chorister of Carlisle Cathedral, recently read an interesting paper before the Carlisle Literary and Scientific Society, of which he is honorary secretary, on 'Chorister life in the early sixties.' In his closing remarks Mr. Brown stated that observation led him to the conclusion that choristers of the present day had probably better opportunities for education than any other boys of their own age in the city. The knowledge of music which they gained in passing through the choir, by drinking in from tender childhood onward the noblest inspirations of the great masters, was invaluable.

A JUBILEE ORGAN.

In commemoration of the jubilee of the Rev. Dr. John Clifford's pastorate of Westbourne Park Chapel, a new organ has been erected in that building. The instrument is the work of Messrs. Lewis & Co., built to the subjoined specification prepared by Mr. J. R. Griffiths, who 'opened' the organ on October 25; the Vox humana was inserted 'by request':

CHOIR ORGAN (6 stops).

	Feet.		Feet.
Salicional	8	Flauto traverso	4
Dulciana	8	Piccolo	2
Lieblich gedact	8	Clarinet	8

GREAT ORGAN (7 stops).

Open diapason (large)	8	Octave	4
Open diapason (medium) ..	8	Super octave	2
Stopped diapason	8	Trumpet	8
Flute harmonique	4		

SWELL ORGAN (10 stops).

Double diapason	16	Geigen principal	4
Geigen principal	8	Fifteenth	2
Rohr flöte	8	Horn	8
Viole de gamba	8	Oboe	8
Voix célestes (Tenor C) ..	8	Vox humana	8

Tremulant.

PEDAL ORGAN (4 stops).

Great bass	16	Octave	8
Sub-bass	16	Flute bass	8

Manual compass: CC to A=58 notes.
Pedal compass: CCC to F=30 notes.

COUPLERS.

Choir to Pedal.	Choir to Great.
Great to Pedal.	Choir sub-octave.
Swell to Pedal.	Choir octave.
Swell to Choir.	Swell sub-octave.
Swell to Great.	Swell octave.

Three composition pedals to Great and Pedal organs.
Three composition pedals to Swell organ.
Pedal for Great to Pedal coupler on and off.
Balanced Swell pedal. Detached console.
Tubular pneumatic action throughout. The wind is supplied by one of Messrs. Watkins & Watson's 'Discus' blowers. An emergency bellows is also supplied. The organ is tuned to the French diapason normal, C 517.3.

Mr. W. A. Frost writes from St. Paul's Cathedral:

'The list given in your November issue of nine choristers of St. George's Chapel, Windsor, who became organists of noted churches, includes Dr. G. F. Huntley. I can safely say, however, that though he was an organ pupil of Sir George Elvey and played at many services, he was not a chorister of the Chapel. The withdrawal of Dr. Huntley's name reduces the number to eight, but there are three other ex-choristers who might also have been mentioned, who, with Dr. Keeton, were contemporaries with me in the choir. They were: Arthur Marriott, at one time organist of Southwell Minster; the late Hugh Brooksbank, a former organist of Llandaff Cathedral; and my late brother, Henry Frederick Frost, for twenty-six years organist of the Chapel Royal, Savoy.'

The ninth annual Festival of the Liverpool Church Choir Association took place in St. George's Hall on November 18. Sir Frederick Bridge conducted his anthem 'It is a good thing' and his Easter carol 'On the Cross,' both of which were sung with fine effect by the choir of some 500 voices, representing nineteen churches which had not previously taken part in these festivals. Notable also was the inclusion of a work by a local composer, Mr. Edward Watson, whose anthem 'Sing we merrily' proved very successful. In addition to examples of Elvey, Gadsby, and Harford Lloyd, the English school was further represented by 'verse' anthems (notably Travers's 'Ascribe') sung by Messrs. Packer, Norcup and Mills, of the Westminster Abbey Choir, and Master Leslie Battensby, of Mr. Bates' London School of Choristers. Dr. Peace presided at the organ, which was supplemented by brass instruments and drums.

Mr. Richard Tattersall, organist and choirmaster of St. Thomas's Church, Toronto, has been giving an interesting series of organ recitals at the Toronto Conservatory of Music.

The free recitals of sacred music which have been given in Gloucester Cathedral for many years at fortnightly intervals during the winter months, were resumed on November 18. The programme included: Basso ostinato (Arensky), Prière et Berceuse (Guilmant), chorus 'He that shall endure' (Mendelssohn), some vocal and violoncello solos, one hymn, and concluding voluntary. These recitals are attended by between two and three thousand persons of all classes, and a collection is made at the doors towards expenses, which are not heavy, as all services are given gratuitously. Dr. A. Herbert Brewer is conductor, and plays one at least of the organ solos.

The London Church Choir Association held their thirty-sixth annual festival at St. Paul's Cathedral on Thursday evening, November 18. Over fifty choirs took part in this impressive event. The service consisted almost entirely of unfamiliar music, and included hymns by Mr. J. Carter Jenner, Mr. W. H. Harris, psalms by Mr. Montague Phillips, Magnificat and Nunc dimittis, by Dr. F. G. Huntley, in G, an anthem by Boyce, and Dr. Walford Davies's 'Sursum Corda.' The Bishop of Oxford was the preacher.

Mr. G. S. L. Lohr, organist and choirmaster of St. Jude's Church, Southsea, has been the gratified recipient of a testimonial on retiring from the above church after having served it faithfully and well for nearly thirty-five years. On behalf of the subscribers to the testimonial, Miss Brenda Blake, daughter of Canon Blake, handed Mr. Lohr a massive silver tea-tray of fine workmanship, as a token of the esteem, regard, and affection in which he is held by all connected with the church. The tray bears the following inscription: 'Presented to Mr. G. S. L. Lohr by his friends in the congregation and choir of St. Jude's Church, Southsea, with grateful remembrances of his services as organist, 1875-1909.' In expressing his thanks for the gift Mr. Lohr referred to the excellent relationship which existed between all the church officials and himself, and he had considerable difficulty in adequately expressing his gratitude to the members of the choir.

Mr. W. Silkstone Dobson, organist and choirmaster of Christ Church, Southport, has been presented with the 'Oxford History of Music' (six volumes), together with a cheque for fifty guineas, in recognition of the efficient manner in which he has discharged the duties appertaining to his office during the past twenty-one years. Canon Honeyburne, in making the presentation on behalf of the subscribers, bore eloquent testimony to the manner in which Mr. Dobson had inspired the praise of the congregation.

Mendelssohn's 'Hymn of Praise' was sung at Christ Church, Claughton, Birkenhead, on October 23, by the combined choirs of St. Saviour's Church and Christ Church. Dr. C. T. Reynolds was at the organ. Mr. R. E. Parker conducted, and a string orchestra was led by Mr. J. A. Matthews.

At the invitation of the chaplain, the Rev. Roger Dalison, and of Dr. Steen, the principal of the institution, the choir of Stone Parish Church sang Gaul's cantata 'Ruth' in the church of the City of London Mental Hospital, Stone, Dartford, on Sunday, October 24. Mr. J. Greenfield, organist of St. Mary's, Stone, conducted, and Mr. Jarrett was at the organ.

On Sunday afternoon, November 14, at St. Matthew's Church, Northampton, a selection of 16th-century music, vocal and instrumental, was performed. The composers represented were Merbecke, Tye, Richard Farrant, Arcadelt, Byrd, Croce, Richard Alwood, Tallis, Palestrina, and John Redford. Mr. C. J. King conducted, and Mr. A. C. Tysoe, organist of St. Giles's Church, presided at the organ.

Spohr's 'Last Judgment' will be sung with full orchestral accompaniment at St. Paul's Cathedral, on the evening of December 7.

The Princess of Wales visited St. Margaret's Church, Lynn, on November 13, when Mr. Arthur Shirley, the organist of the church, had the honour of playing a selection before Her Royal Highness, who expressed her gratification at the fine tone of the organ, and with the judicious selection of music performed.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral — Prelude, Theme, Variations, and Finale, *Guilmant*.
Dr. W. Rigby, Avenue Congregational Church, Southampton —Fourth organ concerto, *Handel*.
Mr. Herbert Walton, St. Matthew's, Walsall—Cantilène and Scherzanda, *G. Pierné*.
Mr. H. Douglas, Congregational Church, Matlock—Introduction and Allegro, *F. E. Bache*.
Mr. H. J. Davis, Christ Church, Bath—Pastorale in E, *César Franck*.
Mr. Fred. Gostelow, All Saints', Huntingdon (re-opening of the organ)—Overture in E flat, *Faulkes*.
Mr. William Anderson, Mayfield Parish Church, Chanson d'été and Serenade, *Lemare*.
Mr. Otley Marshall, St. John's, Buckhurst Hill—Cantilène in A minor, *Salomé*.
Mr. E. J. Trusler, Littlehampton Parish Church—Pastorale in G minor, *Dubois*.
Mr. G. H. Rees, Caledonian Road Wesleyan Church—Meditation, *D'Evry*.
Dr. Orlando Mansfield, Belgrave Church, Torquay—Concert piece in E flat (Op. 17, No. 1), *Horatio W. Parker*.
Mr. William Biller, Wallasey Presbyterian Church—Fanfare, *Lemmens*.
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Sterope and Maja, *H. W. Nicholl*.
Miss Claire Cooper, All Saints', Falmouth—Weihnachts-pastorale, *Merkel*.
Mr. Herbert Hodge, St. Nicholas Cole Abbey—Cathedral fugue in E flat, *Attwood*.
Mr. Clarence Lott, St. Michael's, Cornhill — Rondino, *Wolstenholme*.
Dr. W. Prendergast, Winchester Cathedral—Allegro (Concerto in D minor), *W. F. Bach*.
Mr. Alfred H. Dudley, Rock Ferry Congregational Church—Canzone in A minor, *Guilmant*.
Mr. B. Kidd, Kelso Parish Church—Fanfare, *Lemmens*.
Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Pastorale No. 2 in C, *Lemare*.
Mr. Frederick Fertel, Bromley Parish Church, Kent—Meditation in D and Fantasia in F sharp minor, *Bubeck*.
Dr. G. F. Huntley, St. Katherine Cree, Leadenhall Street—Fantasie, *Saint-Saëns*.
Mr. R. W. Handley, Ancient Chapel of Toxteth, Liverpool —O Sanctissima, *Chipp*.
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Sonata in E flat major, *Dudley Buck*.
Mr. W. Brennand Smith, St. John's Church, Ryde—Finale (eighth Organ Concerto), *Handel*.
Mr. G. H. Cole, Parish Church, Raglan (re-opening of organ)—Spring Song, *Hollins*.
Mr. A. E. Jones, Parish Church, Farnworth—Benediction Nuptiale, *Hollins*.
Mr. W. W. Starmer, St. Denys' Church, Rotherfield—Pastorale L'Angelus and Fantasia, *Starmer*.
Dr. G. J. Bennett, Lincoln Cathedral, Fugue finale from Sonata in C minor, *Reubke*.
Mr. T. W. Hanford, Parish Church, Sheffield—Sonata da Camera, *Dr. A. L. Peace*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Herbert H. Dawton, St. Andrew's Church, Uxbridge.
Mr. Edward Dyas, All Saints' Church, Grangegorman.
Mr. Tom Goold, Parish Church, Chepstow.
Mr. R. B. Hurry, Shanghai Cathedral.
Mr. J. Frank Proudman, St. Paul's Church, Durban.
Mr. George C. Richardson, St. Vedast, Foster Lane, E.C.
Mr. Arthur W. Robinson, Trinity Presbyterian Church, Notting Hill.
Mr. Haiden Villiers, United Free Church, Streatham.
Mr. R. W. Whittle, Childwall Parish Church, Liverpool.

SCHUMANN'S SYMPHONY IN E FLAT
THE RHENISH, OP. 97.

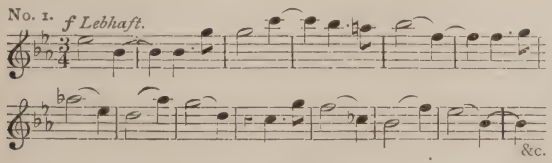
BY SIR GEORGE GROVE, C.B.

1. *Lebhaft.*
2. *Sehr mässig.*
3. *Nicht schnell.*
4. *Feierlich.*
5. *Lebhaft.*

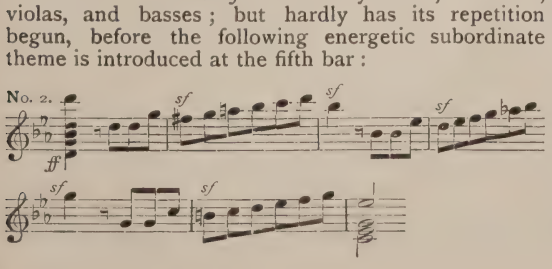
This splendid Symphony, though numbered third, is really the last of Schumann's four. It was composed between November 2 and December 9, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The Symphony is known in Germany as 'the Rhenish' (die Rheinische), probably because Schumann was in the habit of saying that the first impulse towards its composition had been given to his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the Archbishop as Cardinal which he witnessed while engaged on the Symphony.

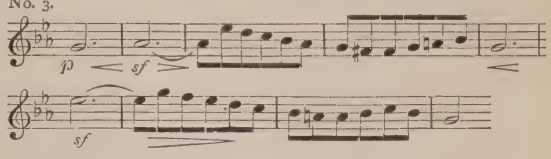
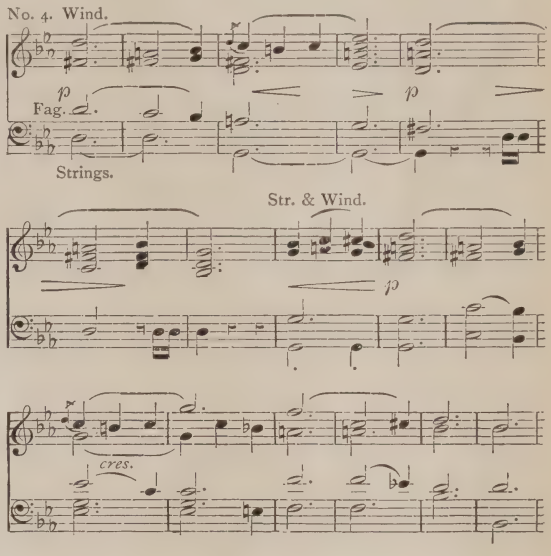
Though not himself a Rhinelander—for he was born at Zwickau, in Northern Bohemia—no one could be a warmer worshipper of the great river of Germany than Schumann, as his two songs, 'Sonntags am Rhein,' and 'Im Rhein, im heiligen Strome,' testify without any evidence from this Symphony to back them. The impression which the ceremony referred to made on his mind finds a place in the fourth movement, or introduction to the *Finale*, which in the MS. score is entitled 'Im Character der Begleitung einer feierlichen Ceremonie'—as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volksthümlich*) cast, which is most perceptible in the second (answering to the usual *Scherzo* or *Minuet*) and last movements, and is probably also implied in the fact that the headings of the movements are given (after Beethoven) in German instead of in Italian as usual.

I. The first movement (*Lebhaft*), in E flat, starts at once with its vigorous principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. As one listens to this striking opening, it is impossible not to feel that the composer has something original to say and that he means to say it in his own fashion. The strong rhythm in sections of two bars is a marked feature :

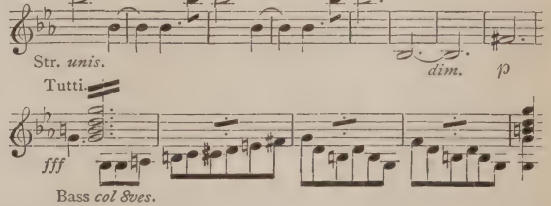


This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun, before the following energetic subordinate theme is introduced at the fifth bar :



and again—after a few bars *diminuendo* on the phrase in the fifth and sixth bars of our quotation from the principal subject (No. 1)—a second subordinate subject of importance is introduced :

An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo;* the two subordinates follow, though transferred to keys which modulate gradually towards G minor, in which key the 'second subject' proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it :

After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B flat, chiefly by transposed material from the different motives.

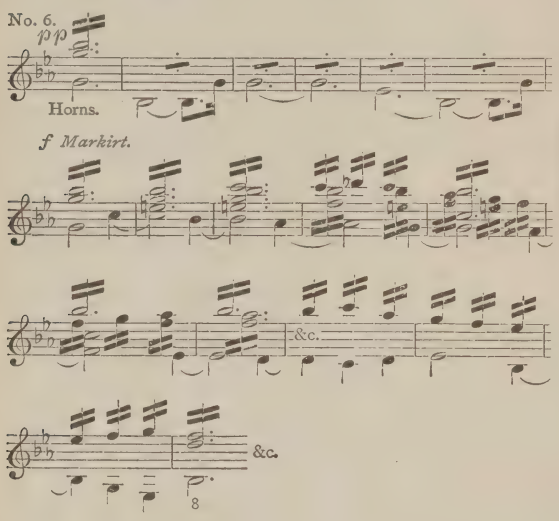
At this point in the movement a repetition of the entire first part generally takes place; but Schumann breaks through the rule and proceeds at once to the middle portion or development of his movement in the following surprising manner, leaping at one bound from the key of B flat to that of G major :



From this point the different subjects and phrases above quoted are worked thematically with great ingenuity and effect for nearly 200 bars. The fiery principal theme and its more graceful and feminine relative, the second subject (No. 4), change places over and over again, but never reappear without being transferred to another key and adorned with some fresh blossom or ornament.

The short interlude by means of which the modulatory changes and connections of the two chief themes are managed, is constructed first on the first subordinate (No. 2), and then—doubtless with a view to avoid monotony—on new branch-themes, which seem gradually to grow as it were out of the roots of the first and second subjects. The keys of F, E flat, B flat minor, are used for the second, and those of A flat minor, B major, E flat minor, and F sharp major, for the first subject.

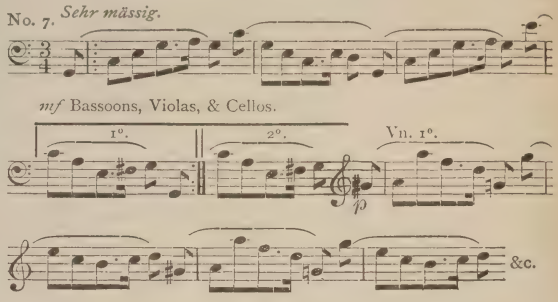
The climax of this wonderful piece of development is reached on the re-entrance of the principal subject in E flat—that is to say, at the beginning of the third part of the movement, or the recapitulation. The entrance is prepared for by a passage of forty-four bars in length, beginning as follows :

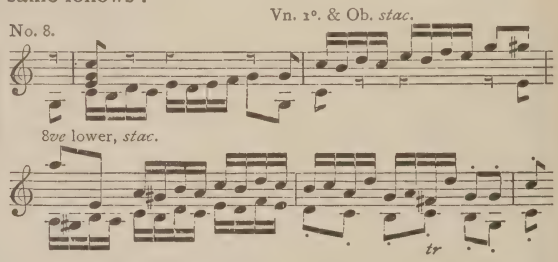
No. 6.

The return to the key of E flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject and played *forte* above the B flat pedal note in the bass, combine to produce something not alone new, but also—too much lost sight of in the music of the last half of the nineteenth century—extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return of the first subject.

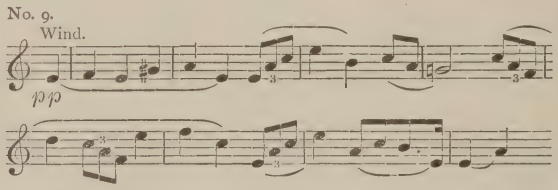
After this the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with the matter of the second subject transferred to its relative keys (viz., from G minor and B flat to C minor and E flat), and materially abridged. A vigorous *Coda* in keeping with what has preceded it and closing in the tonic key, completes this noble *Vivace*.

It is indeed not too much to say that in this movement we have Schumann at his best. While retaining all his individuality and giving utterance to uncommon ideas, he is never even vague. The music never flags, the art with which the various subjects are alternated and contrasted sustains the interest throughout, and from the first bar to the last we feel that the composer is working within his means. Without doubt, whenever this *Vivace* is heard the claims of Schumann to be a master of music in its highest form will want no other advocacy.

II. The second movement of the work—*Sehr mässig* (or, to use the more customary Italian phrase, *Molto moderato*)—stands in the place of the *Scherzo;* but instead of the quick and lively time usual in modern *Scherzos*, we have a piece in the mould of the more antiquated and dignified *Menuet galante*. Its principal melodies are the following :

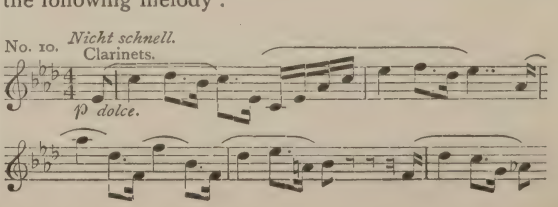
No. 7. *Sehr mässig.*

each being repeated so as to form a melody of two parts of sixteen bars each. A free variation of the same follows :

No. 8.

This is worked out with great ingenuity in all sorts of imitations—for instance the occurrence of the first theme (No. 7) in the violoncellos, with the semiquaver figure of No. 8 above it. The figure is then used as an accompaniment to the plaintive and very individual *Trio* in A minor—a 'Trio' to all intents and purposes, though not designated as such :

No. 9.

This has likewise its two parts of eight bars each. The pedal C in the bass, which prevails through a great part of this *Trio*, is an 'organ-point' on the third of the key, and as such is an innovation on the regular rules for 'organ-points'; but, as in most cases of innovations by men of genius, it becomes perfectly logical and legitimate when properly considered—and besides it is delightful to hear, which, after all, is the main point. The rest of this pleasant movement is framed chiefly on the material already quoted. Its dignified humour is preserved throughout.

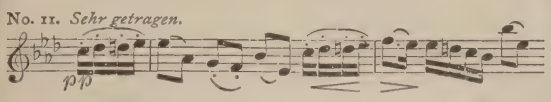
III. The third movement—'*Nicht schnell*,' in A flat—is in fact a short *Andante*, and has the unpretending form and spirit of a 'Song without words.' Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air of some mediæval Rhine legend. It opens with the following melody :

No. 10. *Nicht schnell.*



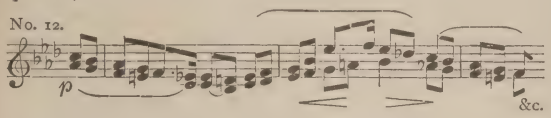
a second theme follows :

No. 11. *Sehr getragen.*



and then a third in the bassoons and violas, with a pretty moving figure in the violoncellos (not quoted) :

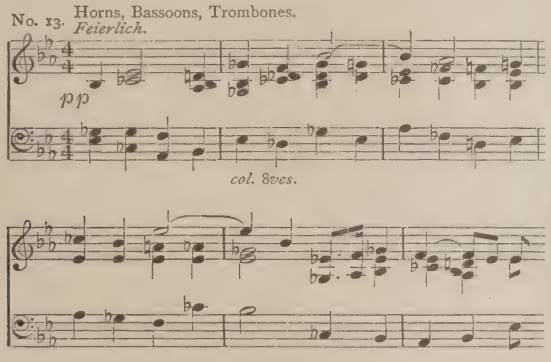
No. 12.



The whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

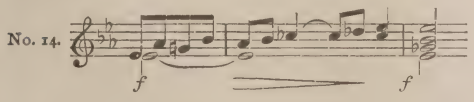
IV. The fourth movement, '*Feierlich*' (or *religioso*), in E flat minor, embodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent ; indeed, it will be noticed that the trombones—'Tuba mirum spargens sonum'—which Mendelssohn used to say were 'too sacred to be often used' and which Schumann in his first Symphony showed that he knew well how to handle with religious effect, are here introduced for the first time in the work. The opening subject, in E flat minor and in true antique ecclesiastical cast, is as follows :

No. 13. Horns, Bassoons, Trombones. *Feierlich.*



With the closing E flat of this theme the following interlude, founded on a previous subject, is associated :

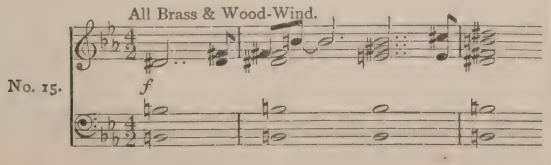
No. 14.



The original subject is then continued, mostly treated 'in imitation' in the fourth and fifth. The interlude-phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature double fugue. The first variation is marked by a conversion of the rhythm from quadruple to triple time ; the second variation by a return from triple to quadruple time, with a new tremolo accompaniment in the violoncellos, violas, and second violins. Lastly, its flow is unexpectedly and most effectively arrested by the following solemn *Fanfare* in B major :

All Brass & Wood-Wind.

No. 15.



answered *pianissimo* with magical effect by the strings, flutes, and oboes :

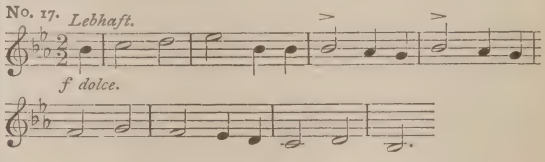
No. 16.

The strain in B major (No. 15) is then repeated *fortissimo*, and a short modulatory interlude leads back to a closing cadence in E flat minor. This movement bears witness that harmony and counterpoint, even when employed in the 'Stilo ecclesiastica,' can be made powerful dramatic agents, for the whole section contains but one melodic theme of eight bars, and yet the picture which it aims to represent is complete, and the impressions made upon the mind of a great poet by thousands of people accompanying a solemn ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music. To some it will recall the feelings aroused by the grand climax of the slow movement in Beethoven's 'Eroica' symphony, which has also the effect of a religious ceremonial in a vast building. And higher praise can hardly be given it.

V. Of the fifth movement, '*Lebhaft*' (or *Vivace*), we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life on coming out into the town, it is lawful to suppose after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual form of a symphony *Finale*.

Its first part contains three thoroughly developed melodies. The first

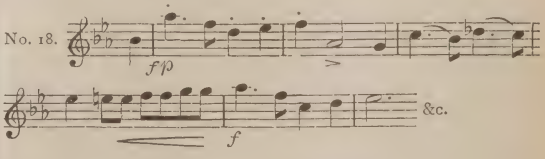
No. 17. *Lebhaft.*



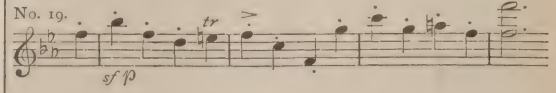
is of course in E flat, given out by the strings and soft wind and repeated by the whole orchestra.

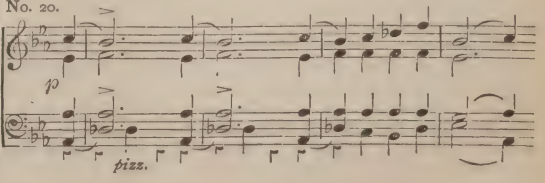
The second, if it be not rather the continuation of the first, is also in E flat and is a most lively strain :

No. 18.



The third, properly the counter-theme of the movement, begins in the key of B flat

No. 19.

in very light style, but is quickly abandoned by an unusual turn into the key of A flat on a new melody :

No. 20.

These themes all partake of the character of dance tunes. In the transition of them from the first two to the third, the theme of the preceding movement (No. 11) is introduced; and at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *Finale*. Towards the end of the movement in the *Coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the violoncellos, in 6-4 time. A short and festive *Stretto* concludes the work brilliantly.

[The symphony was first performed at Düsseldorf on February 6, 1851. It was introduced into England by Signor Luigi Arditi, who conducted it at a Promenade Concert, Covent Garden Theatre, on December 4, 1865. The Crystal Palace followed on February 10, 1866; the Hallé Concerts, Manchester, on February 4, 1869; and the Philharmonic Society (London), on April 25, 1870.—Ed. *M.T.*]

Reviews.

The snow. Fly, singing bird. By Edward Elgar. Arranged for mixed voices by John Pointer.

Wrong not, sweet Empress. Part-song for mixed voices. By C. Hubert H. Parry.

[Novello & Co., Ltd.]

A fresh lease of popularity is opened out for Sir Edward Elgar's favourite part-songs 'The snow' and 'Fly, singing bird,' originally designed for female voices, by their arrangement for mixed voices by Mr. John Pointer. An artistic sense of judgment has been exercised in the apportioning of the original voice parts to the new combination and in the introduction of a bass part. No alterations have been made in either key or pianoforte and string accompaniment.

Sir Hubert Parry's 'Wrong not, sweet Empress,' a setting of words by Sir Walter Raleigh, is an elegant little piece which reveals the composer's individuality and distinctive artistic qualities in every detail.

An Eastern lament. Daffodils. Osme's song. Composed by Cyril Scott.

There is a garden in her face. Words by Thomas Campion. Music by George Lowe.

[Elkin & Co.]

Though widely differing in character, the three songs by Mr. Cyril Scott, whose titles are given above, are strongly coloured by the composer's individual methods. In these short pieces he has rightly preserved a definite tonality, varied here and there by sudden momentary excursions into more or less distant keys. For instance, in 'Daffodils'—which is written almost entirely in the key of C major—the composer introduces, for one bar only, a chord that belongs as much as anything to the key of C sharp minor. The most important feature of 'Daffodils' is, however, the fact that the vocal part is melody, pure and simple, from beginning to end. In 'An Eastern lament' the appropriate mood and colouring are found, but their effect is somewhat impaired by a certain rhythmic monotony in the voice part. 'Osme's song,' a setting of words by George Darley, that invite lads and lasses to 'trip it neatly and foot it featly o'er the grassy turf to me,' is carried along in bright style by a dancing accompaniment.

Mr. George Lowe's 'There is a garden in her face' represents an attempt to reproduce the musical style of an early period as being appropriate to a setting of words written three centuries ago. The simple, dignified tune of the first verse is repeated in the second and third, while the accompaniment is varied in a manner that might have been adopted by some composer of the contrapuntal school.

Symphony in A flat. By Edward Elgar. Arranged for pianoforte duet by Sigfrid Karg-Elert.

On the cliffs of Cornwall. By Ethel M. Smyth. Arranged for pianoforte by the composer.

Gavotte in G. By A. von Ahn Carse.

Cantilène Romanesque. By Henry J. Edwards.

Autumn. By James Lyon.

Suite, 'Nero.' By S. Coleridge-Taylor.

[Novello & Co., Ltd.]

In transcribing Elgar's Symphony as a pianoforte duet, Herr Karg-Elert has worked under favourable conditions for realising all the effect that the work can produce without the aid of orchestral colour. In some passages the exquisite detail, in others the massive harmonies, can be effectually laid out for four hands, while the executive demands can be kept within bounds. The same care and skill have been exercised in this as in the arrangement for pianoforte solo.

It cannot be said that the well-known Prelude 'On the cliffs of Cornwall' that introduces Act II. of Miss Ethel Smyth's opera 'The Wreckers,' makes an ideal pianoforte piece. But no one who has heard an orchestral performance of the Prelude can fail to be interested in examining and analysing the marvellous, vaguely-shifting harmonic tissue, as laid forth in the cold, colourless pianoforte score. They will find that the orchestral colouring was by no means the chief factor in producing the ingenious and novel effects for which the piece is notable.

The pieces by Messrs. von Ahn Carse, Edwards and Lyon, whose titles are given above, respond well to the demand for new and easy 'drawing room' pianoforte music. All are melodious and capable of effect, and while they impose no difficulty upon the average executant, present many details that will command his or her attention. The 'Gavotte' is transcribed from a Suite for violin. 'Autumn' is to be obtained arranged for organ or accompanied violin solo.

The fluency and individuality of Mr. Coleridge-Taylor's style are well illustrated in the Suite 'Nero,' which the composer has transcribed for pianoforte from his incidental music to Mr. Stephen Phillips's play. The four movements, 'Prelude,' 'Intermezzo,' 'Eastern Dance' and 'Finale,' provide an interesting study and are characterized by constant interest and variety in the melodies, harmonies and figures of accompaniment.

Fifth sonata, in E. By Carlo Albanesi.

Humoresque. By York Bowen.

Transmutations of an original theme in the form of five characteristic pieces. By Paul Corder.

[G. Ricordi & Co.]

Like his earlier works Mr. Carlo Albanesi's Sonata is well written both from a musical and technical point of view. Even if the composer has nothing particularly new and original to say, he expresses himself with taste and in well-chosen phrases. Of the three movements of which the Sonata consists, the first, an *Allegro moderato*, is perhaps the most satisfactory, the composer having employed the rhythms of the Bolero and the Polonaise with considerable success. The second part is a theme—*Andante*, in C sharp minor—with nine variations. The last movement is a lively and brilliant *Allegro alla marcia*, which in the hands of a capable performer would doubtless sound very effective.

Mr. York Bowen, in his Humoresque, has composed a very clever and delightfully attractive piece, in which he frequently employs the scale of succeeding whole-tones (à la Debussy) with strikingly comical effects. The title 'Humoresque' has seldom, if ever, been used with greater justification.

On a short theme of eight bars (*Andante semplice*) Mr. Paul Corder has constructed five really 'Characteristic pieces,' in which the skill displayed in manipulating the rhythm is perhaps the most prominent feature. As may be imagined, in a work of this kind the whole makes the impression of being more reflective than inspired, but within these limits the composer shows real musicianship, and his technical powers are quite remarkable.

The Friar's Mere. Ballad for baritone solo, male chorus and orchestra. English words by Elizabeth M. Lockwood. By Max Laistner (Op. 11).

[Novello & Co., Ltd.

'The Friar's Mere,' translated from Ludwig Laistner's 'Geisterpredigt,' tells a grim story, the true inwardness of which is not revealed at a glance. A shepherd whose mind is void of superstitious fears, coming to a lake supposed to be haunted by a ghostly friar, mockingly challenges the latter to come forth by daylight. To his horror the summons is answered; a host of evil powers are let loose, amid which the friar appears before him. Christian prayers are in vain, and the shepherd's soul flies from his body, presumably into the power of the friar. The musical setting is vividly descriptive and dramatic. Its texture is modern, and many of the harmonies are in keeping with the subject. The difficulties do not, however, extend to the choral parts, which for the greater part move together. The baritone solo gives good opportunities for declamatory singing.

Night Fancies, Impromptu. By B. J. Dale.
Ballades (Op. 59). By M. Esposito.
Four Sketches. By John B. McEwen.
Seven Preludes. By Felix Swinstead.

[G. Ricordi & Co.]

Mr. B. J. Dale's impromptu, 'Night Fancies,' is a highly poetic and interesting piece, musically and technically rather intricate, but fascinating and rich in harmonic beauty. Great things may be expected of this gifted young composer when he has attained greater artistic maturity.

The three ballades by Dr. Esposito are very suggestive of Brahms in style, but they contain throughout good, genuine, and at times really beautiful music. The pianoforte writing is broad and sonorous, and the composer avoids superficial effects.

Mr. McEwen's sketches are the work of a serious artist, who in going his own somewhat gloomy way, avoids the commonplace. The Prelude and Elegy contain several harmonically interesting progressions, while the *Quasi Menuetto*, in 5-8 time, seems rather laboured. The last of the four pieces, though very strange, is a clever Humoresque.

If only by reason of their many original touches, both musical and technical, the seven Preludes by Mr. Felix Swinstead will doubtless prove a welcome addition to those already published in the Avison edition. The seventh Prelude in particular, with its passionate melody and interesting *arpeggio* accompaniment, is very charming.

In the North land. Part-song for mixed voices. By Cliffe Forrester.
The three ships. For mixed-voice chorus and orchestra. By Colin Taylor.
Bacchanalian Chorus. For men's voices. By J. W. Elliott.
Duncan Gray. Gather ye rosebuds. Part-songs for male voices. By A. Madeley Richardson.

[Novello & Co., Ltd.]

Mr. Forrester's 'In the North land' runs a smooth and simple course from beginning to end. The parenthetical phrases that lengthen a line now and then are effective, and prevent squareness of form. As there is repetition and no difficulty or elaboration, the part-song is one that can be learned quickly. The words are by Mrs. Forrester.

In the case of Mr. Taylor's 'The three ships,' the inscription 'composed for the Eton College Musical Society, Christmas, 1909,' is an indication of the character as well as the purpose of the work. Mr. Taylor has invented a tune that exactly fits the situation, and he applies it to every verse of the poem with the substitution of major for minor mode in the last. In the vocal scoring unison is the rule and part-writing the exception. There is, however, no lack of variety in the ingenious accompaniment.

Mr. Elliott's setting of the Bacchanalian Chorus from Sheridan's 'Duenna' is full of spirit, and there is moreover a suggestive rolling movement in the voice parts. There are passages in which the subject-matter is passed from mouth to mouth in the most convivial manner. The needful support is supplied by a firmly moving accompaniment, and the whole is worked up into a hilarious climax.

'Duncan Gray' is a bright, accompanied trio for two tenors and a bass, with a 'refrain' for male chorus that might equally well be sung by the soloists, as the number of parts never exceeds three. The music thoroughly matches the words, which are by Burns, and describe in five verses a little drama of Highland wooing. To a southern ear some mystery seems attached to the lines:

Duncan sigh'd baith out and in,
Grat his een baith bleer't and blin',
Spak o' lowpin ower a linn;

and

Now they're crouse and canty baith.

It is not always poems of Continental origin that need an English translation.

'Gather ye rosebuds' is a straightforward, simple setting of Herrick's lines, in which neither time nor tune will offer any difficulty. The highest part is written for alto voice.

BOOKS RECEIVED.

Catalogue of manuscript music in the British Museum. Vol. iii.; Instrumental music, treatises, &c. By Augustus Hughes-Hughes. Pp. xxiv. + 543; 21*s.* (Printed by order of the trustees.)

John Sebastian Bach. The story of the great development of a great personality. By C. Hubert H. Parry. Illustrated. Pp. xii. + 584; 12*s.* 6*d.* net. (G. P. Putnam's Sons.)

The organ and its masters. By Henry C. Lahee. Pp. vi. + 345; 6*s.* net. (Sir Isaac Pitman & Sons, Ltd.)

Modern composers of Europe. By Arthur Elson. Pp. viii. + 291; 6*s.* net. (Sir Isaac Pitman & Sons, Ltd.)

Antonio Stradivari: his life and work (1644-1737). By W. Henry Hill, Arthur F. Hill, F.S.A., and Alfred E. Hill; with an introductory note by Lady Huggins. Illustrated. Pp. xvi. + 319; 7*s.* 6*d.* net. (Macmillan & Co., Ltd.)

Proceedings of the Musical Association. Thirty-fifth session: 1908-1909. Pp. xxiv. + 206; 21*s.* net. (Novello & Co., Ltd.)

The development of chamber music. By Richard H. Walthew. Pp. 48; 6*d.* net. (Boosey & Co.)

I will sing a new song. By L. T. Meade. Pp. viii. + 296; 6*s.* (Hodder & Stoughton.)

Correspondence.

MR. THOMAS BEECHAM AND ELGAR'S SYMPHONY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—At a concert given on October 28 in the Victoria Hall, Hanley, the Beecham Orchestra appeared for the first time in this neighbourhood. For some months prior to the concert—which was under the auspices of the North Staffordshire District Choral Society—Sir Edward Elgar's Symphony had been largely advertised. Perhaps nowhere else in the British Isles is the name of Elgar regarded with such affection as in North Staffordshire, for it was in Hanley, at a North Staffordshire triennial festival, that his cantata 'King Olaf' was first produced. The same Society responsible for the performance of the Symphony, produced 'Gerontius,' 'The Apostles,' 'The Kingdom,' almost immediately after their first performances, and by so doing kept alive an intense interest in the development of Elgar's career. This interest was quickened by the announcement of a performance of the new Symphony by an Orchestra which in a short time had made a great reputation. To the dismay of those who knew the work, Mr. Beecham, in conducting, chose to give his version of the Symphony in preference to the composer's.

The first movement was cut down one half: part of the 'exposition' and the whole of the 'development' were cut out, and some minutes were sacrificed in the succeeding movements. Those who know the Symphony will be astonished to hear that the actual time occupied in its performance was only thirty-eight minutes! It was an insult to the composer and also those responsible for the concert. This is surely not the use to which so exceedingly fine an orchestra should be put, to say nothing of the misuse of the genius with which nature has endowed Mr. Thomas Beecham.

HAVERGAL BRIAN.

Stoke-upon-Trent.

Obituary.

We have to record, with sincere regret, the death of Mr. John Clowes Bayley, of Highgate, which took place on October 10 at the age of seventy-five. Mr. Bayley was largely associated during the whole of his lifetime with the New Church, in which he filled various important offices, among others having been a member of the board of management of the New Church Orphanage, of which, with his father and brother, he was a founder. Mr. Bayley was well-known in musical circles and contributed several anthems and part-songs to the *Musical Times*, among the most popular being 'Glory to God in the highest,' 'When evening casts her shadows round,' and 'Spring's welcome.'

The death took place in Berlin on November 10, of the composer Herr Ludvig Schytte at the age of sixty-one. Born in Copenhagen on April 28, 1848, he began the study of music at the comparatively late age of twenty-four years. He soon settled abroad (in Vienna), where he found a wider field for his artistic activity than in Denmark, and there made himself known particularly as a proficient and facile composer for the pianoforte. His greatest works in this direction are his Concerto in C sharp minor, and the Sonata in B flat. He also wrote for the operatic stage, and his dramatic work 'Hero' was performed with success at the Royal Opera House in Copenhagen.

On November 16, François Lucien Joseph Thomé died in Paris. M. Thomé was born in 1850 at Port Louis (Mauritius). He became a pupil of Duprato and Marmontel at the Paris Conservatoire. M. Thomé was the composer of many brilliant and popular pianoforte pieces and songs, and among other works was known by his 'Hymne à la Nuit' and 'L'Enfant Jésus.' His operatic compositions included 'Martin et Frontin,' 'Le Caprice de la Reine' and 'Barbe-Bleuette.'

At Rome, the death took place recently of Nicolo Spinelli at the early age of forty-four. Born at Terni, he studied at the Naples Conservatoire, and his name came to the front when the Sonzogno prize was offered, though Signor Mascagni won it with his 'Cavalleria Rusticana.' Spinelli, who wrote a number of operas, scored his greatest success with 'A basso porto,' which was performed on nearly every operatic stage in Europe and America.

We have to record with much regret the death of La Contessa Edith M. Gigliucci, wife of Count Mario Gigliucci, which occurred at her house, Piazza Savonarola, Florence, after a sudden and severe illness.

We regret to record the death, on November 21, of Mrs. Jessie Adela Gadsby, aged sixty-three, widow of the late Mr. Henry Gadsby.

M. PADEREWSKI'S NEW SYMPHONY.

FIRST PERFORMANCE IN ENGLAND.

M. Paderewski's Symphony, which was produced in America by the Boston Orchestra at the beginning of the year, was heard for the first time in England at the London Symphony Orchestra concert of November 8, under the direction of Dr. Richter. Considerable interest was aroused in the production, owing to the success the work had met with in America. Whether or not like approval will be extended to it in England remains to be seen. The demand for seats was so great that, as in the case of the Elgar Symphony, the directors of the concerts arranged to give an extra performance at a special concert to be held on December 18. The Symphony is admittedly written to a programme. That programme is the trials and sufferings of the composer's own nation, that of Poland, in the Revolution of 1863, and his endeavour is to depict in musical colours various events, general and particular, in the long record of the Polish struggle for liberty. There are three movements; the fourth, in the form of a *Scherzo*, is yet to be written. The first is concerned with the past, and there is much expressive though formless treatment of this theme; the second deals with the people themselves, and the third, of which the composer has supplied a long programme, is a further exemplification in musical terms of the troubles and ultimate defeat of the nation. Such a plan calls for rather more extensive command of material than the composer appears to possess. It also calls for a manner that only a writer of wider practical experience than M. Paderewski can have. The music is clearly sincerely felt, but there is a lack of resource in the treatment of the themes, the command of device is limited, and the subject, though appreciative, is not sufficiently firm to convince. There are moments of charm and even beauty, and feeling is ever present, but the canvas chosen is too large for the colourist's style, and the points of focus are difficult to arrive at. The introduction of the sarrusophone and a special instrument, the tonitruone, 'to imitate the sound of distant thunder,' does not provide the necessary high lights. The work was finely played, and the composer, who also took part in the concert in that capacity in which he best excels—that of pianist—was called to the platform to acknowledge the applause.

PHILHARMONIC SOCIETY.

The first concert of the ninety-eighth season was given in the Queen's Hall on November 11. The programme was devoted chiefly to the works of Sir Edward Elgar, who conducted. It was as follows:

National Anthem	'God save the King'	
Concert-Overture	'In the South'	*Elgar.*
Songs	'Sea-Pictures'	*Elgar.*
	Madame Kirkby Lunn.	
Pianoforte Concerto (No. 1), B flat		*Tchaikovsky.*
	Basil Sapellnikoff.	
Orchestral Variations (Op. 36)		*Elgar.*
Pianoforte Solos *a.*	'Bénédiction de Dieu'	
Pianoforte Solos *b.*	'Rhapsodie Hongrois' (No. 6)	*Liszt.*
	Basil Sapellnikoff.	
Suite	'Wand of Youth' (No. 2)	*Elgar.*

The Variations were admirably played, and Madame Kirkby Lunn made a great effect with the 'Sea-Pictures,' a very impressive and temperamental reading of 'The Haven' securing an encore. M. Sapellnikoff gave a brilliant performance of the Concerto, and played his other solos with great mastery.

The audience was a large one. It may be hoped that the success of the concert is a good augury for the season's operations.

LONDON SYMPHONY ORCHESTRA.

A 'Fantastic Suite' for pianoforte and orchestra, by Mr. Ernest Schelling, received its first performance in England at the concert given on November 22. The composer, who comes from America, played the pianoforte part. It is a bright work, whose brightness is owing chiefly to the employment of tunes of popular origin and invented tunes of a similar nature. A clever point is secured near the end by the combination of 'Dixie Land' with ''Way down upon the Swanee river.' The remainder of the programme consisted of Mozart's 'Die Zauberflöte' Overture, Bach's fourth 'Brandenburg' Concerto, and Beethoven's 'Pastoral' Symphony, works familiar enough, but whose interpretations at the hands of the London Symphony Orchestra, with Dr. Richter as conductor, are such as one hears all too seldom. The performance of M. Paderewski's new Symphony is recorded in the opposite column.

QUEEN'S HALL SYMPHONY CONCERTS.

A new Suite for organ and orchestra, by Max Bruch, was introduced at the concert given on October 30, Mr. F. B. Kiddle being the organist. The combination of resources employed did not always lead to satisfactory results as regards tone-colour, but the invention and design shown in the work were such as to justify fully the hearing given to it. The remainder of the programme was chiefly classical.

Signor Busoni played, with his own cadenzas, Mozart's D minor Pianoforte concerto, and the orchestra were heard alone in Bach's third 'Brandenburg' concerto and Beethoven's fourth Symphony.

At the concert on November 13 Mr. Granville Bantock's 'Old English Suite,' recently produced at the Hereford festival, received its first performance in London. As at Hereford, the work completely captivated the audience with its tunes and their delightful treatment. Dr. Walford Davies's 'Solemn Melody' for organ and strings, one of the successful 'Promenade' novelties, was repeated. The Symphony of the occasion was the C minor. The soloist was M. Jacques Thibaud, who played Mozart's Concerto in E flat and Lalo's in F minor. Mr. Bantock's Suite was conducted by the composer; the rest of the programme was carried out, as usual, under Mr. Henry J. Wood's direction.

NEW SYMPHONY ORCHESTRA.

Two novelties distinguished the second concert of the season given by this successful orchestra. The one was a Symphony in F minor, No. 1, by Georg Schumann, a work in which ability and high ideals were more conspicuous than inspiration. The treatment and orchestration were more striking than the subject-matter. The other novelty was Mr. G. H. Clutsam's orchestral tone-poem 'The Lady of Shalott,' written eight years ago. The composer sets out to illustrate the story of Tennyson's poem in pleasant musical terms, and in the process displays commendable invention and a strong feeling for orchestral tone-colour. The soloists were Miss Marie Brema, who sang three Schubert songs with orchestral accompaniment, and Master Eddy Brown, who played Mendelssohn's Violin concerto. Mr. Landon Ronald was, as usual, the alert and decisive conductor.

ROYAL CHORAL SOCIETY.

On November 4 this Society opened its thirty-ninth season at the Albert Hall and, as usual, the work performed was 'Elijah.' No new light was thrown upon the choral portion of the work, but all the fine effects made possible by numerical strength were reproduced. The solo music was in the capable hands of Miss Agnes Nicholls, Miss Florence Nacnaughton, Madame Ada Crossley, Miss Florence Taylor, Mr. Walter Hyde and Mr. Herbert Brown. Miss Taylor, who was a new-comer, won a decisive success. Mr. H. L. Balfour was at the organ, and Sir Frederick Bridge conducted.

LONDON CHORAL SOCIETY.

The first concert of the seventh season was given at Queen's Hall on November 3, under the direction of Mr. Arthur Fagge. Elgar's 'Dream of Gerontius,' of which the reading given by this choir has become familiar by repetition, was again performed. The soloists were Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Thomas Meux, and the London Symphony Orchestra played the instrumental portion. The chief interest of the concert, however, centred in the first performance in London of Mrs. Margaret Meredith's 'Sursum Corda' for chorus, soli and orchestra. Of the lofty ideals brought to bear upon this work there can be no question. Experience will no doubt bring greater freedom of expression and certainty of effect to Mrs. Meredith's future endeavour in the field of composition.

THE QUEEN'S HALL CHORAL SOCIETY.

This is one of the youngest of London's new choral societies. It began its operations last year, and on November 2 gave the first concert of its second season at Queen's Hall. Signor Franco Leoni is the conductor. If he has not yet succeeded in welding his 200 choralists into a unity, at least he has contrived to make them presentable before a critical audience. The programme included incidental music written for the drama 'Bonduca,' by Henry Purcell. This play was an anonymous adaptation of one of Beaumont and Fletcher's tragedies. The music minus the play hardly provides sufficent interest to justify separate performance. Bonduca's beautiful song, 'O lead me to some peaceful glen,' and the choral number, 'Britons, strike true,' were, as might be expected, successful items. Miss Nellie Chaplin played the harpsichord part, and the solos were sung by Miss Maggie Teyte, Miss Alice Akerman, Mr. Walter Hyde and Mr. Thorpe Bates.

An important item in the programme was the romantic cantata for solo voices, chorus, and orchestra, 'The quest of Rapunzel,' words by Mr. J. H. MacNair, music by Mr. G. H. Clutsam. Rapunzel is a young lady with remarkably long hair, which stands the unusual strain of allowing an amorous prince to climb up to her window by its means. The performance was not a very good one, but it was possible to feel that the work displayed considerable freshness of thought on the part of the composer. Now and then it seemed that the idiom adopted was not natural. A 'Sleep-Spirit' song, sung by Miss Edith Clegg, was a successful number. Miss Teyte and Mr. Hyde were the other soloists. A part-song, 'Les Frileuses,' by Leo Délibes, admirably sung by the ladies of the choir, and a not particularly interesting folk-song 'Der Leiermann,' by A. von Othegraven, for men's voices, were other items of the programme. A repetition of Mr. Hubert's Bath's cantata, or rhapsody, 'The Wedding of Shon Maclean,' formed a very satisfactory conclusion of the concert.

MR. JOSEPH HOLBROOKE'S OPERA.

An opera composed by Mr. Joseph Holbrooke to a libretto by Mr. W. E. Grogan and entitled 'Pierrot and Pierrette,' was produced at the Afternoon Theatre at His Majesty's Theatre on November 11. Opera is altogether a new field for Mr. Holbrooke so far as the public is concerned, for although he has essayed many musical forms, no effort of an operatic description has yet been put forward. Mr. Holbrooke's music in opera is just as good as it is in anything else. There is the same individuality, the same inventiveness and the same seriousness. This last quality is in this case a defect, for it is rather contrary to the spirit of the little story of Pierrot, who does not find in the attractive world the same loyal affection that is given him at home by Pierrette. The points of the incident are accentuated by a Nurse who utters gloomy forebodings, and a Stranger who first allures Pierrot to city joys and then returns to offer love, which is rejected, to the deserted Pierrette. The delicacy of the theme of the story is somewhat crushed out of it by the music, for Mr. Holbrooke has for the most part written in a style more suited to a heavy tragedy. The whole score is too heavy-handed, but it shows that with a suitable subject Mr. Holbrooke could provide suitable music for grand opera on modern lines. In his treatment of this somewhat filmy story he only secures the right grasp in the final scene, but then it is so faithful and appropriate as to make up for many shortcomings elsewhere.

The four parts were played by Miss Esta D'Argo as Pierrette, Mr. Albert Archdeacon as Pierrot, Miss Katharine Jones as the Nurse, and Mr. Leon de Sousa as the Stranger. Mr. Holbrooke's score is always interesting, and his employment of the concertina as an orchestral instrument is effective, though too frequent. Six performances were given, all of them under the direction of the composer.

THE MUSICIANS' COMPANY.

The Worshipful Company of Musicians attended the annual service held in commemoration of St. Cecilia in St. Paul's Cathedral on the afternoon of November 22. The musical portions of the service, including Sir Frederick Bridge's setting in G of the Magnificat and Nunc dimittis and Sir Hubert Parry's 'Blest pair of Sirens,' were magnificently rendered by the Cathedral choir. In the absence of Sir George Martin, Mr. Charles Macpherson presided at the organ.

In the evening of the same day the usual banquet of the Livery Club of the Musicians' Company took place in Stationers' Hall, the new President, the Rev. H. C. de Lafontaine, being in the chair. A most interesting selection of

music was performed by a small band of stringed instruments under the conductorship of Mr. Lennox Clayton. The programme, selected and arranged with his usual discrimination and care by Mr. Arthur F. Hill, the Junior Warden of the Company, included selections from Dr. J. C. Pepusch and some extraordinarily interesting compositions by an almost unknown English musician, William Walond.

GREEK MUSIC.

Mr. Raymond Duncan, whose mission is to give an exposition of the beauties of Hellenic music, delivered his farewell lecture in London in the Hall of Messrs. Novello's establishment, Wardour Street, on November 5. It will be remembered that a leading article in our September number of this year recorded the lecturer's views on Greek music, and on the occasion under notice Mr. Duncan fully enlisted the attention of his audience in this interesting subject. Mrs. Duncan again gave valuable assistance to her husband in the various illustrations, in which she displayed a remarkable purity of voice and a complete knowledge of the music. It is interesting to note that Mr. Duncan was invited to lecture on the subject at Trinity College, Cambridge, on November 9, and before the Oxford University Musical Union on November 12.

BAND FESTIVAL AT THE CRYSTAL PALACE.

The annual festival established by the London and Home Counties Amateur Band Association, took place at the Crystal Palace on November 20. The majority of the bands to be heard in our parks are made up of amateur players. These bands are allied to the Association, which is controlled by its members and exists solely for the purpose of providing bands in processions. So keen are the players to be absolutely proficient in the performance of the music, that they not only find time to fulfil these engagements, but also to practise once or twice a week, and even enter musical festivals where the competitive spirit is encouraged. At the competition under notice there were seven contests, that for the South of England championship being the most important. The winner of the shield was again the Luton Red Cross Band (conductor, Mr. A. Holden). The winners of the cash prizes were the Great Western Railway and Paddington Borough Band, the Walthamstow Town Silver, and the Upper Norwood Temperance Bands. In the first section contest the Dartford Silver (conductor, Mr. H. Gillder) won the shield, second and third prize-winners being the Dunstable Excelsior and the Enfield Town Bands. To the Camborough Military Band (conductor, Mr. A. J. Williams) was awarded the shield in the reed band contest, while the West Ham Gas Works and the Ashford Railway Works secured second and third prizes. The cup in the second section contest was won by the Barnet Town Band (conductor, Mr. T. A. Cheek). In the third section contest the cup was awarded to the Sevenoaks Temperance Band (conductor, Mr. G. Dimmock). In the first and second of the mission band sections, the shields were won by the Rotherhithe Men's Own and the Battersea Tent Mission Bands. The adjudicators were Mr. William Halliwell, Mr. Herbert H. Godfrey, Mr. C. H. Baker, and Mr. S. Howcroft. A concert by the massed bands of the champion section was given in the concert-room in the evening, under the conductorship of Messrs. S. Cope, W. J. Douglas Sheriff, Angus Holden, and Walther Reynolds.

'DREAM OF GERONTIUS' IN ADELAIDE.

From time to time the enterprise manifested by musical societies in the Colonies calls for hearty recognition, and in this connection it is gratifying to record the spirit and enthusiasm displayed by the Bach Society of Adelaide in the production of Elgar's 'Dream of Gerontius' on October 6. The interest taken in the work and its performance was so great that the Town Hall was packed to overflowing, and hundreds were refused admission. Immense pains had been taken with the production, the choir having been specially selected and no less than 150 rehearsals in all of the various departments having been held. The result was that the choir was admitted to be the finest ever heard in Adelaide, while the services of an exceptionally good orchestra were secured. The choral portions revealed excellent attack, volume of tone, and enunciation, and warm praise may also be accorded to the orchestral work. The solo parts were ably interpreted by Miss Grace Spafford, Mr. Wanborough Fisher and Mr. Fred Hyett. The performance, as a whole, may be said to have been worthy of the work, and hearty congratulations should be offered to the conductor, Dr. E. Harold Davies, for the highly artistic interpretation by the forces under his control. The announcement that the oratorio was to be repeated on the following Saturday afternoon indicated the faith that the promoters had in the attractive power of the work, and the important advantage of a second hearing was thus afforded to many of the audience.

London and Suburban Concerts.

AMATEUR ORCHESTRAL SOCIETIES.

On November 10, the Royal Amateur Orchestral Society opened their season with a concert of familiar music given at Queen's Hall under the direction of Mr. Arthur W. Payne. Schubert's 'Unfinished' Symphony and Liszt's 'Hungarian' Rhapsody in F were the principal orchestral numbers, in both of which admirable effect was secured. The programme also included Mr. Hamish McCunn's overture 'The land of the mountain and the flood,' of which a spirited reading was given. Master Eddy Brown played Mendelssohn's Violin concerto, and Miss Maggie Teyte and Mr. Webster Millar contributed vocal numbers.

The Strolling Players' Amateur Orchestral Society gave a 'Ladies' night' concert at Queen's Hall on November 4, under the direction of Mr. Joseph Ivimey. Mr. Arthur Hervey's overture 'Youth,' Haydn's 'Surprise' Symphony, Beethoven's 'King Stephen' Overture, and Dvorák's Violoncello concerto were the principal works performed. The soloist in the concerto was Miss May Mukle. The vocalists were Miss Margaret Huston and Mr. Jamieson Dodds.

CHAMBER CONCERTS.

The various trio and quartet combinations that appear in the Metropolis have been active in bringing forward new music, much of which has been of British origin. On October 29, the Walenn Quartet introduced at their concert at Æolian Hall a String quartet (MS.) by Mr. Paul Graener. At Steinway Hall on November 4 a new Phantasie trio, by Mr. Thomas Dunhill, was played by Miss Dorothea Walenn, Miss Gwendoline Griffiths and Miss Louise Aumonier, who constitute the Albion Trio. A new association, the Bruce Quartet, gave their first concert on November 8 at Bechstein Hall, with a programme of familiar music. The claims of the British composer were strongly asserted in the programme brought forward by the Nora Clench Quartet at Bechstein Hall on November 6. This deserving body played a String quartet by Mr. G. W. L. Marshall-Hall and, in conjunction with Mr. A. Borsdorf, a Quintet for strings and horn by Mr. James Friskin.

No new work was presented by the Wessely Quartet and the Classical Concert Society at their concerts given at Bechstein Hall on November 10. The surpassing qualities of the St. Petersburg Quartet were displayed in the same hall on November 13 in a programme, the most unfamiliar portion of which was a quartet by Glazounow. On the same day a concert was given in Steinway Hall by Madame Henkel, with the aid of Miss Hilda de Angelis and Miss Grosholz as vocalists, and Madame Beatrice Langley, Miss Cecilia Gates and Miss May Mukle as instrumentalists. A Pianoforte trio by Mr. Ernest Austin was given its first hearing, and a Quartet in E minor (Op. 43), by Hurlstone, was performed. At a concert given by Mr. Gervase Elwes and Dr. R. Vaughan Williams at the Æolian Hall on November 15, a new String quartet by Dr. Vaughan Williams was performed by the Schwiller Quartet. A Trio in E minor or by Eduard Behm was performed at Steinway Hall, on November 17, by the Chaplin Trio.

SOCIETY OF BRITISH COMPOSERS.

A meeting of this Society was held at Messrs. Novello's Rooms on November 8. String quartets by Dr. Vaughan Williams and Dr. James Lyon were performed by the Schwiller Quartet. There were passages in Dr. Vaughan Williams's work which, on the assumption that the composer's aims were fully carried out by the executants, represented the extreme development of modernism, so much so that not even the advanced tastes of an audience of British composers could find everything in them acceptable. The soloists who took part in the concert were Miss Gleeson-White, Mr. Plunket Greene and Mr. York Bowen. Accompaniments were played by Mr. Arnold Bax.

SOCIÉTÉ DES CONCERTS FRANÇAIS.

The chief attractions at the concert given under the auspices of this Society at Bechstein Hall, on November 15, were the presence of M. Reynaldo Hahn and the large portion of the programme devoted to his compositions. These included a Prelude, Valse et Rigaudon for chromatic harp and strings, Variations for flute on a theme by Mozart, and a group of songs. The latter were interpreted by two artists who have continually done good service at these and other concerts of French music—Madame Jane Bathori and M. Engel. Other composers represented on this occasion were M. André Caplet, M. Ingelbrecht and M. Florent Schmitt. The harpist, who played an important part in the proceedings, was Madame L. Wurmser-Delcourt.

LONDON CHAMBER CONCERT ASSOCIATION.

A programme of the usual interesting character was carried out at the concert given at 6a, Suffolk Street, Pall Mall, on October 27. The composers whose works were performed were J. A. Hasse, W. Boyce, Michael Haydn, Daniel Purcell, J. Christian Bach, and Handel. Boyce was represented by a Sonata in E flat for two violins and basso continuo, and the 'English Bach' by a Sextet for the strange combination of oboe, violin, violoncello, two horns and harpsichord. The last-named work, sounding extraordinarily modern, was perhaps the most effective number in the concert. Similar programmes are promised for three out of the five remaining concerts, all of which are to take place at the address given above and should prove of great interest to musical amateurs.

ROYAL ACADEMY OF MUSIC.

A students' chamber concert was given at Queen's Hall on November 17, before a large audience. The programme was in character very serious and exacting. The most important item, for instance, consisted of movements from Brahms's Quintet (Op. 115) for clarinet and strings. Two student-composers were honoured on this occasion: Mr. Frank St. Leger submitted two songs, 'Over the sea' and 'Woodland thoughts,' with the advantage of Miss Olive Turner as vocalist; and Miss Adela Hamaton was her own interpreter in three 'Sketches' for pianoforte. Other vocalists heard were Miss Mildred Avis, Miss Dorothea Webb, Mr. W. J. Samuell and Mr. Cynlais Gibbs. Miss Hogg and Mr. Alexander (pianoforte), Miss Mitchell (viola) and Miss Terry (recitation), contributed solo work. Mr. E. J. Augarde (clarinet), Miss Le Brun and Mr. Quaife (violin), Mr. Pitt (violoncello) and the ensemble class, directed by Mr. Hans Wessely, took part in concerted music.

GUILDHALL SCHOOL OF MUSIC.

The increasing ability of the operatic class at this institution was made apparent in three performances of Gounod's 'Irene' at the School Theatre on November 11, 12 and 13. The plan was adopted—an excellent one where the objects are educative—of presenting a different cast on each of the three occasions. The high level maintained under these circumstances speaks more for the efficiency of operatic work in the school than would a series of brilliant performances carried on the shoulders of two or three 'stars.' Aided by gorgeous costumes and scenery, and supported by a proficient students' orchestra, the singers gave an interesting and vocally admirable reading of the melodious score, under the direction of Mr. R. H. Walthew. The opera has had a strange history. Originally written as 'La Reine de Saba,' with Biblical scenes and characters, it was prohibited in England, where it was not given a stage setting until, in the story, Constantinople had been substituted for Jerusalem, Suliman for Solomon, the Great Mosque for Solomon's Temple, Irene for the Queen of Sheba, and so on. It was performed with these changes in 1880 at Manchester, and was then neglected until taken up by the Guildhall School. That it did not pass into utter oblivion was due to several popular tuneful excerpts that are frequently heard in concert halls. It was interesting to hear these in their original surroundings.

RECITALS.

Farewell concerts were given at Queen's Hall on October 28 and November 3 respectively, by M. Pachmann, who gave unqualified delight to his hearers, especially those who were situated near his instrument; and by M. Ysäye, who made no less an impression although appealing solely to the sense of sound. Mr. Mark Hambourg displayed his distinctive qualities at the same hall on November 4. Mr. Louis Edger, a pianist who brings a reputation from Paris, justified it in three concerts at Æolian Hall on October 30, November 6 and 13; the programme of the first was chosen from Bach, that of the second from Beethoven, and that of the third from Chopin. M. Paderewski, as was to be expected, attracted an enormous audience to Queen's Hall on November 16. Other successful appearances were those of Master Eddy Brown on November 10, and M. Mischa Elman on November 18, both at Queen's Hall; Miss Agnes Nicholls on November 16, and Fräulein Elena Gerhardt on November 20, both at Bechstein Hall. On the latter occasion Mr. Landon Ronald took the place usually occupied by Herr Nikisch as accompanist.

THE ST. GEORGE'S GLEE UNION.

A performance of Edwin Aspa's pastoral cantata 'Endymion' was given at Caxton Hall on November 5. The choral numbers were sung with spirit, precision and intelligence. The soloists were Miss Kate Cherry, Miss Lorna Stamm, Mr. Stanley Clay and Mr. Arthur Halvorsen, the verses being ably recited by Miss Margaret Wiley. Madame P. Adami was at the pianoforte and Mr. Joseph Monday conducted.

The Dulwich Philharmonic Society began its fourteenth season at the Crystal Palace on October 30, with a performance of a concert version of Edward German's 'Merrie England,' preceded by the same composer's overture 'Richard the Third.' The principal solo vocalists were Miss Dorothy Cook-Smith, Miss Palgrave-Turner, Miss Mildred Evans, Mr. Alfred Heather and Mr. Julien Henry. An excellent rendering was given by both choir and orchestra, under the careful direction of Mr. E. Victor Williams.

The Acton Choral and Orchestral Society opened its season on November 3, at Central Hall. The programme included Sir F. Bridge's 'Inchcape Rock' and Coleridge-Taylor's 'Hiawatha's Wedding-feast.' The choir and orchestra gave an excellent rendering of both works, under the direction of Mr. F. E. Williams. The soloists were Miss Lucy France, Miss Helen Hill, Mr. Leon de Sousa, and Mr. Herbert Carter. Miss Phyllis Norman Parker and Miss Oriana Parker contributed violin and violoncello solos, and the accompanists were Mr. H. W. Dawson and Miss Nora Drake.

The St. Peter's Choral Society, Brockley, opened its season on Tuesday, November 9, with Sir Frederick Bridge's 'Flag of England,' which was excellently performed. Miss Emily Shepherd was the soloist. The accompaniments were played by a small orchestra under the leadership of Mr. George Wilby, and Mr. John Curran was at the pianoforte. Dr. C. J. Frost conducted.

Behold, a Star appeareth.

FULL ANTHEM FOR CHRISTMAS OR EPIPHANY.

The words translated from the poem of
Aug. v. Platen by the Rev. J. Troutbeck.

Composed by Bertram Luard-Selby.

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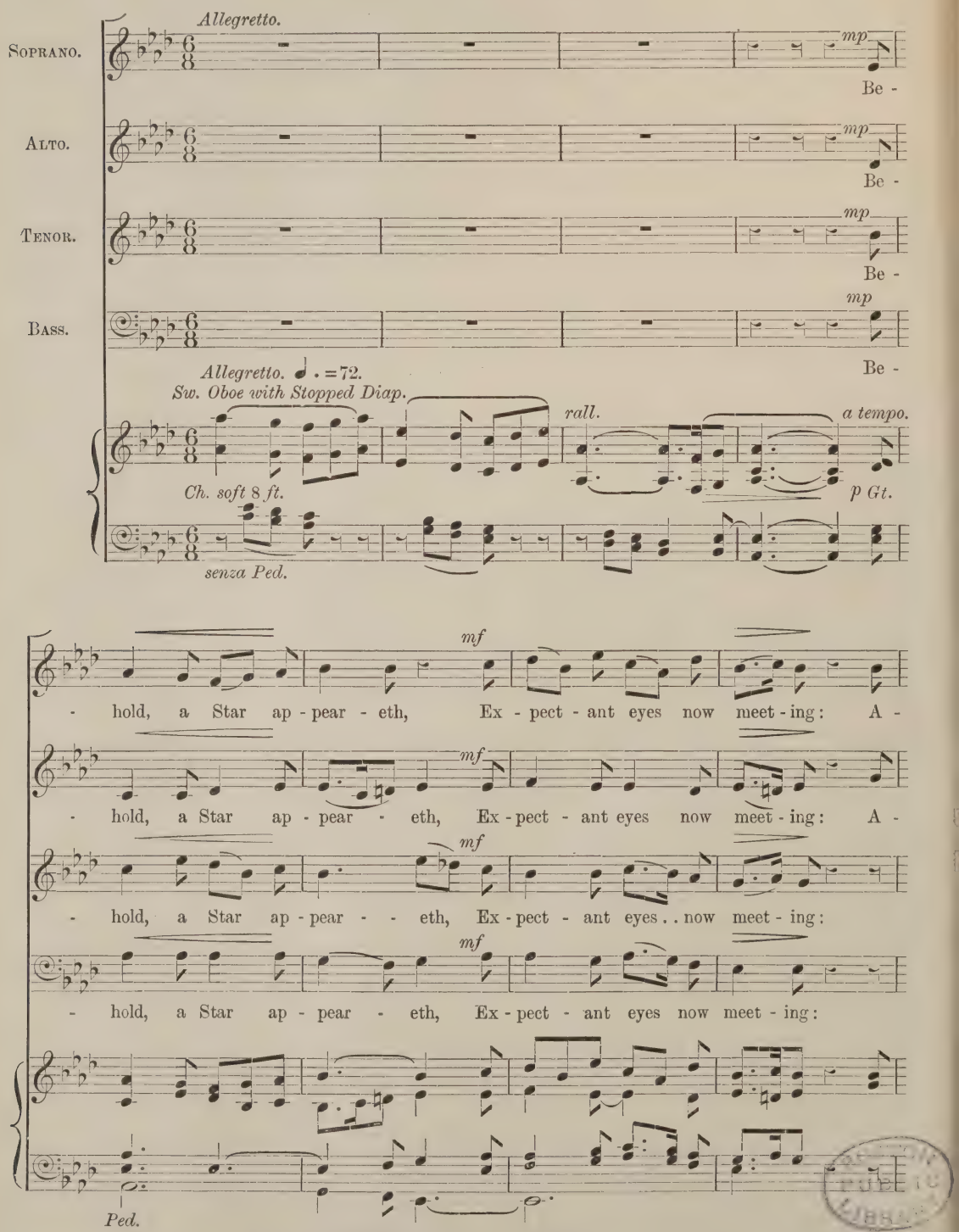
Allegretto.
Soprano.
Alto.
Tenor.
Bass.
mp
Be -
Allegretto. ♩. =72.
Sw. Oboe with Stopped Diap.
rall.
a tempo.
p Gt.
Ch. soft 8 ft.
senza Ped.
mf
- hold, a Star ap - pear - eth, Ex - pect - ant eyes now meet - ing: A -
- hold, a Star ap - pear - eth, Ex - pect - ant eyes now meet - ing: A -
- hold, a Star ap - pear - - eth, Ex - pect - ant eyes . . now meet - ing:
- hold, a Star ap - pear - eth, Ex - pect - ant eyes now meet - ing:
Ped.

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- rise, ye wake - ful shep-herds, . . a - rise, ye wake - ful shepherds,

- rise, ye wake - ful shep-herds, . . a - rise, ye wake - ful shepherds,

A - rise, ye wake - ful shepherds, ye wake - ful shepherds, Your in - fant

A - rise, ye wake - ful shepherds, ye wake - ful shepherds, Your in - fant

mf Sw.

senza Ped. *Ped.*

Your Lord be greet - ing: Let man self - love a -

Your in - fant Lord, your Lord be greet - ing: Let

Lord, your in - fant Lord, your Lord be greet - ing: Let

Lord, your in - fant Lord, your Lord be greet - ing: Let

mp Sw.

senza Ped.

- ban-don, let man self - love a - ban - don, The Love, made man, . . re -

man self - love, let man self-love a - ban - don, The Love, made man, . . re -

man self - love, let man self - love a - ban - don, The Love, made man, . . re -

man self - love, let man self-love a - ban - don, The Love, made man, . . re -

f Gt.

Ped.

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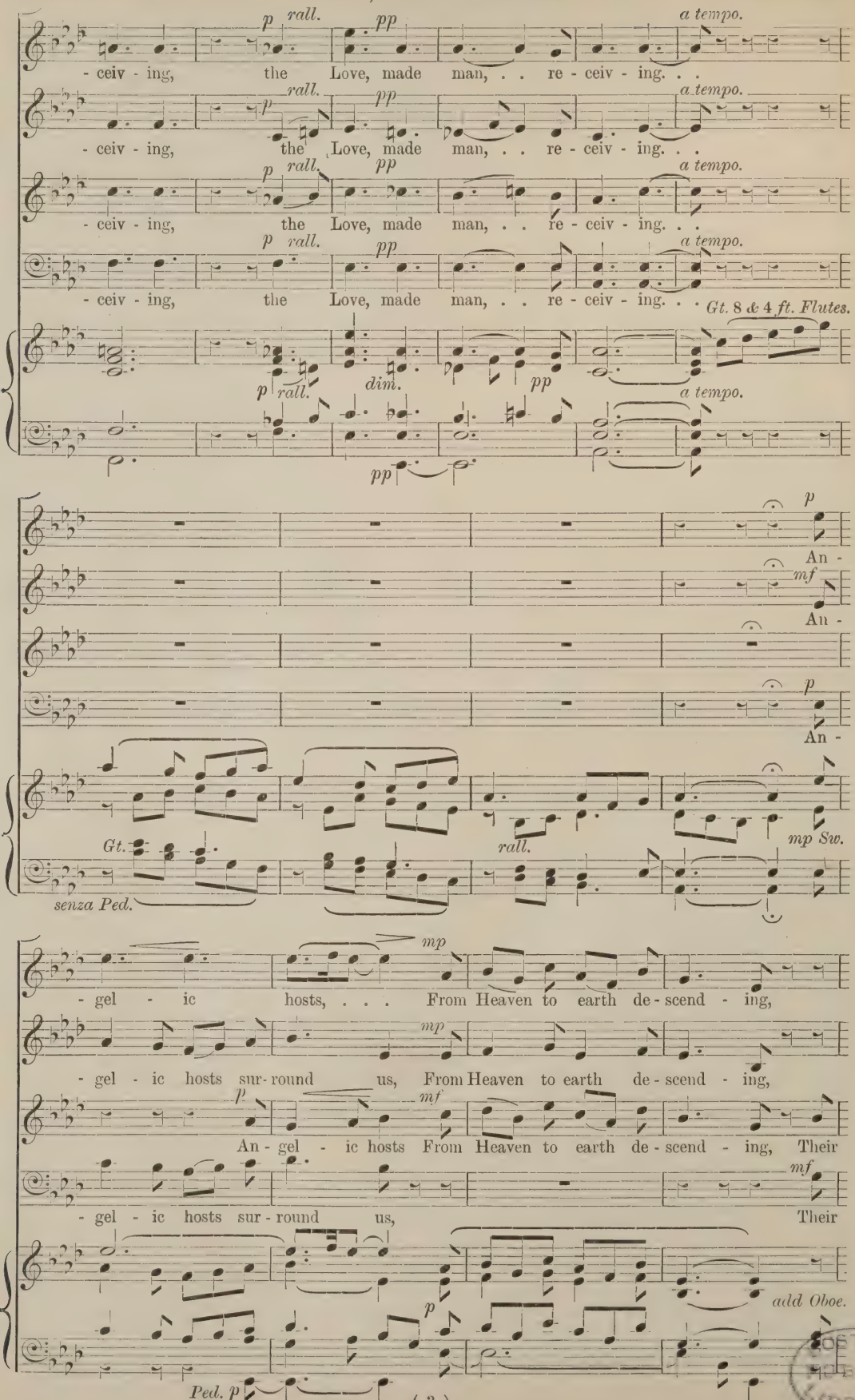
p rall. pp a tempo.
- ceiv - ing, the Love, made man, . . re - ceiv - ing. . .
Gt. 8 & 4 ft. Flutes.
dim.
An -
mf
mp Sw.
Gt.
senza Ped.
mp
- gel - ic hosts, . . . From Heaven to earth de - scend - ing,
- gel - ic hosts sur - round us, From Heaven to earth de - scend - ing,
An - gel - ic hosts From Heaven to earth de - scend - ing, Their
- gel - ic hosts sur - round us, Their
add Oboe.
Ped. p

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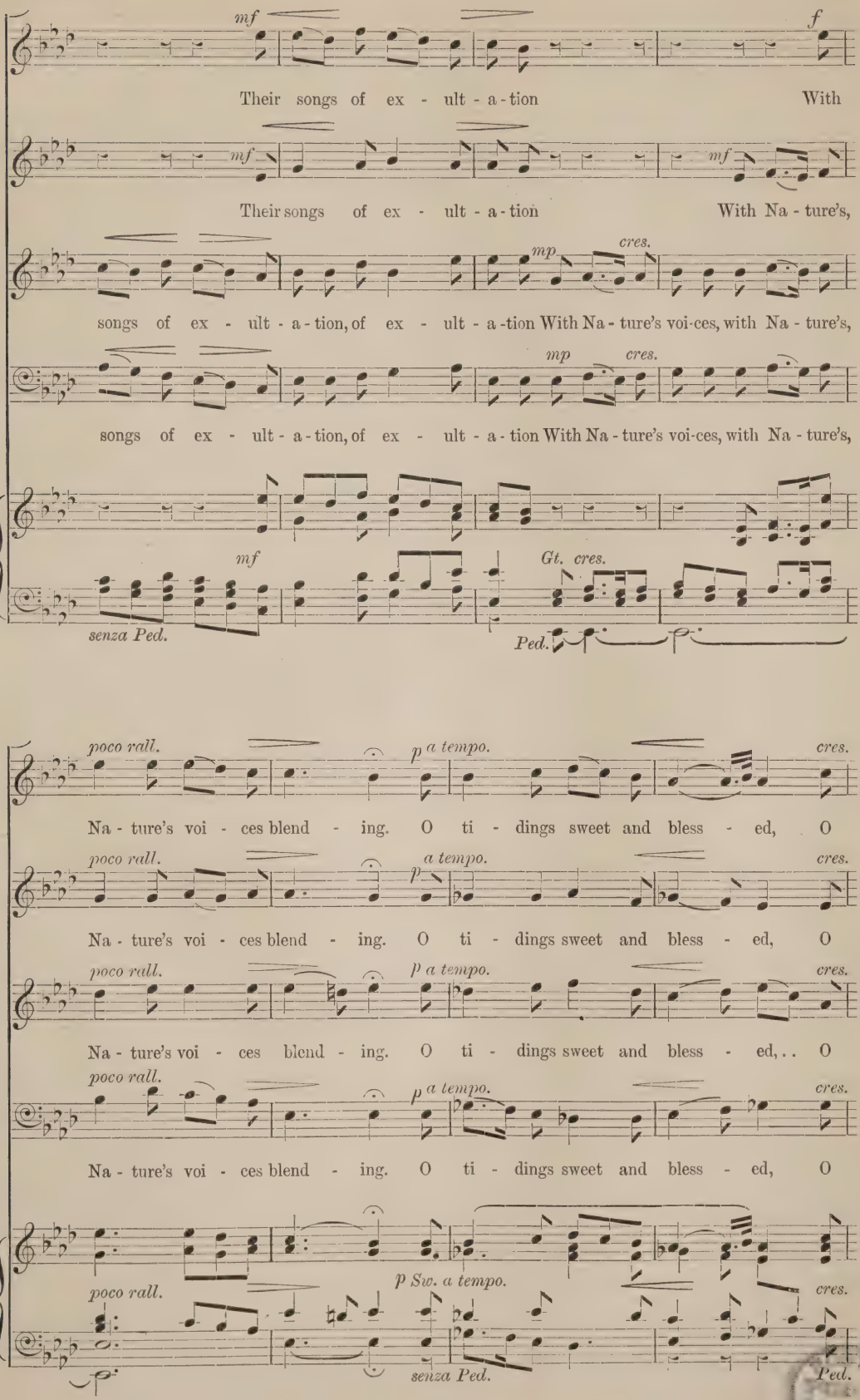
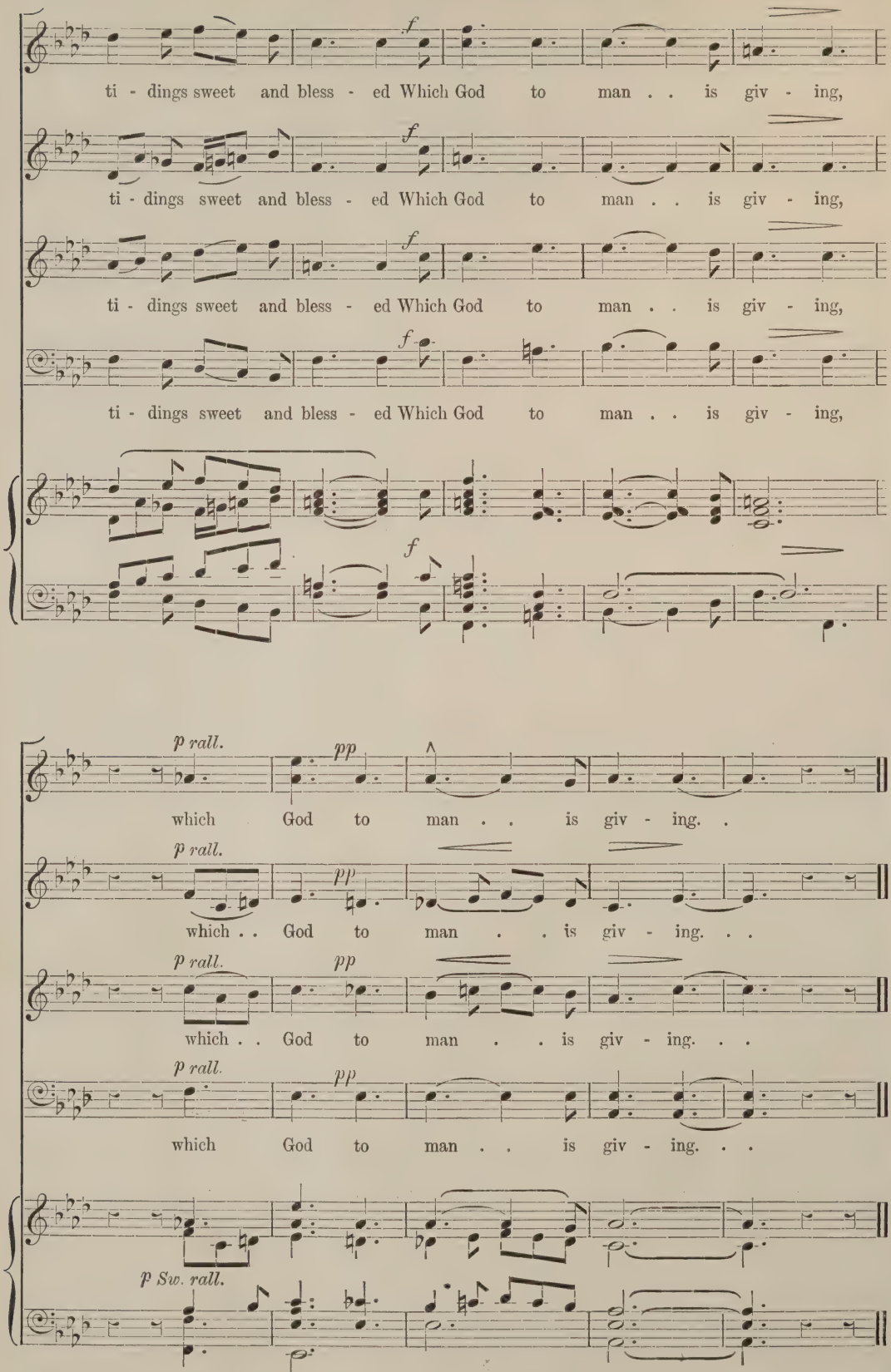

mf
f
Their songs of ex - ult - a - tion With
mf
mf
Their songs of ex - ult - a - tion With Na - ture's,
mp
cres.
songs of ex - ult - a - tion, of ex - ult - a - tion With Na - ture's voi - ces, with Na - ture's,
mp
cres.
songs of ex - ult - a - tion, of ex - ult - a - tion With Na - ture's voi - ces, with Na - ture's,
mf
Gt. cres.
senza Ped.
Ped.
poco rall.
p a tempo.
cres.
Na - ture's voi - ces blend - ing. O ti - dings sweet and bless - ed, O
poco rall.
a tempo.
cres.
Na - ture's voi - ces blend - ing. O ti - dings sweet and bless - ed, O
poco rall.
p a tempo.
cres.
Na - ture's voi - ces blend - ing. O ti - dings sweet and bless - ed, . . O
poco rall.
p a tempo.
cres.
Na - ture's voi - ces blend - ing. O ti - dings sweet and bless - ed, O
poco rall.
p Sw. a tempo.
cres.
senza Ped.
Ped.


f
ti - dings sweet and bless - ed Which God to man . . is giv - ing,
ti - dings sweet and bless - ed Which God to man . . is giv - ing,
ti - dings sweet and bless - ed Which God to man . . is giv - ing,
ti - dings sweet and bless - ed Which God to man . . is giv - ing,
p rall.
pp
which God to man . . is giv - ing. .
p rall.
pp
which . . God to man . . is giv - ing. . .
p rall.
pp
which . . God to man . . is giv - ing. . .
p rall.
pp
which God to man . . is giv - ing. . .
p Sw. rall.

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MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15, 1909.

A few weeks ago the Director of the Imperial Opera, Herr von Weingartner, had the misfortune, while supervising a rehearsal, to have a limb broken by a falling piece of stage decoration. Though he is now well on the way to recovery, he may not be able to take up his duties again before the end of the month. As a result, the promised performance of the 'Meistersinger' with new scenery had to be postponed, as well as some novelties already in rehearsal.

Recently new singers have appeared at the Opera almost daily. Of these Herr Miller (tenor), from Düsseldorf, and Herr Lankow (bass), from Frankfurt, were the most successful, and their permanent engagement is regarded as practically certain. Herr von Weingartner's place as conductor of the Philharmonic concerts has, during his absence, been taken by Herr Schalk (one of the conductors of the Opera), and under his guidance the first concert of the season was given very successfully on November 14.

In the Raimund Theatre, where, in addition to melodrama, operettas and, occasionally, serious operas are given, a popular but artistically written opera 'Der Müller und sein Kind' achieved a considerable success. The music is by the young blind composer Belia von Uij, while the text is founded upon an old melodrama of the same title.

The former director of the Opera, Herr Gustav Mahler, has left behind him a large body of admirers who are enthusiastically working to make his compositions more widely known. The third Symphony was lately played at a concert conducted by Herr Walter, one of his most keen followers. The Concertverein has also performed his latest Symphony (No. 7). On this occasion the work had a *succès d'estime*, and the performance showed the composer's strength of purpose and his intimate knowledge of the modern orchestra, but at the same time no genuine invention was revealed. The violinists Kubelik and Hubermann have been the most conspicuous among the numerous virtuosi who have visited us. The latter in particular showed by his rendering of Beethoven's Concerto and the Concerto in B minor by Saint-Saëns great advance as an artist and executant.

Richard von Perger.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present season took place on October 16 with a performance of Cowen's cantata 'Sleeping Beauty,' given in the Town Hall by the Midland Musical Society. The principals were Madame Aston, Miss Ada Stephens, Mr. F. Mullings and Mr. Stoddard.

The Birmingham Victoria Male-voice Choir, numbering about seventy voices, gave a popular and interesting concert in the Town Hall on October 18. The gradual growth of male-voice choirs in the Midlands is an important factor, for there is so much beautiful music written for this vocal combination which never obtains a hearing in public. On the present occasion the selection comprised Mendelssohn's 'The Word went forth,' Thompson's 'Lead, kindly Light,' Elgar's 'The Reveille' and 'Torrents in summer,' German's 'O peaceful night,' Maunder's 'Song of the Northmen,' and Thomas's 'The Tyrol.' These were all sung with well-balanced tone, precision and artistic gradation of light and shade. The principals, Madame Aston, Miss Grace Ivell and Mr. Lewys James, contributed vocal items which were greatly appreciated by the large audience. Mr. W. E. Robinson conducted, and Miss Brunt accompanied.

The first Harrison concert of the season, given in the Town Hall on October 25, was principally noteworthy on account of the second appearance here of Madame Tetrazzini. The artists associated with her were the Mitchell Ladies' Quartette, Miss Ruby Heyl, Mr. Haigh Jackson, Mr. Paul Edmonds (vocalists), Miss Myrta Stubbs (pianoforte) and Mr. F. A. Sewell (accompanist). A violin recital was given in the Town Hall on October 21 by Miss Vivien Chartres, who had as coadjutors Miss Zuckerman, (a pianist from Berlin) and Mr. Clay Thomas (baritone). The talented young artist was in excellent form and played a number of solos with remarkable executive skill and beauty of tone. On the night following (October 22), the Schiever Quartet, who have not been heard here for the last seven years, gave a chamber concert in the Masonic Hall, the programme including Beethoven's String quartet in B flat (Op. 130) and Schubert's Quartet in D minor, containing the variations on the song 'Der Tod und das Mädchen.' A new pianist, Miss Mabel Moss, displayed in her solos artistic conception and refinement. The vocalist was Mr. Frederic Erle, a baritone of high musical culture and a true artist. His selection comprised songs by Strauss, Hugo Wolf, Somervell, Paul Puget, Schubert and Bruneau. Mr. Clifford A. Wilson was a sympathetic accompanist. A chamber concert was also given at the Queen's College, on November 2, by the Clifton Quintet, whose rendering of Beethoven's Pianoforte trio in B flat (Op. 97) and Tchaikovsky's String quartet in D major (Op. 11) was characterized by a perfect ensemble-unanimity. Mr. Herbert Parsons, the pianist of the Quintet, gave a fine and brilliant reading of Glazounow's 'Theme and Variations' (Op. 72). Mr. Percy Lewis contributed a Violoncello sonata by E. Wilhelm de Fesca, a composer of the 17th century. The first Max Mossel Drawing Room Concert of the present season was given in the Grosvenor Room, Grand Hotel, on November 4, and proved most enjoyable. The artists were Miss Fanny Davies (pianoforte), Mons. Zacharewitsch (violin) and Herr Gerard Zalsman (vocalist). In connection with the Royal Society of Artists' musical matinée, the Spanish violinist Señor Gomez gave a recital in the large Exhibition Room on November 6, when his playing aroused a great deal of enthusiasm.

The New Birmingham Choral Society gave their first concert of the season in the Town Hall, under Mr. Rutland Boughton's conductorship, on November 4, the programme principally containing unaccompanied choral music, including part-songs, double-choruses, and choral arrangements of national folk-songs. That the Society is making excellent progress under its energetic and painstaking conductor was abundantly proved by the fine rendering of Macfarren's 'The Sands of Dee,' Brahms's cycle, 'Songs of Mary,' Cornelius's 'The storm wind,' and in Mr. Rutland Boughton's own arrangements of the folk-songs 'King Arthur,' 'The Black Monk,' and the 'Men of Harlech.' The voices blend well and are of an excellent timbre. Mr. Francis Harford was the solo vocalist.

The Birmingham Choral Union gave for their first concert of the season a performance of 'Elijah' at the Town Hall, on October 30, which attracted an overflowing audience, hundreds being turned away from the doors. Certainly, since their foundation, the Choral Union never gave a finer performance of this favourite oratorio. The chorus sang with animation and purity of tone, realising excellent effects. The principal parts were ably sustained by Miss Nellie Finch, Miss Gwladys Ashton, Madame Marguerite Gell, Mr. William Blackburn, and Mr. Charles Knowles. Mr. Thomas Facer, who conducted, is to be congratulated on the artistic success he achieved. Mr. C. W. Perkins was at the organ.

The Birmingham Festival Choral Society inaugurated their season's concerts at the Town Hall on November 11, by an excellent performance of Haydn's 'Creation' (Parts I. and II.), and Bach's unaccompanied motet for double chorus 'Be not afraid,' given under Dr. Sinclair's watchful conductorship. The chorus sang superbly throughout, realising a glorious and pure tone, and in the way of accent and phrasing the singing was particularly excellent. The principals were Madame Agnes Nicholls, Mr. Webster Millar and Mr. Robert Radford, whose magnificent singing raised the whole performance to the artistic level of a festival celebration. In the second part of the programme the orchestra introduced to Birmingham Granville Bantock's 'Old English Suite,' an orchestral arrangement of five English airs of the 16th century, recently produced at the Hereford festival.

The Birmingham Choral and Orchestral Association's first concert of the season took place at the Town Hall on November 6, Mr. Joseph H. Adams conducting. The work chosen was a concert arrangement of Edward German's comic opera 'Merrie England,' which, by a strange coincidence, was revived as a stage representation at the Theatre Royal the week following. The performance was

on the whole praiseworthy, the singing of the chorus again proving a distinctive feature. The principals included Mesdames Estella Linden, Margaret Milward, Marguerite Gell, Gwladys Morris, and Messrs. Edward Arthur, Harry Bannister, Arthur Brittain, George Elton, Frederick Preston and Albert Knight.

MUSIC IN BRISTOL, BATH, AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The fourth annual concert of the Weston-super-Mare Orpheus Society was held on October 28 in Knightstone Pavilion, and attracted a large audience. Under the direction of Mr. Edward Cook (of Bristol), the choir, numbering forty-three voices, rendered admirably a pleasing programme. Mr. Charles Roff was the vocal soloist and Mr. G. H. Blanchard accompanied. A new part-song 'A lay of ancient Greece,' composed by Mr. D. Churchill (of Bristol), a member of the Society, had a first hearing and obtained a cordial reception.

On November 1 the first of a series of subscription concerts of chamber music was held at the Victoria Rooms. The executants were Professor Ivan Mossel (violoncello) and Mr. Herbert Parsons (pianoforte). Each artist played several solos, and they were associated in Brahms's Sonata for violoncello and pianoforte in E minor (Op. 38). Mr. Hamilton Harris, the vocalist, manifested a well-cultured voice and admirable style in German and English songs, and he was carefully accompanied by Mr. W. E. Fowler.

The Klingler Quartet, who made their only appearance for the season in the provinces at the Victoria Rooms on November 2, attracted a large audience. The performers were: first violin, Karl Klingler; second violin, Joseph Rywkind; viola, Fridolin Klingler; violoncello Arthur Williams. Fine performances were afforded of Schumann's Quartet in F (Op. 41), Beethoven's Quartet in A minor (Op. 132), and Haydn's Quartet in G (Op. 17), No. 5. After the concert the players were entertained to supper at the Bristol Musical Club.

There was a change in the players at the opening concert of the eighth season of the Clifton Quintet, consequent upon the retirement of Mr. Hubert Hunt, who had rendered efficient aid as violinist. His other duties proved so pressing that he relinquished his association with the quintet. The concert was held in the Victoria Rooms on November 4, the players being Messrs. Herbert Parsons (pianoforte), Maurice Alexander (first violin), Ernest Lane (second violin), Alfred Best (viola), and Percy Lewis (violoncello). The scheme included Beethoven's Trio in B flat (Op. 97); Tchaikovsky's Quartet in D (Op. 11), with a violoncello solo, Sonata in F by Wilhelm de Fesch, contributed by Mr. Lewis, and Chopin's Prelude in C sharp minor (Op. 45) and Ballade in F major and A minor (Op. 38), performed by Mr. Parsons. A numerous audience liberally applauded the meritorious efforts of the players. Some songs were well rendered by Mr. Campbell McInnes.

On November 10 the Bristol Harmonic Choir attracted a large number of persons to the Victoria Rooms, where, under the direction of Mr. J. Jenkins, they rendered effectively several part-pieces. The soloists were Miss Daisy Wyndham, Miss Gertrude Pettitt, Mr. M. J. Edwards, Mr. Herbert Tinney, Mr. W. Morgan, and Mr. Orlando Lydford. Mr. Percival Hodgson contributed some violin solos.

The Bristol East Male-Voice Choir, on November 15, gave their first annual concert at the Drill Hall, St. George. The choir numbers sixty voices, and the conductor is Mr. Handel G. Lovell. There was a creditable rendering of glees and choruses, and songs were given by Miss Gertrude Tavener, Miss Pettitt, Mr. Victor Lovell, and Mr. Herbert Spiller.

The Bath Quartet Society held their first concert of the season at the Assembly Rooms, on November 16. A change had been made in the players, and instead of Mr. Josef Ludwig's party there was the Walenn Quartet, viz., Messrs. Gerald Walenn (first violin), Herbert Kinze (second violin), James Lockyer (viola), and Herbert Walenn (violoncello). Mr. F. H. Tapp, a resident of Bath, was at the pianoforte. Excellent interpretations were given of Dvorák's Quartet in E flat (Op. 51), Brahms's Trio for pianoforte, violin and violoncello in C (Op. 87), and the Quartet in E flat by Dittersdorf.

On November 20, the Bristol Choral Society, under the able direction of Mr. George Riseley, gave a concert at Colston Hall, the works performed being Sullivan's 'Golden Legend' and Barnett's 'Ancient mariner.' The soloists were Madame Mary Conly, Madame Cecile Vicars, Mr. Henry Turnpenney and Mr. Charles Knowles. The chorus numbered 450 voices and the orchestra seventy players, with Mr. A. W. Payne as leader. Both cantatas were admirably performed.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Oratorio Society, conductor Mr. Vincent O'Brien, gave the first concert for the present season on October 20 in the Antient Concert Rooms. The programme included Sullivan's 'Brother, thou art gone before us' (*In memoriam* Sir Francis Brady), Wagner's 'Spinning Chorus' from 'The Flying Dutchman,' and Beethoven's 'Choral Fantasia.' Mrs. Eleanor Miley played the pianoforte solo in the latter work and also the solo in Liszt's Concerto in E flat. Mrs. Stella Bowman and Mr. Jay Ryan were the solo vocalists, Mr. Arthur Darley the solo violinist and Mr. Clyde Twelvetrees the solo violoncellist.

Mr. Clyde Twelvetrees, our distinguished violoncellist, gave a concert at the Antient Concert Rooms on November 9, assisted by Miss Dilys Jones, vocalist, and Dr. Esposito. Mr. Twelvetrees played Popper's Suite 'Im Walde,' and D'Albert's Violoncello concerto, in addition to a melodious 'Consolation' of his own composition and a 'Serenade' by Victor Herbert. Dr. Esposito rendered valuable help with the pianoforte parts of these works, and added much to the effectiveness of the Suite and Concerto. Miss Dilys Jones, who made her first appearance in Dublin on this occasion, gave great pleasure by her finished and refined singing of several songs, the most successful of which were 'Lungi dal caro bene' and a couple of expressive Welsh melodies 'Suo Gan' and 'Dafydd y Garreg Wen.' Miss Nora Geoghegan was the accompanist.

The Sunday Orchestral Concerts at the Antient Concert Rooms re-commenced for the winter on October 24. Dr. Esposito's enterprise seems as if it had at last taken root in the affections of our somewhat fickle townsfolk, as there have been so far crowded audiences. The works played by the orchestra included the following symphonies: Mozart in G minor, Beethoven in D, the 'Unfinished' or Schubert, and Mendelssohn's 'Italian,' in addition to Wagner's 'Meistersinger' overture, and 'Waldweben.' On November 7, Dr. Esposito played Beethoven's Pianoforte sonata in C sharp minor (Op. 27, No. 2) to one of the largest audiences yet attracted to these concerts.

At the Royal Dublin Society, recitals—which began for the season on November 1—have been given by the Wessely Quartet, whose programme included Dvorák's quartet in A flat (Op. 101); by Dr. A. L. Peace on the organ; and the Bohemian Quartet, whose first appearance was made at these recitals on November 15.

The Beecham Orchestra paid us a visit on October 26 and gave a concert in the Theatre Royal. Elgar's Symphony, performed for the first time in Dublin on this occasion, was the *pièce de resistance* and was a welcome relief after a somewhat dull programme. An interesting item was Vincent O'Brien's symphonic poem 'Samhain,' conducted by the composer. Miss Kathleen Parlow played Tchaikovsky's Violin concerto beautifully, and Mr. Francis Sullivan sang two solos. In the same building, on November 9, Paderewski attracted a large audience.

The death of Sir Francis Brady, County Court Judge for Co. Tyrone, is recorded with regret. He was well-known in Ireland as an amateur musician and was one of the founders of the Royal Irish Academy of Music. He was the composer of several songs and the author of the words of the song, 'In my wild mountain valley' in Benedict's 'Lily of Killarney.' His genial personality will be much missed in Dublin; and though his sympathies were not much in accord with the modern development of music, he ever showed the greatest interest in young musicians and especially in young vocalists, many of whom owe much to his kindliness of feeling.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Messrs. Paterson's first orchestral concert was given in the McEwan Hall on November 15, Dr. Cowen conducting. The orchestral numbers were Beethoven's second Symphony, Wagner's 'Rule, Britannia' overture, and Tchaikovsky's Intermezzo 'The battle of Poltava.' The orchestra, which seems to be in finer fettle than ever, gave a truly grand performance of the symphony. The soloist was M. Ysäye, who played superbly Brahms's Violin concerto and Vieuxtemps's Fantasia Appassionata.

The first of Herr Ernst Denhof's two chamber concerts was given in the Freemasons' Hall on October 19. The concert-giver was assisted by the Brussels String Quartet and Mr. Horatio Connell, vocalist. The programme included Schubert's 'Trout' quintet, most beautifully played, Debussy's Quartet in G minor, Beethoven's Quartet in C minor, and songs by Schubert, Loewe and Bertram Shapleigh. Mr. Scott Jupp accompanied.

The opening concert of Mr. James Simpson's series of classical concerts was given in the Music Hall on October 25, and took the form of a violin and pianoforte recital by MM. Ysäye and Pugno. The concerted items were the 'Kreutzer' Sonata and César Franck's Sonata in A major. As solos M. Ysäye played four unaccompanied pieces by Bach and a Rondino by Vieuxtemps. M. Pugno gave Chopin's Scherzo in B flat minor and a Rondo by Weber. The second concert, a vocal recital by Madame Jane Bathori and M. Engel, with violoncello solos by Mr. Georges Pitsch, took place on November 13. The first part of the programme consisted of works by old French composers, Lulli, Rameau, and others, and the second part of songs by M. Reynaldo Hahn, who accompanied their performance.

The first of the University Historical Concerts, given under the direction of Professor Niecks in the Music Class Room on November 3, was devoted to a recital of six Haydn String quartets, and their performance by the Verbrugghen Quartet gave unbounded pleasure to the audience.

In the Freemasons' Hall on November 11, Mr. Philip Cathie, violinist, assisted by Miss Elaine Birch, vocalist, with Mr. Harold Brooke at the pianoforte, gave a most enjoyable recital. Mr. Cathie's contributions included compositions by Veracini, Max Bruch, Mackenzie, Richard Strauss and others, and in the performance of these he showed himself not only the possessor of a rare technical equipment, but of interpretative powers of the highest order. Miss Birch was heard to advantage in songs by Scarlatti, Handel, &c., and Mr. Brooke's artistic work at the pianoforte added much to the success and enjoyment of the concert.

Among other concerts given during the month have been pianoforte recitals by M. Pachmann, M. Paderewski, Mr. John Petrie Dunn and Miss Ethel Leginska; vocal recitals by Miss Rose Goldie, Miss Louisa Moir, Mrs. Kennedy-Fraser, Mr. Alfred Young and Mr. Robert Burnett.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The first of Mr. A. M. Henderson's subscription chamber concerts took place on November 11, when a highly-interesting Brahms programme was submitted. In addition to playing some solos, Mr. Henderson (pianoforte) and Miss Bessie Spence (violin) gave an excellent performance of two Sonatas for violin and pianoforte, in G (Op. 78) and in A (Op. 100). Miss Grainger Kerr's charming rendering of some of Brahms's songs completed a most enjoyable evening's music.

Departing from usual custom, the Choral and Orchestral Union opened their season with a Saturday Popular Concert on November 13, when Dr. Cowen and the Scottish Orchestra were cordially welcomed by an audience of goodly dimensions. In addition to two novelties, viz., Wagner's 'Rule, Britannia' overture, and the *Allegretto* from Mozart's 'Divertimento' No. 2, in D, the programme included Beethoven's first Symphony (the nine are to be given during the season), Tchaikovsky's 'Capriccio Italien,' numbers by Berlioz and Glazounow, and songs artistically sung by Mr. Horatio Connell.

At the first Classical Concert on November 16, the chief attraction was the appearance of M. Ysäye, who gave a highly emotional reading of Brahms's Violin concerto and Vieuxtemps's 'Fantasia Appassionata.' Among the purely orchestral numbers were Beethoven's second Symphony and a novelty, 'The Battle of Poltava,' from Tchaikovsky's 'Mazeppa.'

Greenock Choral Union, ably conducted by Mr. W. T. Hoeck, gave their first concert for the season on November 18. Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The death of Minnehaha' formed the first part of the programme, and in these numbers the choir, a well-balanced body, sang the choral portions with fine effect. The soloists were Miss Betty Booker and Messrs. Joseph Cheetham and Walter Harvey. The Scottish Orchestra supplied the accompaniments, and in the second part of the programme gave a fine performance of Dvorák's 'New World' symphony.

The main feature of the programme of the Popular Concert on November 20 was the 'Eroica' symphony, and Mr. Norman O'Neill's overture 'In Springtime' was brought to a first hearing in Glasgow.

The Glasgow Glee and Catch Club, under Mr. George Taggart, gave a very interesting concert on November 18. To mark the Mendelssohn Centenary the programme appropriately included 'To the Sons of Art'; also several of the composer's songs and part-songs for men's voices.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Rev. H. E. Hodson's pleasing cantata 'The Golden Legend' was given before a large and appreciative audience at the Shire Hall, Gloucester, on October 7, by an excellent band and chorus drawn from the area of which Gloucester is the centre, under the conductorship of Mr. Tom Woodward, organist of Ledbury, where it was performed in 1903. Longfellow's great poem has been for so long connected with the name of Sullivan that it came as a surprise to a good many to find that the Rev. H. E. Hodson—a distinguished amateur composer who now lives at Churchdown, near Gloucester—published his work so far back as 1880, or six years before it was overshadowed by the greater production of Sullivan. Mr. Hodson attended the rehearsals himself, and the soloists were Madame Le Mar, Miss Jessie King, Mr. Charles Mordaunt, and Mr. Herbert Tracey, while Mr. Vincent Jones, Mrs. Sly, Miss Phyllis Maddy, and Mr. P. H. Gray, of Gloucester, lent valuable aid. A scene of great enthusiasm marked the close of the performance, and the venerable composer bowed his thanks.

The Cheltenham Philharmonic Society opened their season at the Town Hall on November 18 with a mixed programme, the chief work for performance being Handel's choral ode, 'Alexander's Feast.' The orchestra and chorus, under the baton of Mr. C. J. Phillips, acquitted themselves with great credit, and the soloists were Madame Stella Lynniker, Miss Adeline Threlfall, Mr. Alfred Heather, and Mr. Francis Harford. The concert concluded with a very good performance of Mozart's 'Jupiter' symphony.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

During the month of November, chamber music has been represented by the Rawdon Briggs String Quartet, at whose concert on November 1 an interesting and well-played programme included Schumann's Pianoforte quartet, Mozart's String quartet in E flat, and Brahms's String quintet. In the Schumann quartet Miss Ella Leyland sustained the pianoforte part with taste and skill. The Schiever Chamber Concerts, resumed on November 13, are this season to be devoted to Beethoven's sixteen String quartets. Of these the first programme contained the F major (Op. 18), E flat major (Op. 127) and E minor (Op. 59). As in previous seasons Mr. Ernest Schiever has able colleagues in Messrs. Alfred Ross, T. Rimmer, and W. Hatton.

Puccini's opera 'La Tosca' was performed for the first time in English at the Royal Court Theatre, on October 29, by the Moody-Manners company. Recognition of the interesting event is due to this excellent organization, to the principal artists, Madame Fanny Moody (La Tosca), Mr. Joseph O'Mara (Cavaradossi), Mr. Rhys James (Scarpia), and to Mr. Eckhold, who conducted.

The chief feature of the second Symphony Orchestra concert, conducted by Mr. V. Akeroyd, on November 2, was the superb playing of M. Sapellnikoff in Tchaikovsky's B flat minor Pianoforte concerto. Mozart's E flat Symphony and Dr. Walford Davies's 'Solemn Melody' for strings and organ (Dr. Stanley Dale) were also much appreciated. At the third concert on November 16, Tchaikovsky's F minor Symphony, No. 4, and several familiar Wagner items were played by the excellent orchestra, and Mr. Arnold Trowell was heard in De Swert's Violoncello concerto. The vocalist was Miss Alice Mandeville.

Mr. Egon Petri's Beethoven recitals on October 28 and November 11 added to his high reputation as a pianist. Five sonatas were presented at each recital, ranging from Op. 13 to Op. 54, and Mr. Petri's playing, both in its technical accuracy and musicianly insight, possessed great educational value.

The concert given by the Hallé Orchestra, conducted by Dr. Richter, on November 6, drew an overflowing and enthusiastic audience to the Philharmonic Hall. Wagner alone was represented in the programme, which included Act III. of 'Die Walküre,' the vocalists being Miss Perceval Allen (Brunnhilde) and Mr. Frederic Austin (Wotan).

At the second Philharmonic Society's Concert, on October 26, Señor Pablo Casal played Gernsheim's Violoncello concerto in E minor (Op. 78) for the first time in England. The vocalist was Signor Sammarco. Schumann's Symphony in B flat and Norman O'Neill's overture 'In Springtime' were played under Dr. Cowen's direction, and not least appreciated was the single choral item 'The Haven' (C. Lee Williams). Saint-Saëns's 'Samson and Delilah' was performed by the Society on November 9, the vocal principals being Madame Kirkby Lunn, Mr. Walter Hyde, Mr. Frederic Austin and Mr. Harry Dearth. The choral features of a fine performance under Dr. Cowen's direction are especially deserving of record.

At the 148th concert of the Societa Armonica on October 30, Kalinnikov's Symphony in G minor was played, and Mr. Akeroyd also conducted adequate performances of Dvorák's 'Carnaval' overture and Liszt's 'Les Préludes.' In Lalo's 'Symphonie Espagnole,' the solo violin part was skilfully played by Mr. E. A. Garrod.

Mr. Donald Tovey at his University lecture on November 5 dealt with the dramatic treatment in 'Die Walkure.' He illustrated on the pianoforte the difference between the intensity and duration of the movement in symphonic or sonata form and that of dramatic music for stage representation.

Under Dr. James Lyon's able direction five performances of Audran's opera 'La Cigale' were given in the Tower Theatre, New Brighton, by the Wallasey Amateur Opera Society, a powerful combination. Other events of the month deserving notice were the students' concerts given by the Liverpool College of Music on November 4, at which Mr. H. Ernest Hunt presided, and Mr. John Lawson's annual concert on November 13 in St. George's Hall. These functions afforded an object lesson in the extending study of stringed instruments and in the thoroughness of the teaching.

For a first hearing of the third part of Mr. Coleridge-Taylor's 'Hiawatha,' viz., 'Hiawatha's Departure,' thanks are due to the Welsh Choral Union and their able conductor, Mr. Harry Evans. A very fine performance of the fascinating work in its entirety was given in the Philharmonic Hall on November 20, the vocal principals being Miss Laura Evans, Mr. Alfred Heather, and Mr. Ivor Foster, with Mr. Akeroyd as leader of the excellent orchestra.

Mr. Edward Mason's choir will perform the following works during the season: 'The Lay of St. Cuthbert,' W. H. Speer (first time of performance); Coleridge-Taylor's 'Bon-Bon Suite'; 'Sir Patrick Spens,' A. H. Brewer; and an Ode on Time, 'Fly, envious time,' Nicholas Gatty, the last two works to be given for the first time in London.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In last month's article a typographical error made me say two chamber concerts would be given by Mr. Max Reger; this should have read Mr. Max Mayer, whose first concert was devoted to performances of his own song compositions by Madame Marie Brema, Miss Gertrude Lonsdale, and Mr. Horatio Connell. Mr. Mayer is known to us rather as a pianist than as a composer; his accompaniments are often of almost paramount importance, but Miss Brema's singing was of so overpowering a character as to dwarf even the composer's notable pianoforte writing. Miss Lonsdale's beautiful tone-quality, and Mr. Horatio Connell's intellectual gifts were conspicuously displayed during the evening. From time to time compositions by Manchester musicians are heard in our concert halls, the art of Mr. Edward Isaacs in pianoforte pieces, of Mr. James Richardson in writings for the violoncello, of Mr. Maurice Speelman and Mr. J. H. Foulds in orchestral work, always meeting with a warm welcome.

Undoubtedly the feature of the month's music has been the beginning of Mr. Henry J. Wood's connection with a permanent Manchester musical institution—the Gentlemen's Concerts. The aim of these concerts would appear to be the provision of what may be called 'chamber' orchestral music of a not too solid quality, so that we are not likely to have an opportunity this season of appraising Mr. Wood's conducting of the greater orchestral master-works. At the second concert, on November 15, Mr. Wood played for the first time in Lancashire Sinigaglia's Comedy Overture 'Le Baruffe Chiozzotte' (an additional novelty to the list given in the November issue), and performed Mozart's Symphony ('Haffner') without a break, securing a complete unity of style. Mr. Thorpe Bates and Miss Gleeson-White were the vocalists.

Some fine pianoforte playing, both in chamber works and in concerted music has been heard from Mr. Busoni and Mr. Frederick Dawson, the former playing with the Brodsky Quartet and with the Hallé Orchestra on successive evenings, taking part in Beethoven's Trio in B flat (Op. 97), and playing under Dr. Richter the Beethoven 'Emperor' concerto, adding much greater warmth and delicacy of tone to all his other pre-eminent qualities. Mr. Frederick Dawson played at the first afternoon recital of the Gentlemen's Concerts. By the way, Mr. Dawson is also the conductor of a distinctly good amateur orchestral society in Oldham, whose members are assisted at their three winter concerts by the most eminent soloists of the day.

The lesser Mozart Symphony in B flat (No. 33), played at the Hallé concert on November 4, could hardly stand Richter's massive treatment. Bantock's 'Pierrot of the Minute' overture and Sibelius's 'Värsäng' are the only two novelties heard so far this season, and it is worthy of record that both were most warmly received by the audiences, so much so that the Bantock overture was repeated by desire at the concert on November 18, when also Beethoven's No. 7 Symphony and 'Strauss's 'Don Juan' were superbly played. Mr. Anton Maaskoff, a pupil of Dr. Brodsky, played Max Bruch's G minor Concerto on his first appearance before a Manchester audience. The first choral night of the Hallé season was devoted to Elgar's 'Gerontius.' Miss Phyllis Lett proved the most satisfactory singer of the 'Angel' music that we have had in Manchester since Miss Muriel Foster's farewell performance. Unhappily the continuity of the work was seriously marred by the absence of Mr. Robert Radford, who had been expected in Manchester but through some strange blunder was singing in Birmingham the same evening. Mr. John Coates came to the rescue in the 'Proficiscere' music, but the 'Angel of the Agony' section had to be omitted.

At the first Schiller-Anstalt concert Miss Johanne Stockmarr, in Chopin's B minor Sonata, displayed sympathetic temperament and imaginative qualities both vigorous and tender. Mr. Horatio Connell's singing was notable for its intellectual as distinct from its emotional qualities, performing *Lieder* by Brahms with keen insight. Mr. Rudolph Bauerkeller played Max Reger's Violin sonata (Op. 42).

On November 13, the Schiller-Anstalt celebrated its jubilee, and was honoured by the presence of Count Metternich, the German Ambassador, who warmly congratulated the members of the Manchester Orpheus Glee Society and their conductor on the conspicuous ability they displayed in singing Othegraven's 'Rheinsage' and a 'Niederlandisches Dankgebet' in German, as well as two numbers from Elgar's Greek anthology part-songs.

The Promenade concerts under Mr. Simon Speelman are meeting with astonishing success, the second concert being devoted to orchestral works by British composers. At the third concert Miss Helena Kontorovitch, a pupil of Dr. Brodsky, made a most encouraging first public appearance in Manchester in Saint-Säens's Violin concerto. Interesting vocal recitals have been given by Miss Elizabeth Meacham and Miss Bertha Guthrie, not a little of their success being due to Mr. R. J. Forbes's accompaniments, for this gentleman is one of the few clever pianists with a genius for playing beautiful accompaniments to any song or any singer. At Miss Meacham's recital two movements from a Sonata for pianoforte and violoncello by the late W. H. Dayas, a former professor at the Royal Manchester College of Music, were played by Mr. Forbes and Mr. Leo Smith.

On November 8, at the Grand Theatre, Oldham, a new light opera 'The Isle of Indolence' was produced, the libretto being written by Mr. J. Herbert Heywood, and the music composed by Mr. Richard Knight, both natives of and resident in Oldham. The majority of the performers, principals and chorus, were also of local origin, and so we had the spectacle of a genuine home-made product. The music has not too much originality or variety, but the composer writes in easy, flowing style, and might do better work with a stronger 'book.' Messrs. Fowler Burton, John Collett, Orlando Kenworthy, and George Ditchburn, along with Miss Edith Jeffries and Miss Ethel Perceval, all sang well, and some of them betrayed unsuspected aptitude for stage work.

Mr. Thomas Beecham's orchestra visited Bolton, Preston, Lancaster, and Kendal during the month. At Preston, he was announced to play the Elgar Symphony, but it was given in a much abbreviated form. There can be no justification for such 'cuts' as were made in the first three movements; the Elgar Symphony should either be performed in its entirety, or not at all.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first and second concerts of the Classical Concert Society—October 25 and November 12—were given by French artists. The first took the form of a pianoforte recital by Mlle. Blanch Selva, who gave a severe programme containing only four names: Bach, Beethoven, Franck and D'Indy. The second was given by Monsieur Reynaldo Hahn, Monsieur and Madame Engel, and Monsieur George Pitsch. The first part was devoted to old French works, and the second to compositions by Monsieur Hahn, whose talent, however, is not strong enough to bear the weight of such a test.

On November 2, M. Paderewski appeared in Newcastle, and was in his superlatively best mood the whole evening.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The North Staffordshire District Choral Society, in conjunction with the Beecham Orchestra, gave a concert on October 28 in the Victoria Hall, Hanley. Much interest had been aroused by the announcement of a performance of Elgar's Symphony. Its rendering proved a total disappointment to those familiar with the Symphony, owing to the ruthless manner in which the conductor, Mr. Thomas Beecham, 'cut' the work. Each movement had a limb torn from it, leaving at the close a blurred and incoherent impression upon the minds of the listeners.

The feeling engendered by Mr. Beecham's unsympathetic conduct towards the Symphony gave way to one of admiration for Berlioz's 'Te Deum,' which followed in performance. In this work he gave us many surprises of virtuosity, proving that he held the choir and orchestra in the hollow of his hand, and the score in his head. It is almost impossible to think that the great *Finale* 'Judex Crederis' has ever been performed with finer mastery and greater dramatic intensity than on this occasion. Mendelssohn's 'Hymn of Praise,' conducted by Mr. James Whewall, commenced the concert.

The soloists were Madame Goodall and Mr. Wilfrid Hudson, and Mr. William Sherratt rendered valuable assistance at the organ.

We learn with much regret that Mr. James Whewall, the conductor of the North Staffordshire Choral Society, has, since his visit with his choir to Windsor Castle, been suffering from very severe illness, from which all will wish him a speedy recovery.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

This city was favoured by a visit of the London Symphony Orchestra on October 29, when an opportunity was afforded of hearing Sir Edward Elgar's Symphony under the direction of the composer. There was never any doubt about the heartiness of the reception, both of this master work and its composer, and the advantage of hearing the work under his guidance was an undeniable good fortune. Nothing finer has been heard in Nottingham than the playing of this orchestra. Included in the programme was Schumann's A minor Concerto, which, with Miss Cantelo as pianist, was magnificently performed. Mr. Campbell Innes was the vocalist, and immediately established himself on a firm footing with his audience.

The Long Eaton Choral Society gave a performance of 'Elijah' on November 9, which deserves more than mere notice on account of the steady progress the Society has made. The solos were undertaken by Miss Alice Baxter, Miss Emily Hart, Mr. Henry Turnpenney and Mr. Charles Keywood, and Mr. J. S. Derbyshire conducted a performance which was considerably in advance of previous work.

The Nottingham Sacred Harmonic Society's first concert of the season took place on November 18 in the new Albert Hall, when, in celebration of the centenary of Mendelssohn's birth, 'Elijah' was performed. The solos were undertaken by Miss Perceval Allen, Miss Phyllis Lett, Mr. Harold Wild and Mr. Thorpe Bates. The new hall does not seem to suit the chorus, which at times sounded weak and very distant. Exceptions must be made, however, in the choruses 'He watching over Israel,' 'Woe to Him,' and 'Holy, holy.' The orchestra deserves a special word of praise, and Mr. Allen Gill also for his share in the work.

MUSIC IN WORCESTER.

The Festival Choral Society gave a notable concert in the Public Hall on November 17, under the direction of Mr. Ivor Atkins. The choir of 126 voices was heard in conjunction with the orchestra in Mr. John Pointer's concert selection from 'Faust,' of which a crisp and spirited interpretation was given. The solo vocalists were Madame de Vere Sapio, Miss Bell Thynne, Mr. Albert Watson and Mr. Stewart Gardner. The other choral number was Elgar's six-part unaccompanied part-song 'Go, song of mine,' which made a deep impression upon the occasion of its first performance at the Hereford Festival. Its solemn beauty was well brought out in the performance given by the Worcester singers. The purely orchestral part of the programme consisted of Mozart's 'Jupiter' Symphony, of which an effective interpretation was given.

Herr Georg Schumann will make a special journey from Berlin to Chicago in order to hear the first performance in America of his new work 'Ruth.' This is to be given by the Apollo Musical Club, of Chicago (conductor, Harrison M. Wild), in Orchestra Hall, on February 7 and 8, 1910. During his sojourn in Chicago, Herr Schumann will be the guest of the Apollo Club.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

We have had plenty of music at Leeds this last month—visits from distinguished pianists like Mlle. Selva, who played a long series of modern French pieces on October 23; Busoni, who treated his audience to his clever transcriptions on October 26; and Mark Hambourg, who played in his usual forcible style a more general programme on November 16; all these may be passed over with a brief mention. In the first week of November, three different orchestras were heard in Leeds, and suggested some interesting comparisons. Elgar's Symphony, after waiting nearly a year, was introduced to Leeds on November 2, at the concert of the Leeds Philharmonic Society, and was included in the programme of the Leeds Choral Union on the following evening. On the former occasion the work was played by the Hallé Orchestra, under Richter, its first exponent; on the latter by the Queen's Hall Orchestra, under the composer's direction. Each reading had its qualities: one was characterised by great breadth and force, the other rather by perfection of detail, and in particular I have never heard a more finished and beautiful interpretation of the slow movement than Elgar secured on this occasion. The Philharmonic programme included Brahms's 'Triumphlied,' which was taken at an unusual speed, and sung with much force; many, indeed, found its stupendous energy—practically unrelieved by any restful episode—almost overwhelming. Mr. Granville Bantock's fantasy-overture, 'The Pierrot of the Minute,' was another interesting feature of an excellent programme, and was finely played. The Choral Union's two concerts, on November 3 and 4, were devoted exclusively to Elgar's music. On the former date there were heard the Symphony, already referred to, the first 'Wand of Youth' suite, four pieces from the 'Bavarian Highlands,' and the recent six-part chorus, 'Go, song of mine.' The second concert consisted of 'The Apostles,' of which an adequate, and in many respects fine, performance was given. Of the principals, Miss Gleeson-White, who sang the part of Mary with real distinction, and Mr. John Coates were the most successful. Mr. Ivor Foster sang the Saviour's part with sympathetic and reverent feeling. Mr. William Higley gave due effect to Judas, while Miss Gertrude Lonsdale and Mr. Herbert Parker completed the cast. Sir Edward Elgar conducted.

On November 6 the Leeds Municipal Concerts began their seventh season, but under new conditions. As the corporation has not only declined to be responsible for the annual deficit, which has amounted to about £200, but has decided to charge a rent for the use of the hall, it was necessary to organise the concerts on the 'self-supporting' system which so commends itself to the business instincts of the West Riding, and the result will be watched with interest. The thorough efficiency of the orchestra was demonstrated to satisfaction in a typical Wagner programme, which is always found to be a certain attraction at Leeds, and in finished style of playing the band has never been quite so satisfactory in all departments as it proved to be on this occasion, while Mr. Fricker's conducting was expressive and artistic in feeling. Madame Mary Poole sang some Wagner scenas with marked ability. At the second concert, on November 20, the programme included Tchaikovsky's fifth Symphony and the 'Casse Noisette' suite.

Other Leeds concerts must be dealt with very succinctly. On November 9, Mr. Plunket Greene, with Sir Charles Stanford at the pianoforte, gave a very enjoyable recital in aid of a local charity, a series of Irish songs proving particularly enjoyable. The Rasch String Quartet resumed its chamber concerts on November 10, introducing Sinding's Pianoforte quintet in E flat, of which, with Mr. Noel Bell as pianist, a most brilliant performance was given. On November 13 another series, the Leeds Bohemian Chamber Concerts, began a fresh season, and played quartets by Mozart, Beethoven, and Dvorák, and on November 18 Messrs. Rasch and Lloyd Hartley gave a sonata recital of works for pianoforte and violin.

BRADFORD.

Two of the flourishing and excellent subscription concerts have already taken place. On both occasions the Hallé Orchestra, under Dr. Richter, appeared, and on October 22 Beethoven's fifth Symphony and the 'Tod und Verklärung' of Richard Strauss were the principal features of the programme, Mlle. Verlet being the vocalist; while on November 5 Busoni's fine reading of Beethoven's E flat Concerto and an early Mozart Symphony (in B flat: Köchel No. 319), slight and gay in character, distinguished the occasion. On October 26, the Bradford Old Choral Society, under Mr. Pickles, essayed Elgar's 'King Olaf' with good results, the chorus-singing reaching a high standard. The principals were Miss Emily Breare, Messrs. S. Masters and Robert Barnett. On October 30, the Bradford Permanent Orchestra gave their first concert of the season with a programme of Beethoven and Wagner pieces, efficiently played under Mr. Allen Gill's direction. Three movements only of Beethoven's first Symphony were given, and the experiment of playing the variations from the Septet as an orchestral piece was one which, whether in principle or in practice, was not so successful as to recommend it. Miss Phyllis Lett and Mr. Horner were the vocalists.

OTHER TOWNS.

The Huddersfield Choral Society, on October 29, introduced to that town Parry's 'Ode on St. Cecilia's Day' and Walford Davies's 'Everyman,' the former under Dr. Coward, the latter under the composer. The chorus, one of the finest in the country, sang with its customary power and brilliancy, and the principals were Miss Edith Evans, Miss Belgrave-Turner, Mr. James Davis and Mr. Thorpe Bates. On October 26 the Huddersfield Glee and Madrigal Society, under Mr. J. W. Armitage, sang madrigals by J. Farmer and Festa, together with some modern part-songs, of which Elgar's 'Reveille' was one, and on November 4 Dr. Coward introduced his 'Canada choir' (strengthened by some other Sheffield singers) at one of the subscription concerts. The Halifax Orchestral Society gave an interesting programme on November 4, under the conductorship of Mr. H. van Dyk, and on November 11 the Halifax Choral Society, under Mr. F. de G. English, gave 'St. Paul,' with Miss Dorothy Cook-Smith, Miss Elsie Davis, Mr. Turnpenney and Mr. Herbert Brown. It was a good all-round performance.

The London Symphony Orchestra has, with the assistance of the composer, been introducing Elgar's Symphony in several northern towns: they visited Hull on October 26, Middlesbrough on October 27, and Doncaster on October 28, and, it need hardly be added, presented the work as favourably as it was possible to imagine. On November 10 the Hull Symphony Orchestra, which is still struggling to make its position an assured one, began a fourth season, when Mr. Wallerstein secured a good, if hardly sufficiently polished, reading of Mozart's G minor Symphony, a higher degree of efficiency being attained in the popular 'Casse Noisette' suite. On November 12 the Hull Harmonic Society celebrated Mendelssohn's centenary by giving his 'Hymn of Praise,' under the conductorship of Mr. Walter Porter. At the Wakefield Chamber Concerts, on October 29, Miss Agnes Nicholls gave a most enjoyable vocal recital, with the assistance of Mr. Hamilton Harty at the pianoforte, the long series of songs including many things that were of exceptional interest. Miss Mabel Dalby, a young singer with a fine soprano voice, still under the process of cultivation, gave a concert in York on October 26 with the help of Mr. Padel and Mr. Noble as pianists, and Miss Leila Willoughby as violinist.

We hear that the North British Academy of Arts, a newly-formed organization which has chiefly been associated with the art exhibitions it has held in Newcastle-upon-Tyne, will make a new and important development in the introduction of a musical department, of which Miss Julia Cook Watson has been appointed musical director. A music committee is in process of formation, already including three well-known musicians in Mr. J. E. Jeffries, Mr. Norman Ridley, and Mr. Arthur Lambert. The music section has been inaugurated by an offer made to the students of Newcastle-upon-Tyne of six open scholarships, which will be available annually, and will, it is hoped, be augmented if progress permits. Similar movements are contemplated in other towns in course of time.

Foreign Notes.

AIX-LA-CHAPELLE.

Among the interesting novelties to be performed during the present season under the direction of Professor Schwickerath are Arnold Mendelssohn's 'Paria' and Reynaldo Hahn's 'Promethée triomphant.'

AMSTERDAM.

The twenty-fifth anniversary of the foundation of the Conservatoire was celebrated on October 9 by a concert conducted by Herr Daniel de Lange, at which an orchestral Suite by Kor Kuiler, C. de Wolf's Fantasia for organ and orchestra, and the Pianoforte concerto by Willem Andriessen were produced——Felix Nowowiejski's dramatic oratorio 'Quo vadis' was successfully performed for the first time by the Oratoriumvereeniging.

ANTWERP.

Hugo Wolf's 'Italian' serenade and Anton Bruckner's fourth Symphony formed part of the programme of the first concert given on November 15 by the Société des Nouveaux Concerts, under the conductorship of Herr Leopold Materna, of Vienna.

BERLIN.

In commemoration of the Haydn centenary, the present season of the Philharmonischer Chor was inaugurated with an excellent performance of the 'Creation.'——The Singakademie began its concerts with a good performance of the oratorio 'Ruth,' by its conductor Herr Georg Schumann. ——At their second concert the Königliche Kapelle, with Dr. Richard Strauss at the conductor's desk, gave stirring renderings of Berlioz's 'Romeo and Juliet' symphony, and the 'Faust' symphony by Liszt.——At the second Philharmonic concert, Herr Nikisch successfully introduced an Overture to a Shakespearean Comedy, by Paul Scheinpflug. At the same concert Mr. Harold Bauer was accorded an enthusiastic reception for his splendid rendering of Schumann's Pianoforte concerto.——Under the auspices of the Gesellschaft der Musikfreunde, Rachmaninoff's new symphonic poem 'Der Toteninsel,' inspired by Böcklin's famous picture, was heard for the first time. Prof. Fritz Volbach's Symphony in B minor, played under the baton of the composer, obtained a great success at a concert of the Blüthner Orchestra.——The Russian violinist, Alexander Petschnikoff, produced two new violin concertos by Gustav Ernst and Erich Wolff at his recent orchestral concert.——Under the direction of the Swedish Concert Association of Stockholm, Herr Tor Aulin gave an orchestral concert devoted to native music. The works performed included a 'Symphonie singulière' and a Violin concerto by Franz Berwald, and the new (third) Violin conderto by Tor Aulin, which latter, perfectly rendered by Henri Marteau, made an excellent impression.——Marc Meytschik introduced at his second pianoforte recital Scriabin's new and very original Pianoforte sonata (No. 5). ——The Komische Oper gave the first German performance of Alfano's opera 'The Resurrection,' the text of which is adapted from Tolstoy's well-known novel.

BRAUNSCHWEIG.

On October 24 a new opera, 'Die Pusstanachtigall,' composed by Alfred Mattausch to the text of Heinrich Bethge, was produced at the Court Theatre.

BRESLAU.

Pater Hartmann's oratorio 'The Last Communion' was recently accorded three performances, on November 4, 5, and 8.

BRUSSELS.

The Théâtre Royal de la Monnaie has recently revived a number of Gluck's most important operas, viz., 'Armide,' 'Orfée,' 'Alceste,' and the two 'Iphigénies' ('en Aulide' and 'en Tauride.')

CASSEL.

The fiftieth anniversary of Spohr's death (October 22) was celebrated with a performance of his opera 'Jessonda' at the new Court Theatre. Spohr was conductor for many years at the old Hoftheater.

CHEMNITZ.

A new choral composition by Jean Louis Nicodé, an *a cappella* Symphony in three movements, after the poem 'Morgenwanderung im Gebirge' by Albert Matthäi, was produced by the Chemnitzer Lehrer-Gesangverein on October 30.

CHRISTIANIA.

Brahms's C minor Symphony received its first performance in Norway at a concert conducted by Herr Oskar Fried, of Berlin. Needless to say the work made a great impression, ——Another novelty for Norway was Verdi's opera 'Aïda.' produced at the National Theatre.

COLOGNE.

The management of the Opera House announces an imposing number of novelties, comprising Schillings's 'Ingwelde,' 'Die letzten Tage von Thule' (Rauchenegger), 'Ariane und Blaubart' by Paul Dukas, Leoni's 'Zigeuner,' de Cammando's 'Der Clown,' 'Der alte Aar' by Gunsbourg, Bungert's 'Odysseus Heimkehr,' 'Der Fackeltanz' by Joan Manèn, 'Der Paria' by Gorter, and Tchaikovsky's 'Eugen Onegin.' Weber's rarely-performed 'Euryanthe' and Richard Strauss's 'Elektra' have been among the excellent representations given under the inspiring conductorship of Herr Otto Lohse.——At the first soirée of the Tonkünstlerverein, the young composer Bernhard Sekles scored an unqualified success with his 'Liederzyklus aus dem Schi-King,' sung by Fräulein Anna Kalmfert.

COPENHAGEN.

On October 22 Eugen d'Albert's opera 'Tiefland,' called in the Danish version 'Dalen,' had its first performance at the Royal National Theatre, when, thanks to the dramatic qualities of the text and music, it created a favourable impression.——A young Danish conductor, Herr Peder Gram, who has studied under Herr Nikisch, gave an orchestral concert, at which Kalinnikoff's beautiful G minor Symphony was heard for the first time in Denmark.——At the Musikforeningen's first concert on November 15, Johan Svendsen conducted his Symphony in B flat, which aroused the greatest enthusiasm. The second part of the programme was occupied by Gade's seldom heard cantata 'Kalanus.'——Messrs Roger Henrichsen (pianoforte), Olaf Björvig (violin), and Emil Brunn (violoncello) gave a concert devoted to Danish chamber music, their selection comprising trios by Barnekow, Gustav Helsted and Niels W. Gade.

DESSAU.

The twenty-second German Evangelischer Kirchenmusikvereinstag took place on October 18, 19. There were two interesting sacred concerts, at which several old and forgotten choral compositions, including Ebeling's 'Gib dich Zufrieden' and Andr. Hammerschmidt's 'Veni sancte spiritus,' were revived. A divine service was held in strict accordance with the usage of J. S. Bach's time, and with his music throughout, while lectures were given on several important questions connected with Lutheran church music.

DORTMUND.

Max Bruch's 'Achilleus' was finely performed under Professor Janssen's direction on October 31.

DRESDEN.

At a charity concert given by the Volks-Singakademie and conducted by Herr Johannes Reichert, Hugo Wolf's 'Frühlingschor,' from the unfinished opera 'Manuel Venegas,' and the same composer's 'Feuerreiter' were sung.

DÜSSELDORF.

Prof. Karl Panzner initiated his régime as musical conductor in succession to Prof. Julius Buths with an excellent rendering of Beethoven's Choral Symphony.

ESSEN.

A new opera, 'Enoch Arden,' composed by Max Weydert to the libretto of Ernst Droop, was produced at the Municipal Theatre. The music is well spoken of, but the adaptation from Tennyson's poem left much to be desired.

FRANKFURT.

At the Opera House a new opera 'Das heisse Eisen,' by the twenty-four year old composer Max Wolff has been produced. The text is an adaptation of an old 'Fastnachtsspiel' of Hans Sachs. The music is said to show great talent, but it is greatly under the influence of Wagner and Richard Strauss. ——The programme of the first chamber concert of the Museumsgesellschaft included Bach's 'Brandenburg' concerto for pianoforte, violin and flute, Spohr's Nonet—in memory of the fiftieth anniversary of his death—and an interesting 'Kammermusik symphonie,' by the Italian composer Wolff-Ferrari.

GOTHA.

Friedrich Schuchardt's new violin sonata was produced with great success at the first concert given by Messrs. v. Bassewitz-Natterer-Schlemüller.

HAMBURG.

Eugen d'Albert's eagerly anticipated new opera 'Jzeyl' was produced on November 6, and very enthusiastically received. The text is again by Rudolf Lothar, whose work is founded upon Armand Silvestre's 'Jzeyl.' The music is said to be of great beauty, especially in the lyrical parts. Miss Edyth Walker created a deep impression in the title part.

HANOVER.

Weber's opera 'Die drei Pintos,' as revised by Gustav Mahler, was revived with success.

JENA.

The first Academic Concert brought forward two quasi-novelties, viz., Bach's delightful 'Coffee' cantata, and an eight-part 'Sonata piano e forte' for a double quartet of wind instruments by Giovanni Gabrieli (1597).

KAISERSLAUTERN.

A new composition for full chorus, female chorus, contralto and baritone soli and full orchestra, entitled 'Die Geburt der Aphrodite,' by Fritz Häckel, was produced by the Chorverein.

LANDAU.

A choral work, 'Roland's Tod,' by Kgl. Musikdirektor E. Walter, was brought to a public hearing on October 17.

LEIPSIC.

At the second Gewandhausconcert, Professor Nikisch secured a great success for Paul Scheinpflug's Overture to a Shakespearean Comedy, while at the third concert, Liszt's 'Faust' symphony received an excellent rendering.

LYONS.

The Grand Theatre opened the winter season with Xavier Leroux's 'Le Chemineau.'——A concert performance of Monteverde's opera 'Orfeo' has been given under the direction of M. Vincent d'Indy.

MAGDEBURG.

A small one-act opera 'Das kluge Felleisen' by Waldemar Wendland was produced with success at the municipal theatre.

MANNHEIM.

Mr. Albert Coates—an Englishman, be it noted—has begun his duties as conductor at the Royal Opera, and under his direction fine performances have been given of 'La Bohème,' Hoffmann's 'Erzählungen,' 'The magic flute,' Lortzing's 'Wildschütz,' etc.

MOSCOW.

At M. Simins' Operatheatre Rimsky-Korsakoff's last opera 'Solotoi Pjetuschok,' the text of which is an adaptation of Puschkin's 'The gilded cock,' has been produced. The composer, who died last year, never saw his work performed. It was to have been produced at St. Petersburg in 1907, but was prohibited by the Censor for political reasons. The opera proved to be a great artistic success, the music being full of originality and, it need scarcely be stated, wonderfully scored.

MUNICH.

On October 30 the first performance was given of Schilling-Ziemssen's opera, or dramatic ballad, 'Sonnwendglut,' but the work failed to secure a decided success.

PARIS.

Several orchestral novelties were lately heard at the Concerts Lamoureux, Balakirew's 'Thamar' and Rimsky-Korsakoff's suite 'Le Tsar Saltan' being among the most interesting.

WEIMAR.

Cornelis Dopper's Musikdrama 'William Ratcliff' was produced under Herr Peter Raabe's conductorship on October 19, and created a good impression as a serious work of art.

ZURICH.

An organ recital of new works was given by Herr Edgar Istel, comprising a Sonata by Thuille and Passacaglia by Siegfried Karg-Elert.

The Streatham Hill Choral Society, conducted by Mr. E. J. Quance, will open its season on the 7th inst., when a specially interesting production will be that of Mr. Granville Bantock's cantata 'The fire worshippers' which is to be given on that occasion for the first time. This work, which has hitherto been strangely neglected, contains some remarkably effective and dramatic music. The production of an unknown cantata by the distinguished and popular composer of 'Omar Khàyyam' should have a special interest, and the performance by the excellent choral and orchestral forces controlled by Mr. Quance which introduced Elgar's 'Black Knight' to London, will therefore be very welcome.

A lecture was given by Sir Frederick Bridge at the Church House, Westminster, on November 16, in aid of the Westminster Female Refuge and the Westminster Hospital Ladies' Association. The subject was Milton's 'Comus' and the incidental music written thereto. The lecturer referred to his own discovery in a volume of songs by Henry Lawes of that composer's 'Comus' music, which had remained hidden until then. Musical illustrations were given by the members of the Westminster Abbey Choir.

Mr. C. F. Dyson, the new Mayor of Windsor, was formerly one of the children of the Chapel Royal, and is now proprietor of a pianoforte and music warehouse in the royal borough. His father, who was one of the lay-clerks of St. George's Chapel, had previously held the same high office of chief magistrate. Among the numerous guests at the mayoral banquet were the Dean of Windsor, Canon Edgar Sheppard (Sub-dean of the Chapel Royal), Sir Walter Parratt, and Dr. C. H. Lloyd.

Twenty free open scholarships will shortly be available for competition at the Royal College of Music. The subjects are as follows: Composition, 2; pianoforte, 3; singing, 4 (2 male, 2 female); organ, 2; violin, 3; violoncello, 1; viola, double-bass or harp, 2; flute, 1; hautboy, 1; trumpet or trombone, 1. Full particulars and official forms of application to enter for these scholarships may be obtained upon application to the Registrar at the College.

Mr. Stock, the conductor of the Musical Art Society, Chicago, has selected Bach's motet 'Sing ye to the Lord,' as the opening number of the first concert of the Society in Orchestra Hall, on December 14.

Answers to Correspondents.

R. L. W.—A great number of Schubert's songs are suitable for a baritone voice. Among the best are: 'The Wanderer,' 'The Erl-King,' 'Litany,' 'Der Doppelgänger' (The Apparition), 'Death and the Maiden.' Nearly all Schubert's works are published in low keys in Peters' edition (20b, 178b, 790b, containing about 200 songs) with German words only. Messrs. Augener & Co. publish about eighty songs for a deep voice, in one volume, with English words.

C. H. B.—'Puss in Boots,' by Dr. G. F. Huntley, and 'Hornpipe Harry,' by Hamilton Clarke, both with dialogue, will answer your requirements. 'The Yarn of the Nancy Bell,' 'Captain Reece,' and 'The Martinet,' by T. A. Burton, would also be suitable but are without dialogue. These operettas are all published by Messrs. Novello.

A. L. O.—The supply of new words for music exceeds the demand. Composers have free choice of the works of generations of poets, but yours may be exceptionally suitable. Knowing the character of your work you had better send it to composers who have set similar words. Address care of the publishers of the music.

C. NORMAN KEMP.—A biographical sketch of Mr. Hollins appeared in our issue of October, 1901. A copy of the number for August, 1905, containing a portrait of Father Smith, can be obtained, price, with postage, *6d.* The Index to the *Musical Times* is published annually in January, and can be procured on application.

C. L. S. G.—You appear to have everything on the subject which is practically available. You might look at Purcell's Suite of five pieces published in Novello's Albums for Pianoforte and Stringed Instruments. A visit to the British Museum would probably furnish further information.

QUIZ.—The composers you name have not qualified for obituary notice. Hence the difficulty of finding out particulars of their lives and doings. Why not write direct to the composers? They would refer you to magazine articles and the anecdotes you desire.

J. C. H.—Mozart's Pianoforte sonatas are certainly not sought after for concert use as are those of Beethoven. The Sonata in F (K. 533) and that with Variations in A are probably the most popular.

YORKS.—The Bach little E minor Prelude and Fugue referred to in our March number is not one of the '48.' It is the well-known Prelude and Fugue for organ.

SERVITORE.—We do not know of an edition with English words of Pergolesi's 'La Serva Padrona.' It is published with Italian, German and French words.

MAY L. JEANS.—Your question surprises us. We thought it was known to every elementary student of singing that the tenor sings an octave lower than the soprano.

DUX.—A pianoforte arrangement of Tchaikovsky's sixth Symphony can be obtained through Messrs. Novello & Co.

SCIENTIST.—The book would probably not fetch so much as an advertisement would cost.

CONSTANT READER.—Better consult Grove's Dictionary, new edition, if available.

L. B.—It is, of course, illegal to make copies of copyright chants.

A few answers are unavoidably held over.

BOLTON.—The Philharmonic Society gave a concert in Victoria Hall on November 17, when a varied and interesting programme included Beethoven's Symphony No. 5, in C minor, Cherubini's Overture 'Medea' and Coleridge-Taylor's 'Bon-Bon' Suite. The last-named was said to be given for the first time in Lancashire, and the fanciful spirit and delicate orchestration of the work at once won the appreciation of the audience. The choir gave on the whole a satisfactory rendering of their share of the work, and were also heard in Cornelius's motet 'The surrender of the soul' and Elgar's part-song 'Go, song of mine.' The solo vocalists were Miss Phyllis Lett and Mr. Richard Evans, and Mr. Risegari conducted.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BRIGHTON.—The Sacred Harmonic Society opened its season in the Dome on November 4 with a concert, of which 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' formed the main features. These cantatas were excellently rendered by the choir and orchestra so ably directed by Mr. Robert Taylor, and the solo parts were sung by Miss Evelyn Vernham, Mr. Samuel Masters and Mr. Julien Henry.

CHRISTCHURCH (N.Z.).—The Musical Union gave a concert on September 28, when the principal feature of the programme was Mendelssohn's 'Loreley' music, which was admirably rendered by both choir and orchestra, the solos having an able exponent in Mrs. C. Orr-Loring. Some choruses from Elgar's 'King Olaf' were also sung, and a very successful item of the programme was Arensky's Trio in D minor for violin, violoncello and pianoforte, played by Misses Doris McIntyre, Doris Russell and Rima Young. Mr. Walter Ingle, vocalist, and Miss Packer, violinist, also assisted, and the conductor was Dr. Bradshaw.

HINDLEY.—The Hindley Industrial Co-operative Society's Male-Voice Choir, gave two performances in the afternoon and evening of October 31 of Prout's 'Damon and Phintias.' The choir, which was assisted by an orchestra, chiefly professional, numbered sixty performers, and the cantata was very creditably performed, the solos being satisfactorily sung by individual members of the choir. Mr. Joseph Layland conducted; and a grand march, 'Triumph,' for orchestra, composed by the conductor for the occasion, was successfully played.

LEICESTER.—The Philharmonic Society gave a performance of Elgar's 'Caractacus' for the first time here in the Temperance Hall on November 11. The choir sang with precision and good expression, and able assistance was rendered by the orchestra, the whole performance reflecting much credit on the conductor, Mr. H. B. Ellis. The solo parts were sung by Madame Ella Russell, Mr. Alfred Heather, Mr. Julien Henry and Mr. Dalton Baker, the last-named being particularly successful. Mr. Ellis on his return to his post as conductor after a severe illness met with an enthusiastic and sympathetic reception.

LINCOLN.—A Mendelssohn Centenary Concert was given by the Lincoln Orchestral Society on November 10, under the experienced direction of Dr. G. J. Bennett. The band, augmented to the number of sixty by a few professionals from London and elsewhere, was led by Mr. Edward O'Brien. Excellent performances were given of the 'Ruy Blas' overture, the 'Scotch' symphony, the *Notturno* and *Scherzo* from the 'Midsummer Night's Dream' music, in addition to Bizet's 'Carmen' suite. Miss Phyllis Lett sang Goring Thomas's 'My heart is weary,' Mendelssohn's 'O rest in the Lord,' and 'My dear soul' (Sanderson).

MARSDEN.—Barnett's 'Ancient Mariner' was the chief feature of the concert given by the Glee and Madrigal Society at the Mechanics' Hall on November 6. This was satisfactorily performed by the choir and orchestra, and the male voices of the choir were also heard in 'The Lord is a man of war.' Mr. J. H. Sykes conducted.

SPILSBY.—A highly creditable performance of 'Elijah' was given in the Drill Hall, on November 16, by a choir of 150 voices and Dr. Burgess's orchestra, augmented from London and Lincoln, under the direction of Miss Lushington. The principal vocalists were Mrs. A. A. Montgomery, Miss Jean Fyans, Mr. Campbell McInnes, and Mr. G. Beaumont Walker, who replaced with much credit Mr. Gervase Elwes, absent through indisposition.

TENBURY.—The Musical Society gave an excellent performance of Mendelssohn's 'St. Paul' on November 17. The soloists were Mrs. Percy Hill, Mrs. Goodwin, Mr. A. Perry Cox and Mr. W. R. Batey. The orchestra was led by Mr. H. H. Salt, and Mr. M. Gordon Burgess, organist of St. Michael's College, conducted.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

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ALCOCK, J.—"I will call upon the Lord." Anthem for Tenor Solo and Chorus. 3d.

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BACH, J. S.—"A stronghold sure our God remains." Chorus from Cantata "A stronghold sure." (No. 811. Novello's Octavo Choruses.) 4d.

BANTOCK, GRANVILLE — Old English Suite. Arranged for Pianoforte Solo. 3s. (For contents *see* page 831.)

BENNETT-KAYE, C. — "The crowns of earthly monarchs blaze." Hymn and Tune. 1d.

BURROWS, A. S.—"How sweet thy modest light." Four-part Song, arranged for S.A.T.B. (No. 1173. Novello's Part-Song Book.) 4d.

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DAVIES, H. WALFORD—Solemn Melody for Organ and Strings. 1st Violin, 3d.; 2nd Violin, 3d.; Viola, 3d.: 1st Violoncello, 3d.; 2nd Violoncello and Contra Bass, 3d.; Organ, 6d.

—— "What sweeter music." Carol for Soprano Solo and Chorus, from "Noble Numbers." (No. 965. Novello's Octavo Anthems). 6d.

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FOX, A. M.—"The Babe in Bethle'm's manger laid." Christmas Carol. 2d.

HAIGH, T.—"Spared, O Lord, once more we gather" (Hymn for the Old Year) and "Darkly in the verge of morning" (Hymn for the New Year). 1½d.

HANBURY, ROBERT.—The Plainsong Hymnal for modern use. Part II. 9d.

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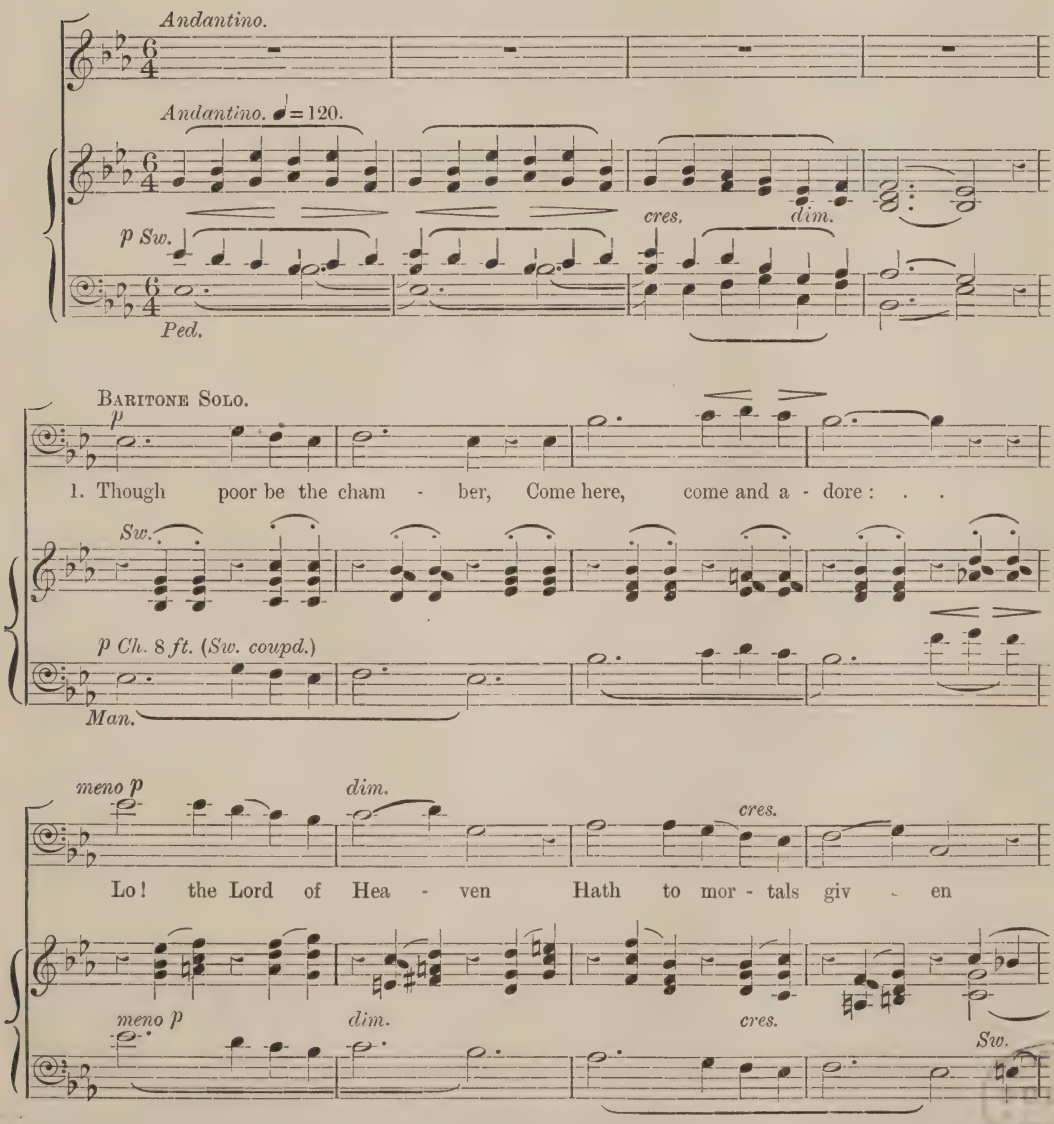

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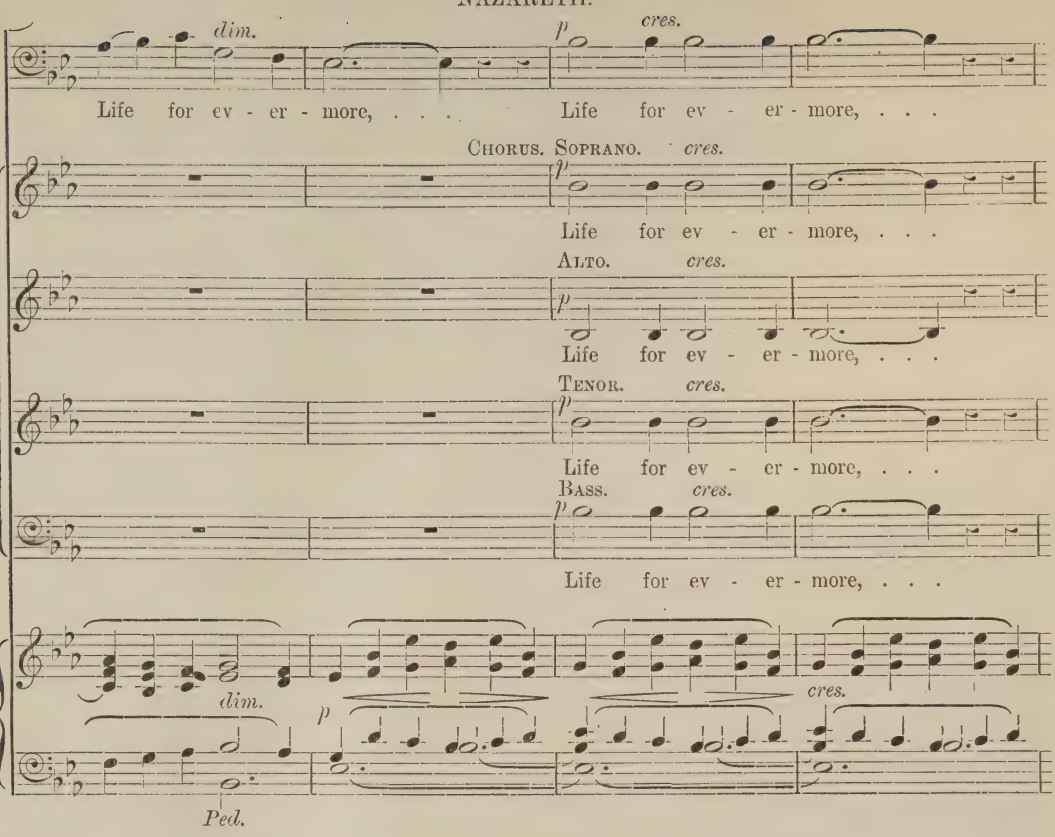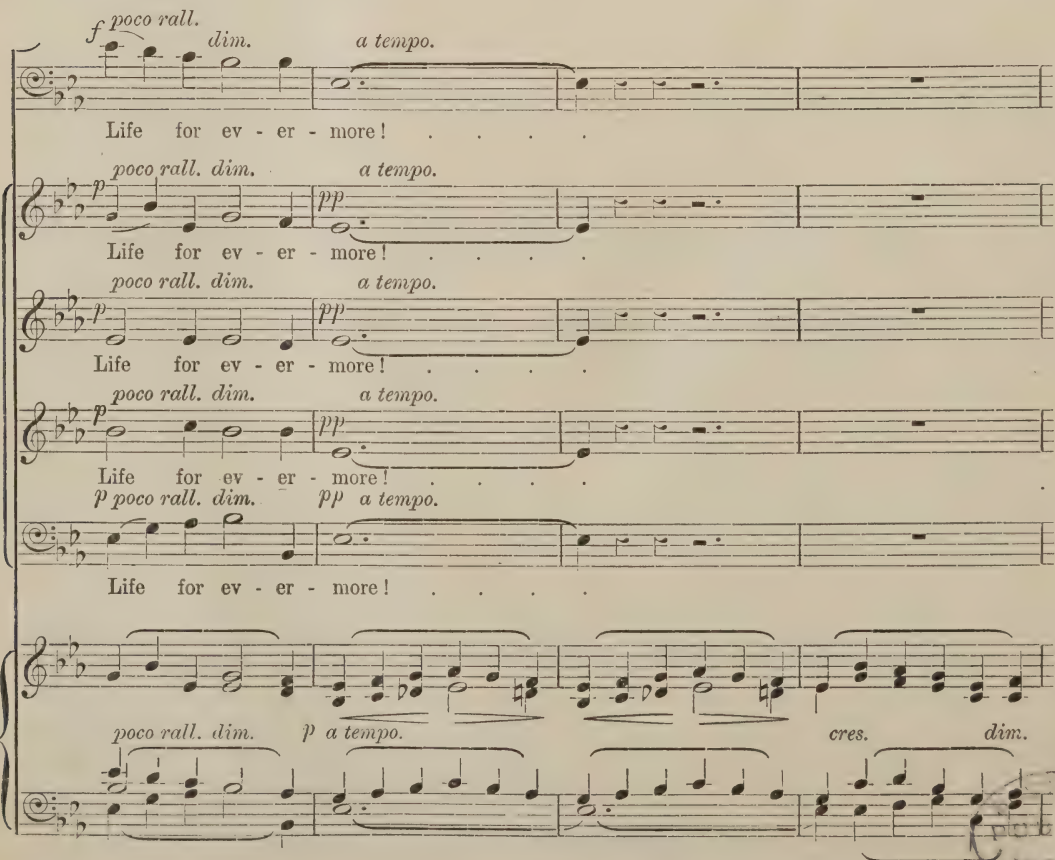
f poco rall.
dim.
a tempo.
Life for ev - er - more! . . . .
p poco rall. dim.
pp a tempo.
Life for ev - er - more! . . . .
p poco rall. dim.
pp a tempo.
Life for ev - er - more! . . . .
p poco rall. dim.
pp a tempo.
Life for ev - er - more! . . . .
poco rall. dim.
p a tempo.
cres.
dim.

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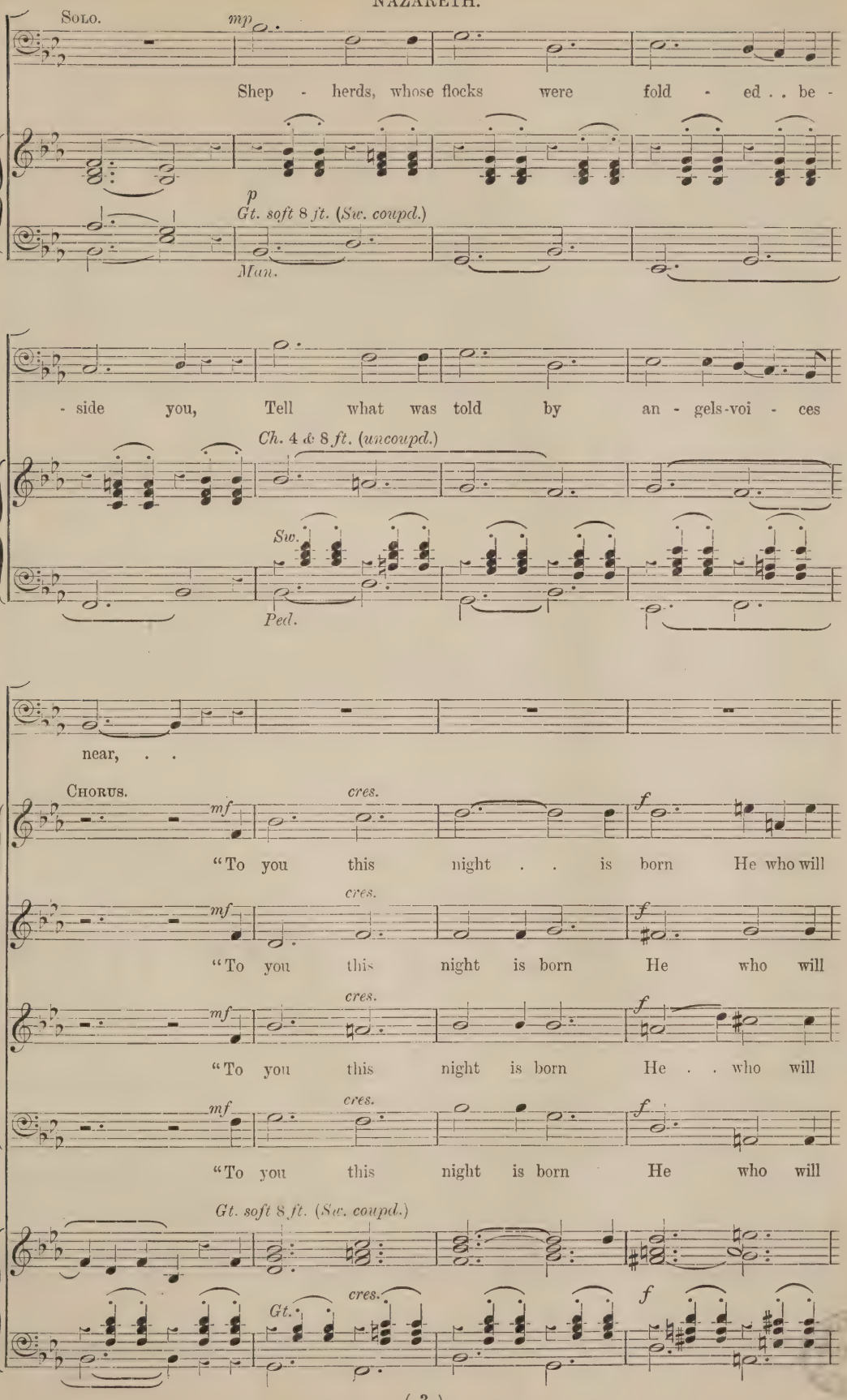
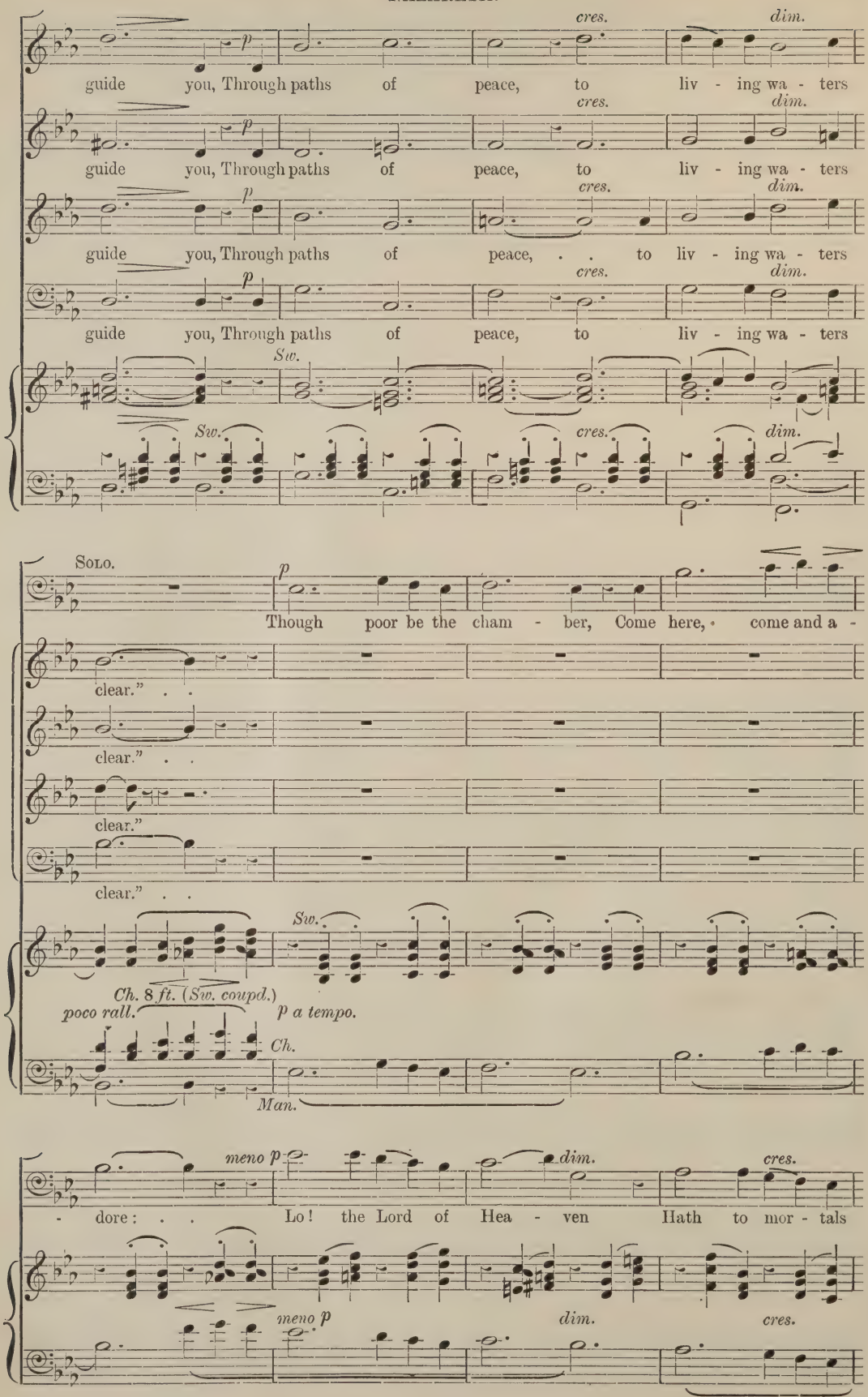

Solo.
mp
Shep - herds, whose flocks were fold - ed . . be -
p
Gt. soft 8 ft. (Sw. coupd.)
Man.
- side you, Tell what was told by an - gels-voi - ces
Ch. 4 & 8 ft. (uncoupd.)
Sw.
Ped.
near, . .
Chorus.
mf
cres.
f
"To you this night . . is born He who will
"To you this night is born He who will
"To you this night is born He . . who will
"To you this night is born He who will
Gt. soft 8 ft. (Sw. coupd.)
Gt.

guide you, Through paths of peace, to liv - ing wa - ters
guide you, Through paths of peace, to liv - ing wa - ters
guide you, Through paths of peace, . . to liv - ing wa - ters
guide you, Through paths of peace, to liv - ing wa - ters
cres.
dim.
p
Sw.
Solo.
Though poor be the cham - ber, Come here, come and a -
clear." . .
clear." . .
clear."
clear." . .
Ch. 8 ft. (Sw. coupd.)
poco rall.
p a tempo.
Ch.
Man.
meno p
- dore: . . Lo! the Lord of Hea - ven Hath to mor - tals

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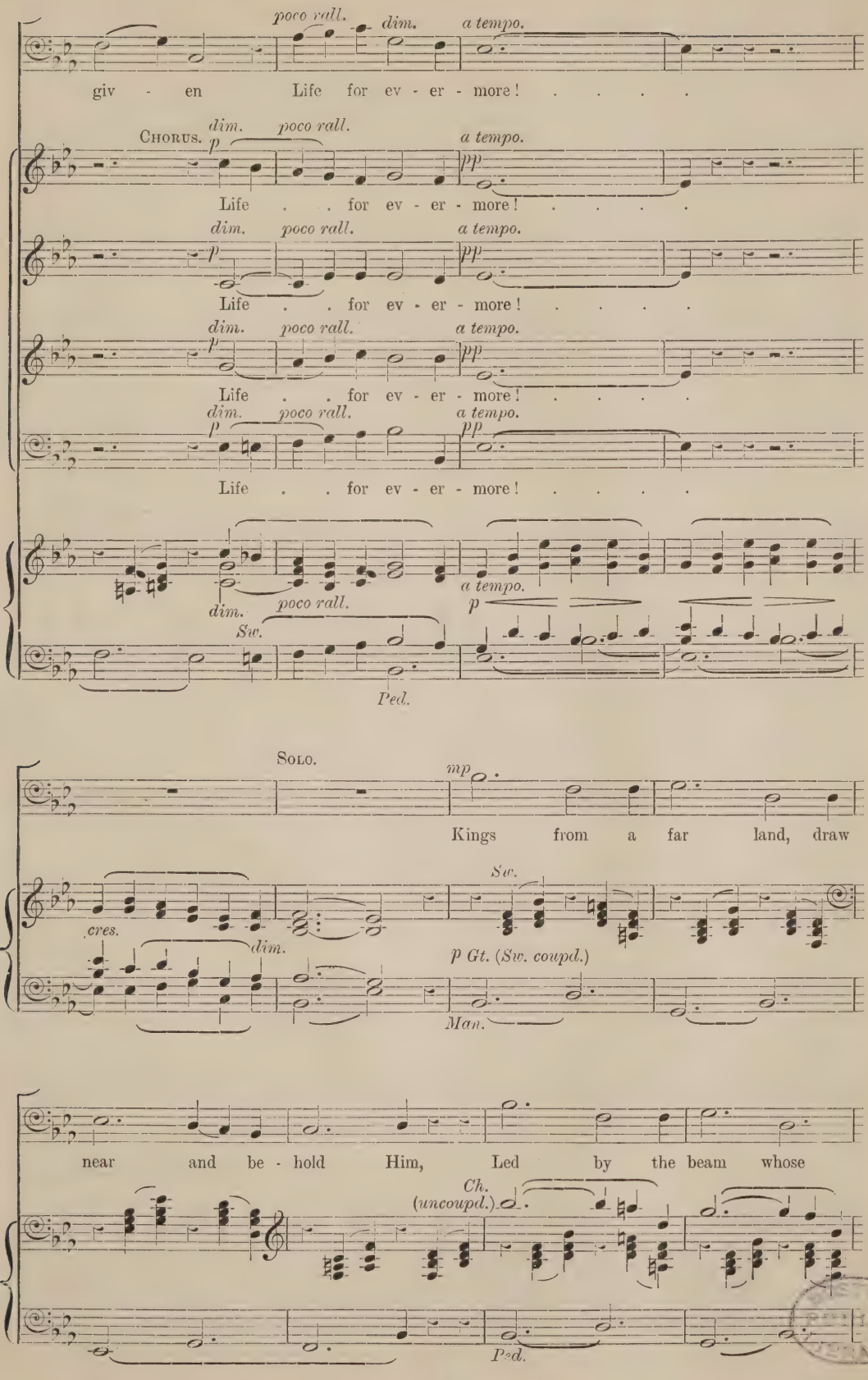
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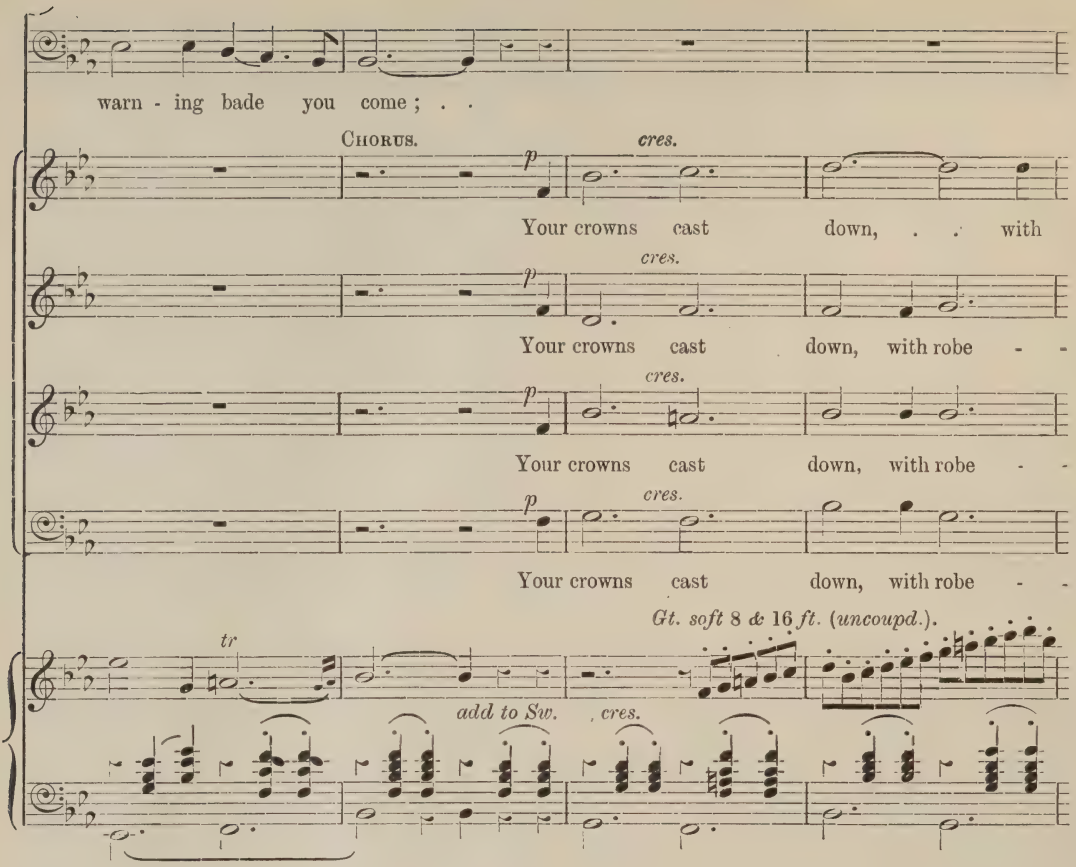
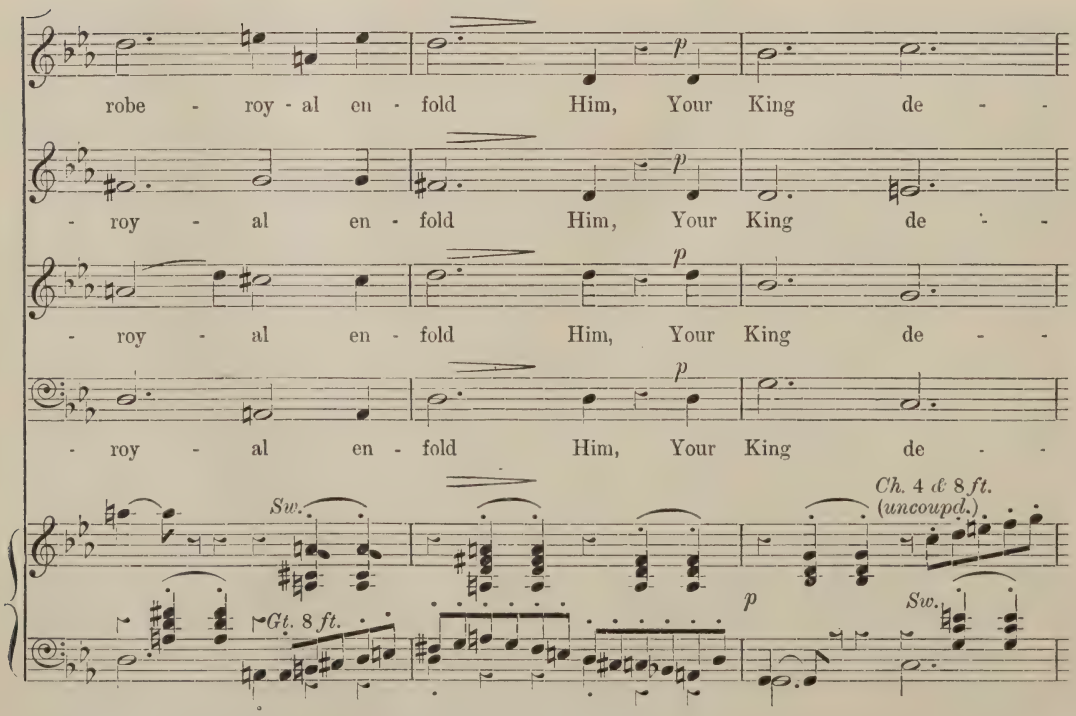
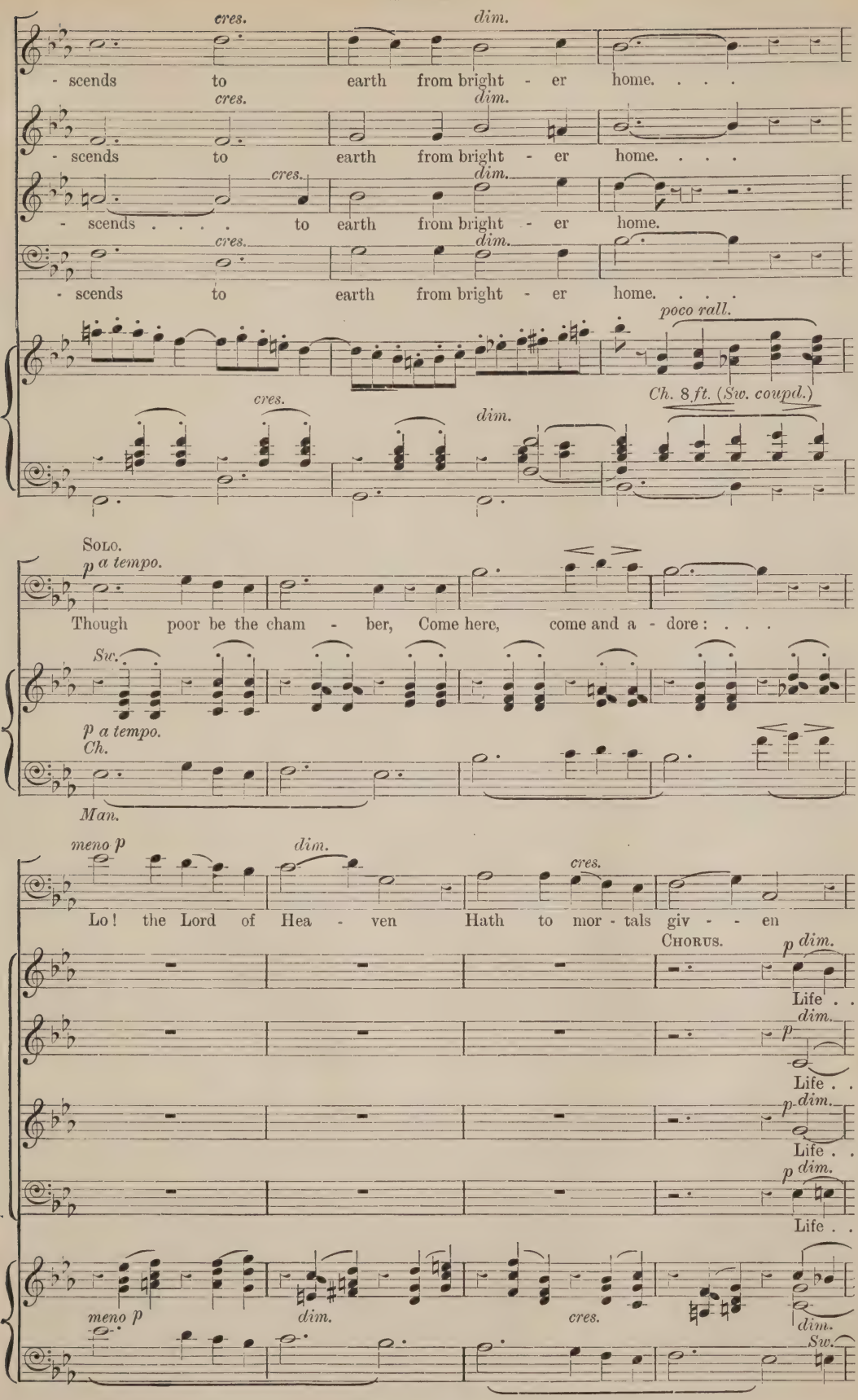
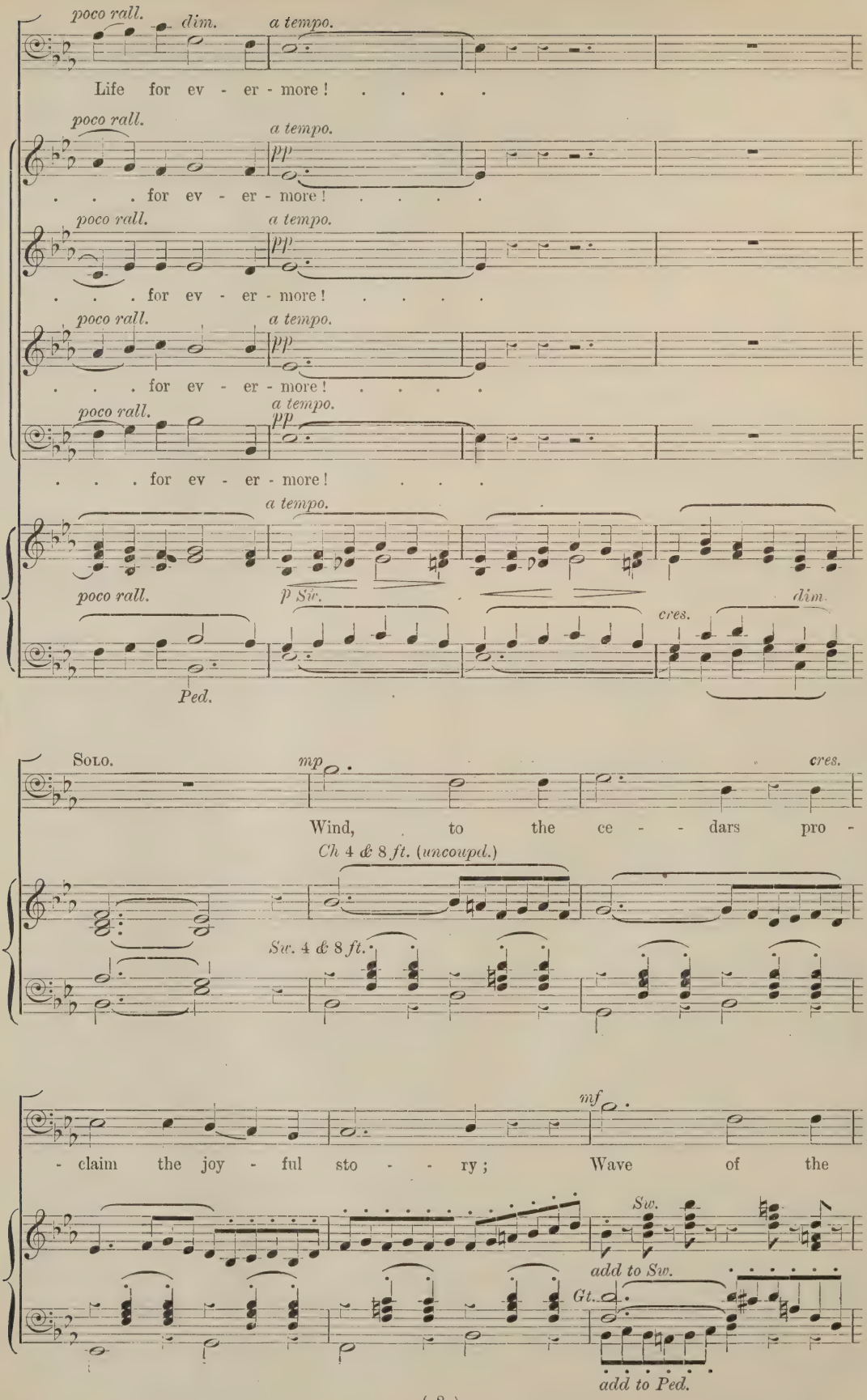
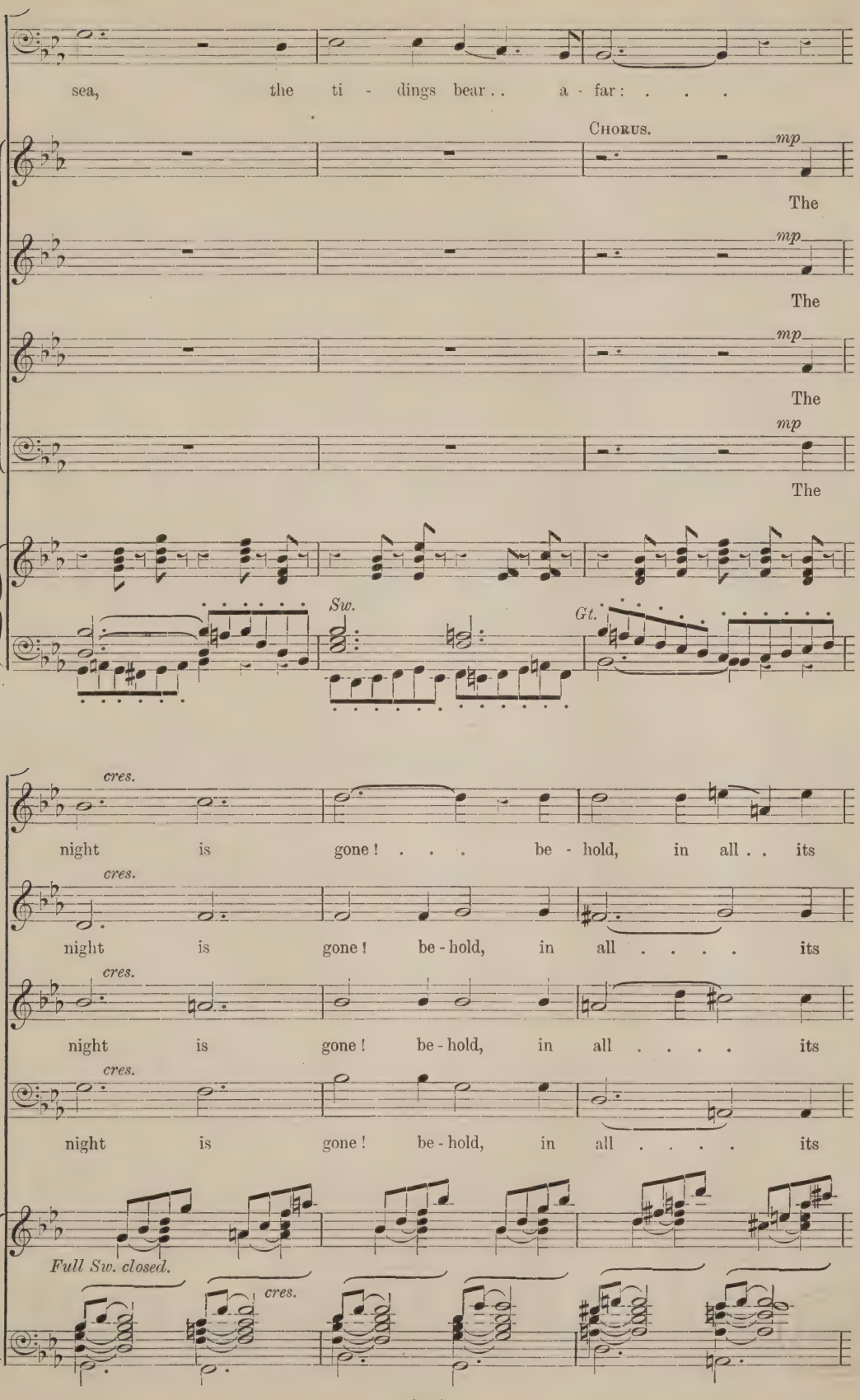
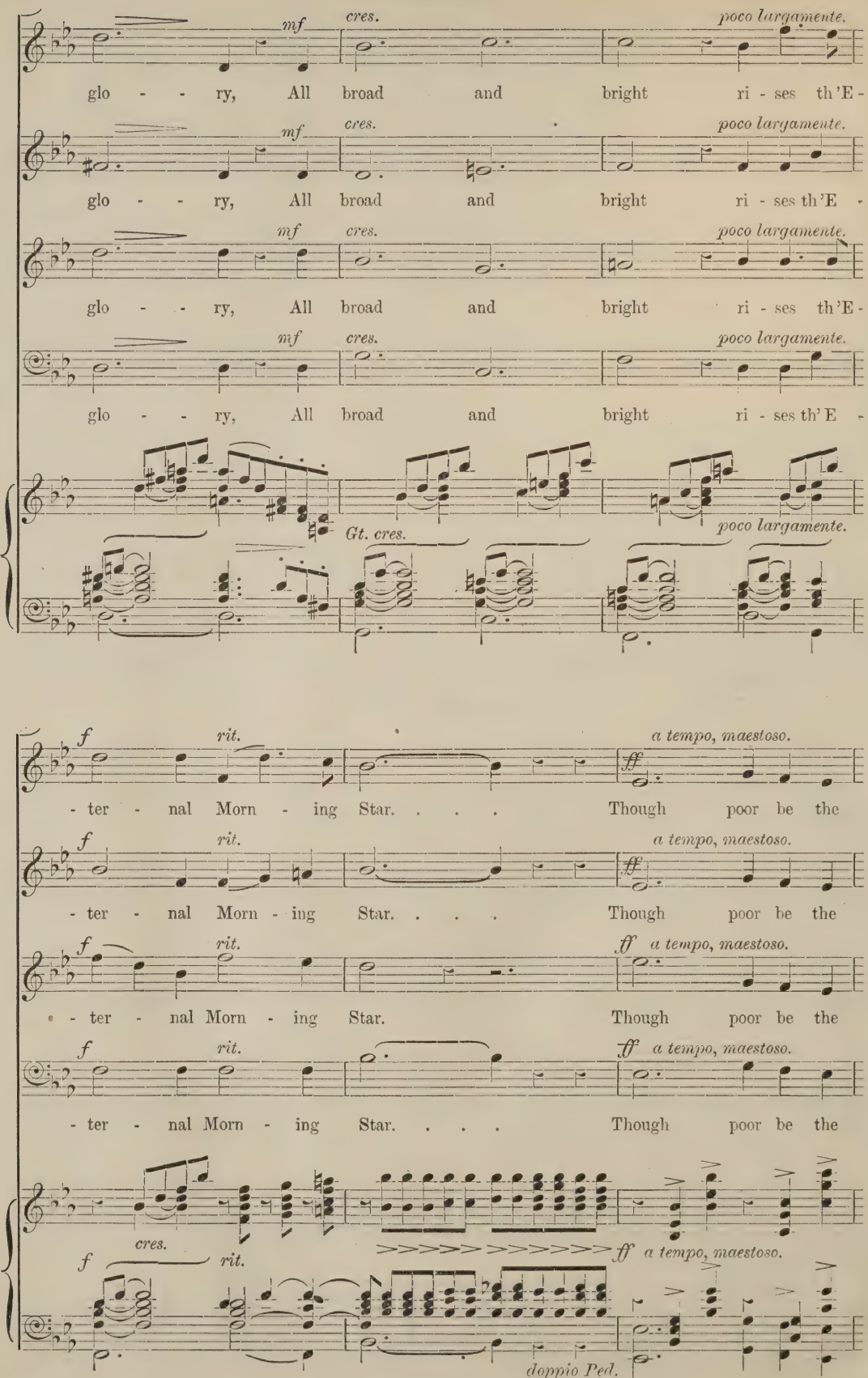
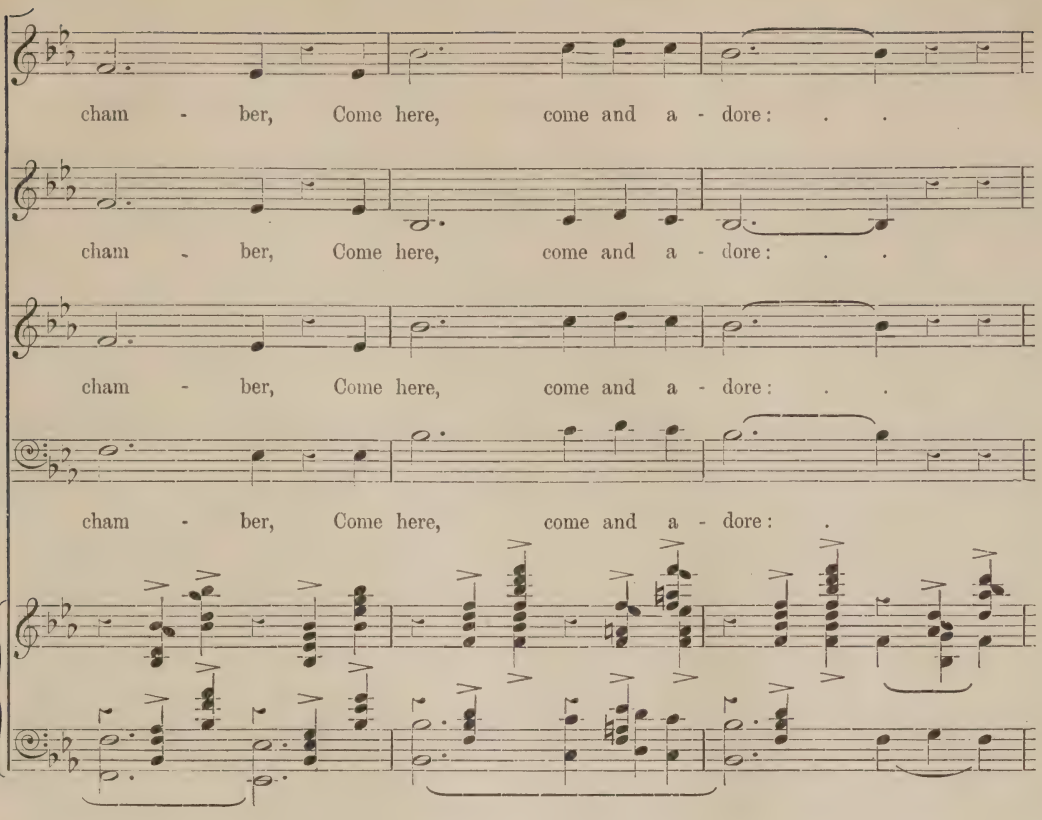
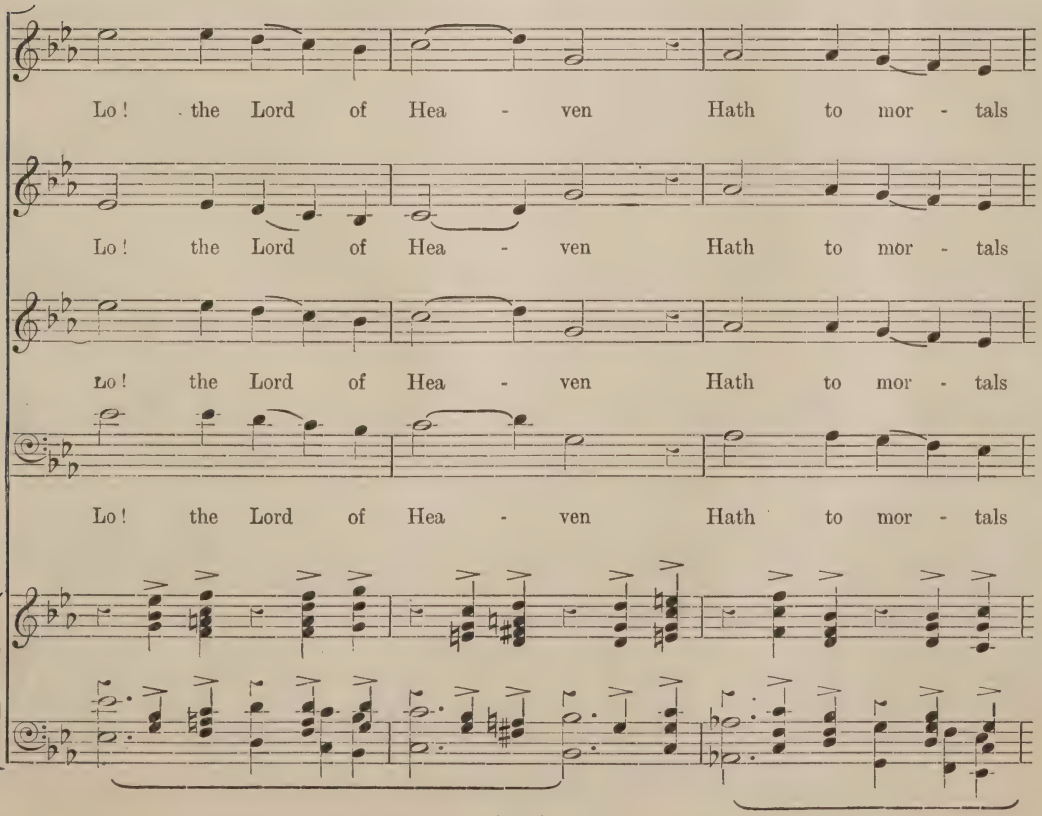
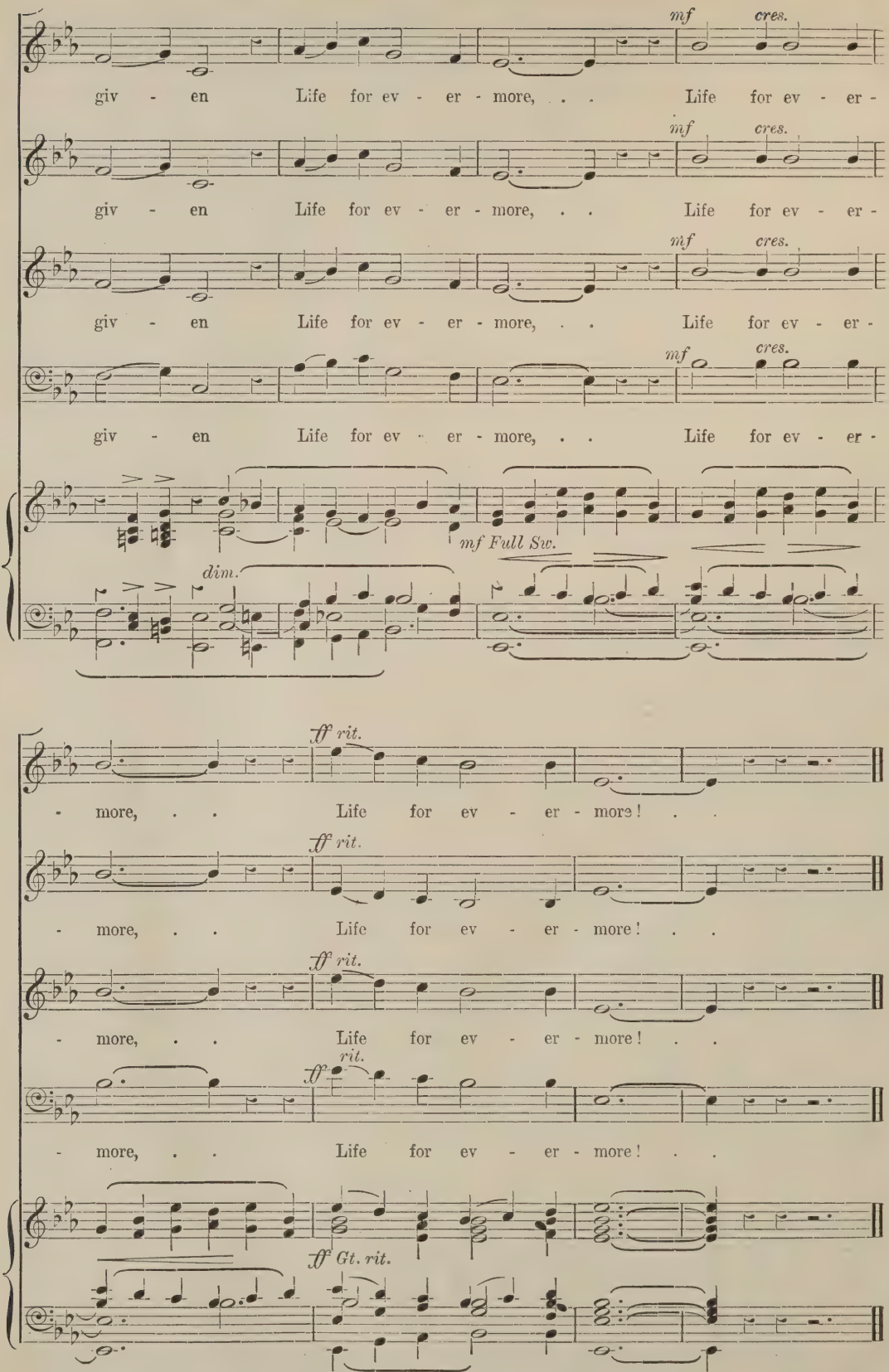

warn - ing bade you come; . .
Chorus.
p
cres.
Your crowns cast down, . . with
p
cres.
Your crowns cast down, with robe - -
p
cres.
Your crowns cast down, with robe - -
p
cres.
Your crowns cast down, with robe - -
Gt. soft 8 & 16 ft. (uncoupd.).
tr
add to Sw.
cres.

robe - roy - al en - fold Him, Your King de - -
p
- roy - al en - fold Him, Your King de - -
p
- roy - al en - fold Him, Your King de - -
p
- roy - al en - fold Him, Your King de - -
p
Sw.
Gt. 8 ft.
Ch. 4 & 8 ft. (uncoupd.)
p
Sw.

cres.
dim.
- scends to earth from bright - er home. . . .
- scends to earth from bright - er home. . . .
- scends . . . . to earth from bright - er home.
- scends to earth from bright - er home. . . .
poco rall.
Ch. 8 ft. (Sw. coupd.)
Solo.
p a tempo.
Though poor be the cham - ber, Come here, come and a - dore: . . .
Sw.
p a tempo.
Ch.
Man.
meno p
Lo! the Lord of Hea - ven Hath to mor - tals giv - - en
Chorus.
p dim.
Life . .
p
Life . .
Life . .
Life . .
meno p
Sw.


poco rall.
dim.
a tempo.
Life for ev - er - more! . . . .
. . . for ev - er - more! . . . .
pp
p Sw.
cres.
dim.
Ped.
Solo.
mp
Wind, to the ce - - - dars pro -
Ch 4 & 8 ft. (uncoupd.)
Sw. 4 & 8 ft.
mf
- claim the joy - ful sto - - - ry; Wave of the
Sw.
add to Sw.
Gt.
add to Ped.


sea, the ti - dings bear . . a - far: . . .
Chorus.
mp
The
mp
The
mp
The
mp
The
Sw.
Gt.
cres.
night is gone! . . . be - hold, in all . . its
cres.
night is gone! be - hold, in all . . . . its
cres.
night is gone! be - hold, in all . . . . its
cres.
night is gone! be - hold, in all . . . . its
Full Sw. closed.
cres.


mf
cres.
poco largamente.
glo - - ry, All broad and bright ri - ses th'E -
Gt. cres.
f
rit.
a tempo, maestoso.
ff
- ter - nal Morn - ing Star. . . . Though poor be the
cres.
doppio Ped.

cham - ber, Come here, come and a - dore: . .
cham - ber, Come here, come and a - dore: . .
cham - ber, Come here, come and a - dore: . .
cham - ber, Come here, come and a - dore: .

Lo! the Lord of Hea - ven Hath to mor - tals
Lo! the Lord of Hea - ven Hath to mor - tals
Lo! the Lord of Hea - ven Hath to mor - tals
Lo! the Lord of Hea - ven Hath to mor - tals

mf cres.
giv - en Life for ev - er - more, . . Life for ev - er -
mf cres.
giv - en Life for ev - er - more, . . Life for ev - er -
mf cres.
giv - en Life for ev - er - more, . . Life for ev - er -
mf cres.
giv - en Life for ev - er - more, . . Life for ev - er -
dim.
mf Full Sw.
ff rit.
- more, . . Life for ev - er - more! . .
ff rit.
- more, . . Life for ev - er - more! . .
ff rit.
- more, . . Life for ev - er - more! . .
rit.
ff
- more, . . Life for ev - er - more! . .
ff Gt. rit.

Also published in Novello's Tonic Sol-fa Series, No. 1814, price 1½*d*.

This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *Price* 1½*d.*

The Competition Festival Record

No. 17.

COMPETITIONS IN 1910.

MOST of the competition centres have now issued their syllabuses.

There is not only no evidence of diminution of interest in the movement, but on the contrary an obvious increase. All the London schemes look hopeful. The time seems ripe for a great metropolitan competition, in which all London choirs may compete.

LONDON.

KENSINGTON, WEST LONDON.

February 21, 23, 24, 25 28, 1910.

This competition makes its appeal to large districts in the West and North-west of London. It embraces Brentford, Harrow St. Pancras and Chelsea, besides the immediate neighbourhood of its centre.

On October 26 a public meeting was held at the Town Hall, Kensington, to promote the aims of the festival. Sir Walter Parratt presided, and Miss Wakefield, Dr. McNaught and Dr W. H Hickox gave addresses. A short concert followed. There was a good audience. The syllabus can be obtained from Miss C. E. Denison, St. Michael's Vicarage, North Kensington.

THE SOUTH LONDON FESTIVAL.

February 26 and 28; March 2, 3 and 5, 1910.

The new syllabus for 1910 is now issued. Fifty-one classes are enumerated. The tests are a great improvement on some that found their way into the 1909 programme, and called forth some not very friendly comment. We congratulate the promoters upon their courage in delivering themselves from a partial thraldom, and we trust they will have no reason to repent. All the finals in the vocal classes and all the choral competitions will be held in the evening, thus accommodating many who are not free to attend in the day-time. The syllabus gives an extraordinary number of patrons, members of committees and agents, and the list of the musical council includes about ninety names. If all the individuals enumerated take a real interest in the work the task of Mr. T. Lester Jones, the indefatigable secretary, will be materially lightened. His address is: 49, Terrace Road, Upton Manor. We should add that H.R.H. The Princess Victoria of Schleswig-Holstein is the President, and that the competitions will be held at the Battersea Polytechnic.

The following are some of the tests:

CHORAL, S.A.T.B.

"All creatures now are merry minded" .. .. .. J. Benet.
"Awake, awake" .. .. Granville Bantock.
"The fairies" .. .. C. V. Stanford.

FEMALE VOICES.

'Eglantine" .. .. Adolf Jensen.
"The shepherd" .. .. H. Walford Davies.

MEN'S VOICES.

"O peaceful night" .. .. E. German.
"Song of freedom" .. .. Schumann.

VOCAL SOLO.

"The shepherd's song" .. .. Elgar.
"I love you" .. .. Beethoven.
"Far away" .. .. Taubert.
"A hymn to joy" .. .. Max Reger.
"Prelude" .. .. Cyril Scott.
"Spring" .. .. C. V. Stanford.
"Sir Nigel's song" .. .. Monk Gould.
"May dew" .. .. } .. .. Bennett.
"Dawn, gentle flower" }
"Merry maiden" .. .. G. McDowell.

STRATFORD.

March 5, 7, 9, 10, 11, 12.

The syllabus for 1910 is, as usual, an elaborate one. The preface says:

"The number of competitions is the largest in any festival in the whole country. Eighty competitions are announced, compared with seventy-six last year, and sixty-seven previously. The number of performers (3,300 last year) was a large increase, and, in order to cope with an even larger number next year, some of the classes have been divided.

"Attractiveness has been borne in mind throughout the arrangements, as well as educational value. Every evening a varied programme is presented, with choral, instrumental, and vocal items interspersed. The day-time sessions are devoted largely to solo candidates. The best of these are heard in the evenings. The audiences learn much by comparing the styles of execution of the performers and by listening to the critical remarks of the adjudicators. No other form of musical performance is so interesting or stimulating as this. No speeches are listened to with such keenness as the brief and pointed words which form the climax and give the result of an exciting competition.

"To the competitors the preparation of the music is of great help in cultivating taste, skill, and diligence. These are valuable benefits whether a prize be won or not, but the prize is a pleasurable token of talent, the discovery of which is often a means of deciding a career. To lose may be a greater blessing than to win, if it prove that a change of life's plans is needed, or if it indicate a weakness in training that can be remedied."

Copies of the syllabus can be obtained from the General Secretary, Mr. J. Graham, 110, Station Road, Chingford, E.

PEOPLE'S PALACE, LONDON, E.

April 25-30, 1910.

Owing to a difficulty, now happily settled, as to the name of the festival, the issue of the full syllabus has been unavoidably delayed. It is now ready, and can be obtained from Miss Edith Barran, 44, Westminster Palace Gardens, S.W. New features of the 1910 scheme are: Three divisions instead of one in male-voice choirs; a division for boys' secondary schools; a division for schools with Jewish holidays; a division for "violin bands"; a division for very small mixed-voice choirs.

PROVINCIAL.

MORECAMBE.

May 4, 5, 6, 7, 1910.

The syllabus of this festival—the twentieth—is now obtainable. A church festival service will be given

by local choirs on May 4. The syllabus presents all the usual features and enumerates tests for forty classes. In the challenge shield class for mixed voices Elgar's "Go, song of mine" is included. The children are to perform a new humorous cantata, "Jack Horner's ride," by Dr. J. W. G. Hathaway. The adjudicators will be Professor Bantock, Mr. F. Corder, Mr. S. H. Nicholson, Mr. T. Tertius Noble, Dr. Hathaway, Mr. Fogg and Miss E. Robinson. Mr. H. Powell (Festival Offices) is the secretary.

The following are some of the chief tests in the choral classes :—

Female-voice.

"The pixies" .. .. S. Coleridge-Taylor.
"The three fishers" .. .. .. W. Wolstenholme.

Male-voice (Tenor lead).

"Hail, O moon" .. .. Sibelius.
"The roysterers" .. .. Luard-Selby.
"The call of Spring" .. .. Max Reger.

Male-voice (Alto lead).

"The trysting tree" .. .. G. E. Bennett.
"The tuneful sound" .. .. A. E. Grimshaw.

Mixed-voice Choirs (small).

"The Angelus" .. .. Tinel.
"Call of the breeze" .. .. Cliffe Forrester.

Mixed-voice Choirs (Challenge Shield Class).

Open to choirs consisting of at least 40 and not more than 60 voices. Choirs entering this class are not eligible to compete in the previous one.

Six-part song, "The serenade" .. .. Brahms.
Five-part madrigal, "The nymphs and shepherds danced" G. Marson.
Six-part song, "Youth and love" .. .. .. Cornelius.
Six-part song, "Go, song of mine" .. .. .. Elgar.

DATES OF COMPETITIONS, 1910.

With Names of Secretaries.

Sunbury (solo singing).—December 9. Mr. A. L. Preston, Fairholme, Sunbury.

Middlesbrough.—January 1 and 3. Mr. B. J. Bowen, 85, Grange Road East.

Workington.—January 1 and 3. Mr. Stephens Jones, Workington, Cumberland.

Carlisle.—February 1, 2, 3. Mr. Theodore Walrond, 5, Hartington Place.

Shepherd's Bush, London, W.—Oaklands Congregational Church, February 9, 10. Mr. R. Paine, 91, Churchfield Road, Acton, W.

Huddersfield (The Mrs. Sunderland Competition).—February 11, 12. Mr. T. Thorp, Technical College.

Kensington (W. London).—February 21, 23, 24, 25. Children's Concert, February 28. Miss C. E. Denison, St. Michael's Vicarage, N. Kensington, W.

South London.—February 26, 28; March 2, 3, 5. Mr. T. Lester Jones, Hampton House, 49, Terrace Road, Upton Manor, E.

Oakham.—March. Hon. Mrs. Fitzwilliam, Barnsdale, Oakham.

Stratford, East London.—March 5, 7, 9, 10, 11, 12. Mr. J. Graham, 110, Station Road, Chingford, Essex.

Manx.—March 15, 16, 17. Mrs. Laughton, Ballaquane, Peel.

Bourne (S. Kesteven).—April 5, 6. Miss Bell, Bourne.

Coleraine (Ireland).—April 8, 9. Mrs. Huston, Ulster Bank, Coleraine.

Belfast.—April 8, 9. Mr. F. J. Moffett, 37, Cromwell Road.

Ashbourne (Dove & Churnet).—April 12. Dr. G. T. Bull, Ashbourne.

Mid-Somerset (Bath).—April 13, 14. Mr. H. W. Latcham, 4, Market Place, Wincanton.

Retford.—April 12, 13, 14. Mrs. Peake, Bawtry Hall, Yorks.

Oundle (The N. Northamptonshire Festival).—April 15, 16. Rev. H. C. Holmes, Thorpe-Achurch Rectory, Oundle.

Wansbeck (Morpeth).—April 15, 16. Mrs. Orde, Nunnykirk, Morpeth.

Working Girls Clubs.—April 16. Miss Chichester, 14, Pelham Street, S.W.

Brigg (or Scunthorpe).—April 19, 20. Lady Winifrede Cary Elwes, Brigg.

Leicester (Y.M.C.A.).—April 22, 23. Mr. Herbert E. Smith, Y.M.C.A., London Road.

Market Harborough.—April 22, 23. The Hon. Norah Dawnay, Dingley, Market Harborough.

People's Palace.—April 25. Miss Edith Barran, 44, Westminster Palace Gardens, S.W.

West Surrey, Weybridge.—April 26, 27. Miss C. Egerton, St. George's Hill, Byfleet, Weybridge.

Doncaster.—April 27, 28. Mrs. Pickering, Lawn House.

Swaledale (York).—April 27, 28. The Misses Yeoman, Prior House, Richmond, Yorks.

Kendal.—April 27, 28, 29, 30. Mrs. Argles, Eversley, Milnthorpe.

Bury (Lancashire).—April 28, 29, 30. Mr. H. Townend, 3, Bradford Terrace, Buckley Wells.

Tunbridge Wells.—April 30. Mrs. Wace, Park Hill, Frant, Surrey.

Bristol.—May 2 to 7. Mr. W. E. Fowler, 8, Elmdale Road, Tyndall's Park, Bristol.

Leith Hill (Dorking).—May 4. Miss M. Vaughan Williams, Leith Hill Place, Dorking.

Morecambe.—May 4, 5, 6, 7. Mr. H. Powell, Festival Offices.

Alexandra Palace (Herts and North Middlesex).—May 5, 6, 7. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

Buxton.—May 5, 6, 7. Mr. F. Gummer, Ash Street, Buxton.

Berks, Bucks and Oxon. (Oxford).—May 7, 9, 10, 11, 12. Mrs. Commeline, The Rectory, Beaconsfield, Bucks.

Chelmsford (Central and East Essex).—May 7. Mr. F. C. Bramwell, Hatfield Peverel, Witham.

Weymouth.—May 10. Miss F. Kindersley Cliffe, Dorchester.

Worcester.—May 10, 11, 12. Miss M. Bromley-Martin, Sarnhill, Tewkesbury.

Cornwall (Truro).—May 11, 12. Lady Mary Trefusis, Porthgwidden, Devoran.

Wensleydale.—May 18, 19. Rev. H. G. Topham, Middleham, S.O.

Chatham (Kent Festival).—May 25. Mr. W. H. Day, 42, Earl Street, Maidstone.

Sligo.—June 1, 2, 3. Mr. H. Franklin, 18, William Street.

Aberdeen.—June 2, 3, 4, 5. Professor Sandford Terry, Westerton, Cults, N.B.

Lytham (Lancashire).—June 8, 9, 10, 11. Mr. Allon Wilson, Festival Offices.

Nonconformist Choir Union (Crystal Palace).—July 2. Mr. Arthur Berridge, 24, Wallingford Avenue, North Kensington, W.

REPORTS OF COMPETITIONS.

HUCKNALL TORKARD.

October 23.

At the third competition for junior Co-operative choirs in the Midland section there was a falling off in the number of competitors, but not in their efficiency. The tests were "A lullaby" (Roeckel) and "The fisherman's song" (Facer), and the following choirs entered :—

1st. Long Eaton (Mr. W. Woolley).
Derby (Mr T. H. Bennett).
Langley Mill (Mr. Enos Marson).
Ilkeston (Mr. H. Fletcher).

The prize-winners in the solo-singing classes were as follows :

Girls under 16—Kate Clay.
Girls under 13—Frances Townsend.
Boys under 16—Tom Ledger.
Duet—Tom Ledger and Walter Fletcher.

Mr. S. Filmer Rook was the adjudicator. With reference to the constitution of the choirs, he remarked that he did not think that the blend of voices was so good in the case of choirs composed of boys and girls as when there was only one sex.

KEIGHLEY.

THE "SUMMERSCALES" COMPETITION.

October 23 and 30.

This was the eighteenth annual event held under the auspices of the administrators of the Summerscales Memorial Fund. There were 190 entries and nearly 1,800 competiors, but it is not a little curious that the town itself contributed comparatively few entries. In the violin classes there were thirty entries, and for solo-singing nearly one hundred, while the choral sections, except those for schools, were well represented. The chief competitions and the results were as follows :—

CHILDREN'S CHOIRS.

Tests: "The coming of May" (Ethel Boyce) and "Gentle swallow" (Roland Rogers).

Heaton St. Barnabas' Day School (Mr. J. H. Wilkinson).
Ingrow Council School (Mr. W. H. Whittaker).
1st. Skipton Brougham St. School (Mr. A. Townsend).

Heaton St. Barnabas also won the sight-test prize.

MIXED CHOIRS (not previous prize-winners).

Tests: "A slumber song" (F. N. Lohr) and "By a gentle river laid" (John E. West).

The following choirs were selected for the final test:—

Skipton Mixed Voice (Mr. Nicholas Smith).
2nd. Colne Primitive Methodist (Mr. J. P. Hey).
1st. Bentham Musical Society (Mr. J. E. Constantine).
Soyland (Mr. H. Bottomley).

MALE CHOIRS (not previous prize-winners).

Tests: "I prythee send me back my heart" (Stainer) and "Break, break on thy cold grey stones" (Roland Rogers).

The following choirs were selected for the final test:—

Heaton Men's Choir (Mr. C. M. Rooks).
Greetland Vocal Union (Mr. E. Holroyd).
2nd. Barnoldswick Glee Union (Mr. F. Lord).
Berry Brow Vocal Union (Mr. R. H. Dyson).
1st. Nelson I.L.P. Glee Union (Mr. T. Pickles).

LADIES' CHOIRS (Open).

Tests: "To blossoms" (Percy Bowie) and "Fly, singing bird" (Elgar).

Burley Church Choir, Leeds (Mr. W. W. Simpson).
Keighley Vocal Union (Mr. W. S. Wilkinson).
1st. Pool Choral Union (Mr. E. A. Midgley).

MALE-VOICE CHOIRS (Open).

Tests: "Hushed in death" (Henry Hiles) and "With thee, sweet hope" (Bridge).

2nd. Morley Vocal Union (Mr. Sam Smith).
Wyke Glee Union (Mr. Tom Sykes).
Leeds Musical Union (Mr. Noel H. Bell).
1st. Nelson Arion Glee Union (Mr. Lawson Berry).
Ilkley Orpheus Glee Union (Mr. J. A. Earnshaw).
Hunslet Musical Union (Mr. R. Pickard).
York Male-Voice Choir (Mr. H. S. Wilkinson).

MIXED-VOICE CHOIRS (Open).

Tests: "Awake, awake" (Bantock), and "Evening scene" (Elgar).

Bradford Vocal Union (Mr. T. H. Salter).
4th. Eastbrook Prize Choir (Mr. Alfred Shepherd).
3rd. Thornton Vocal Union (Mr. Lloyd Ashton).
Ilkley St. Cecilia Society (Mr. A. T. Akeroyd).
Otley Wesleyan Prize Choir (Mr. J. B. Ritchie).
Skipton Mixed Voice Choir (Mr. Nicholas Smith).
equal 1st. Bingley Co-operative Choir (Mr. T. H. Salter).
equal 1st. Padiham Vocal Union (Mr. E. Hitchon).
Keighley Vocal Union (Mr. W. S. Wilkinson).
Brighouse Glee and Madrigal Society (Mr. A. Nettleton).

CHORAL SIGHT-SINGING.

1st. Keighley Vocal Union.
2nd. Bradford Vocal Union.

Other results were as follows:—

Violin Solo (Junior).—J. E. Crowther, Huddersfield.
Violin Solo (Senior).—Edgar Tomlinson, Wibsey.
Boys' Vocal Solo.—"The fisherman" (Schubert) and "At night" (Randegger). Ernest Shaw, Heaton.
Girls' Vocal Solo.—"Tender wood-dove" (Gounod) and "May dew" (Sterndale Bennett). Annie Hartley, Bradford.
Contralto Solo.—"Sweet evenings" (Coleridge-Taylor) and "The singer" (Faning). Alice Firth, Earby.
Contralto, Sight-singing.—Carrie Sharp, Keighley.
Tenor Solo.—"I love thee" (Pointer) and "Eleanore" (Coleridge-Taylor). James L. Saxton, Leeds.
Tenor, Sight-singing.—Herbert Wilkinson, Old Farnley.
Mixed-voice Quartet.—"Soft, soft wind" (C. V. Stanford) Otley X.L.
Male-voice Quartet.—"O night" (Hatton) and "O mistress mine" (Cruickshank). Orpheus, West Leeds.

Dr. Coward adjudicated in the vocal classes and Mr. W. Ackroyd (of Harrow School) in the instrumental classes. Mr. Allan Bradley was, as usual, the secretary.

The *Keighley News* says: The Summerscales Musical Competition was commenced for the eighteenth year in the Keighley Municipal Institute on Saturday. It is not necessary here to refer at any length to the objects responsible for the inauguration of the festival. Suffice it to say that the trustees of the Summerscales Memorial Fund could hardly have conceived a more fitting way of perpetuating the memory of the late Mr. W. H. Summerscales than by encouraging and cultivating the art of music. Nor could they have been more earnest and enthusiastic in carrying out this commendable work. The festival is probably one of the most attractive and best organised of its kind in the North of England. The arrangements work with a smoothness that is in itself testimony to the admirable manner in which Mr. Allan Bradley discharges the multifarious duties which fall to his lot as honorary secretary.

It is doubtful whether in the history of the festival there has ever been an opening day so interesting and enjoyable as that of Saturday; certainly the educational value of the competitions has seldom been demonstrated in a more practical manner. The full programme for the two days comprised nineteen classes, with 190 entries and almost 1,800 competitors. Five of these classes were not included in last year's programme—those for children's choirs from elementary schools, ladies' choirs, mixed and male voice choirs which had not previously won a prize valued six guineas, and girl soloists. The first four of these classes all figured in the programme some years ago and were temporarily abandoned on account of the paucity of support, but the class for girl soloists was an entirely new venture. The committee of management are to be congratulated upon their revival of the class for children's choirs. There is ample scope in this direction for the carrying on of a very valuable educational work.

The number of entries, however, was very disappointing, only three schools sending choirs to compete for the handsome banner, held by the winners for one year, and substantial money prizes. The fact that the borough of Keighley sent only one choir gave rise to a good deal of comment, and not a little misgiving as to the musical future of the town. The opinion was freely expressed that a little co-operation between teachers and parents might result in at least half a dozen choirs drawn from the schools in the borough figuring in the competition. Dr. Coward, who adjudicated in the vocal section, strongly emphasised the importance of cultivating the musical faculty in the young, and, after conducting the combined choirs in the test-pieces, subjected them to a severe examination in the interpretation of hand signs. The audience, though by no means so large as might have been expected, was unstinted in its appreciation of the cleverness displayed by these highly-trained children.

BARROW.

November 11, 12, 13.

This competition was held with great success. The entries were unprecedented. Mr. Harry Evans and Mr. W. Griffith were the adjudicators. The chief results were :—

LOCAL CHOIR COMPETITION (not more than 35 voices).

Test: Part-song, "The Pilgrims" (H. Leslie).

	Marks.
Dalton Wesleyan (Mr. W. H. Pearsall)	58
Greengate Wesleyan (Mr. S. Roberts)	56
2nd. Haverigg Primitive Methodist (Mr. J. B. Davis)	61
1st. Hindpool Road Wesleyan (Mr. L. Hughes)	66

LOCAL CHOIR (not more than 40 voices).

Tests: (*a*) Anthem, "Hail, gladdening Light" (G. C. Martin), and (*b*) "There rolls the deep" (C. H. H. Parry).

	(*a*)	(*b*)	Tl.
2nd. Hindpool Road Congregational (Mr. I. H. Pearce)	63	68	131
1st. Christ Church United Methodist (Mr. W. H. Smith)	70	62	132
Millom Wesleyan (Mr. B. W. Fill)	59	63	122
Hindpool Road Wesleyan (Mr. L. Hughes)	71	57	128
Haverigg Madrigal Society (Mr. H. G. Cooke) ..	66	63	129

Children's Choir Competition.
(16 to 30 voices, for children under 15 years of age).

Test: Selection from "The spider and the fly" (F. Bridge).
Dalton Church of England School (Mr. H. Layland).
2nd. St James' School, Barrow (Mr. F. Stocks).
1st. Millom Wesleyan Sunday School (Mr. F. G. Phillips).
St. Luke's Sunday School, Haverigg (Mr. H. G. Cooke),
Burlington School, Kirkby (Mr. E. N. Lewis).

Girls' Friendly Societies.

Test: (*a*) "All seek for rest" (F. Abt), and (*b*) "Fairy elves" (Cuthbert Harris).

	(*a*)	(*b*)	Tl.
2nd. St. James' Sunday School, Barrow (Mrs. G. Ashburner)	64	67	131
1st. Morecambe G.F.S. (Miss Rie Duff)	70	71	141

Female-voice Choir.

Test: "The spinning chorus" (R. Wagner).

2nd. Morecambe Madrigal Ladies' Choir (Mr. P. W. de Courcy Smale)	68
Haverigg Madrigal Society (Mr. H. G. Cooke)	58
1st. St. James' Ladies' Choir (Mrs. Bourne)	74
Preston Vocal Union (Mr. H. Whittaker)	66

Male-voice Choir (Open).
(16 to 30 voices).

Tests: (*a*) "Springtime" (E. MacDowell), and (*b*) "Roman war-song" (J. Lyon).

	(*a*)	(*b*)	Tl.
2nd. Barrow Madrigal Society (Mrs. Bourne)	65	67	132
1st. Lancaster Male-voice Choir (Mr. R. T. Grosse) ..	73	68	141
Workington Orpheus Male-voice Choir (Mr. J. Scott)	60	60	120
Millom Male-voice Choir (Mr. H. G. Cooke) ..	61	54	115

Madrigal (For Choirs of Mixed Voices, 24 to 50 voices).

Test: "Phillida, come and tell me!" unaccompanied (O. Vecchi).

1st. Preston Vocal Union (Mr. H. Whittaker)	72
Keighley Vocal Union (Mr. G. S. Day)	60
Haverigg Madrigal Society (Mr. H. G. Cooke)	62
2nd. Morecambe Madrigal Society (Mr. P. W. de Courcy Smale)	69

Chief Choral Competition (Open).

Challenge Shield Class, for Choirs of Mixed Voices (24 to 50 voices).

Tests: (*a*) "Sweet summer night" (F. Davidson), and (*b*) "Awake, awake!" (Bantock).

	(*a*)	(*b*)	Tl.
Barrow Madrigal Society (Mrs. Bourne)	64	69	133
2nd. Keighley Vocal Union (Mr. G. S. Day)	65	70	135
1st. Preston Vocal Union (Mr. H. Whittaker)	67	71	138
Haverigg Madrigal Society (Mr. H. G. Cooke) ..	69	65	134

Open Classes.

Violin solo—"Romance" (Svendsen).
Miss Doris Houghton, Preston.
Soprano—"The poet's life" (Elgar).
Miss Florence Martin, Barrow.
Contralto—"Sunrise" (F. Aylward).
Miss Armistead, Leicester.
Tenor—"Thou art a queen" (Brahms).
Mr. Albert Wood, Workington.
Baritone—"Eleanore" (Coleridge-Taylor).
Mr. W. Earl, Kendal.
Solo for girls—"Song of the spider" (Bridge).
Florrie Copeland, Barrow.
Bass—"Within those sacred bowers" (Qui sdegno) (Mozart).
Mr. T. T. Lachlinson, Barrow.
Mixed-voice quartet—"Lilian" (S. P. Waddington).
Miss Dodsworth's party.
Male-voice quartet—"Prythee, send me back my heart" (Stainer).
Kendal Quartet Party.

NOTTINGHAM.
November 13 and 20.

The first day was devoted to the juniors, male-voice quartets, tenor and bass solos and the challenge shield male-voice choir competition, which drew ten very good choirs. The junior choirs combined to give a spirited performance of the cantata "The spider and the fly" (Bridge), under the direction of Dr. McNaught, who adjudicated. Mr. Arthur Barlow assisted in judging the vocal solos. A performance of their test-pieces by the massed male-voice choirs, under Mr. C. E. Riley, was one of the best achievements of the festival.

The following were the chief results:

Children's Choirs.
(For choirs of not more than 30 singers, under 14 years.)

Tests: (*a*) "The robin" (Battison Haynes) and (*b*) "Hark! the bells" (Henry Smart).

	(*a*)	(*b*)	Tl.
2nd. Coventry Road School, Bulwell (Mr. G. B. Gooch)	66	73	139
Sneinton Boulevard C.S., Nottingham (Mr. Hector Tomkins)	62	63	125
1st. South Wilford Endowed School, Wilford (Mr. C. S. Harris)	68	75	143
Stonebroom Prim. Meth. Children's Choir, Stonebroom (Mr. P. Hawksley)	61	64	125
Sycamore Road C.S., Nottingham (Miss R. Windley)	60	66	126
Old Meeting House Band of Hope, Mansfield (Mr. Hedley Blythe)	59	64	123

Male-voice Choirs.
(From 16 to 24 voices).
Challenge Shield Class.

Tests: (*a*) "Hark! heard ye not" (Goss); (*b*) "Hymn before action" (H. Walford Davies); (*c*) "Bold Turpin" (Bridge).
All sang (*a*) and (*b*). Six were selected to sing (*c*).

	(*a*)	(*b*)	(*c*)	Tl.
Langley Mill Wesleyan Y.M.I. (Mr. Robert B. Slater)	59	60	—	119
Swadlincote and District (Mr. John Frost) ..	66	70	72	208
1st. Sheffield Glee and Madrigal (Holders) (Mr. W. H. Robinson)	73	73	76	222
Boots' Choral Union (Mr. E. S. Waring) ..	65	68	65	198
Hathern (Mr. Thos. Tollington)	61	61	—	122
3rd. Kettering Gleemen (Mr. S. Roughton)	71	71	69	211
Pye Hill and District (Mr. Jos. Bonsall) ..	69	69	63	201
Rugby (Mr. Herbert Lane)	58	58	—	116
2nd. Church Gresley Primitive Methodist (Mr. Geo. Walton)	74	72	70	216
Coalville Eclipse (Mr. H. Williamson)	57	56	—	113

Junior Mixed Choirs.

Tests: (*a*) "Twelve by the clock" (C. H. Lloyd); (*b*) Chorus from "The spider and the fly" (Bridge).

	(*a*)	(*b*)	Tl.
W. Turner's Girls' Prize Choir, Nottingham (Mr. W. Turner)	72	74	146
Derby Co-operative Junior Choir (Mr. T. H. Bennett)	70	71	141

Solo Singing.

Tenor solo, "Walter's Prize Song" .. .. .. Wagner.
Mr. H. Worthington, Walkley, Sheffield.
Bass solo, "The wanderer" .. .. Schubert.
Mr. G. S. Penny, Oakham.
Quartet, A.T.T.B., "Fly to my mistress" .. .. C. H. Lloyd.
The Apollo, Sheffield.

On the second day the adults and more advanced classes competed. The pianoforte solo class, in which the tests were the *Scherzo* and *Trio* from Beethoven's Sonata in C major and sight-playing, brought forward some good performers. But the girl, Lily Smith (Nottingham), who played the prepared piece best did not read well, and consequently the prize fell to Mabel Tyman (Melton Mowbray). Miss A. Tingle (Rotherham) gained the soprano solo prize, and Miss E. Allen (Mexborough) that for contralto singing. The tests respectively were "Solvejg's song" (Grieg) and "The Asra" (Rubinstein). The chief choral results were as follows:

Mixed-voice Church and Chapel Choirs.

Tests: (*a*) "He that shall endure" (Mendelssohn), and (*b*) "Love, fare thee well" (Brahms).

	(*a*)	(*b*)	Tl.
East Kirkby Baptist (Mr. W. B. Harris Barke) ..	65	64	129
Saxe-Coburg Street Wesleyan, Leicester (Mr. A. C. Nicholls)	68	62	130
2nd. Melton Mowbray Wesleyan (Mr. J. W. Warner) ..	70	65	135
Archer Street P.S.A., Nottingham (Mr. W. Turner)	63	62	125
1st. Barnsley Ebenezer U.M. (Mr. John E. Ward) ..	67	71	138
Matlock Primitive Methodist (Mr. L. G. Wildgoose)	60	62	122
Eastwood Vale Baptist, Hanley, Staffs (Mr. E. Chell)	59	61	120
Bond Street Chapel, Leicester (Mr. W. Langley) ..	62	63	125

Choral Societies.
(Not more than 30 voices).

Tests: (*a*) "When flowery meadows," (Palestrina), and (*b*) "Song of the Flax-spinner" (H. Leslie).

	(*a*)	(*b*)	Tl.
Sheffield Clarion (Mr. G. Norman)	68	70	138
Ranskill Choral Society (Mr. G. H. Ellis)	61	63	124
1st. Long Eaton Co-operative (Mr. Wm. Woolley) ..	73	73	146

Challenge Shield Class.
(Not more than 50 voices).

Tests: (*a*) "My God, my God" (Mendelssohn), (*b*) "On Himalay" (Bantock), and (*c*) "Welcome to spring" (Moellendorff).

	(*a*)	(*b*)	(*c*)	Tl.
Derby Co-operative Choral Society (Mr. T. H. Bennett, F.R.C.O.)	65	64	67	196
1st. Nottingham Philharmonic Society (Mr. W. Turner)	71	69	70	210
Melton Mowbray Choral Society (Mr. J. W. Warner)	71	73	62	206
Kettering Fuller Excelsior (Mr. R. J. Williams)	62	66	71	199
2nd. The "William Woolley" Choral Society (Mr. W. Woolley)	68	67	74	209
3rd. Coventry Co-operative Festival Choir (Mr. John Potter)	73	70	65	208

The result, as is evident from the above figures, was remarkably close. The different styles of the three pieces formed a severe test of the all-round capacity of the choirs.

All three pieces were sung by the combined choirs in magnificent style, under the sure and skilful conductorship of Mr. C. E. Riley.

THE ROYAL ACADEMY OF MUSIC

TENTERDEN STREET, HANOVER SQUARE.

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F. W. RENAUT, Secretary.

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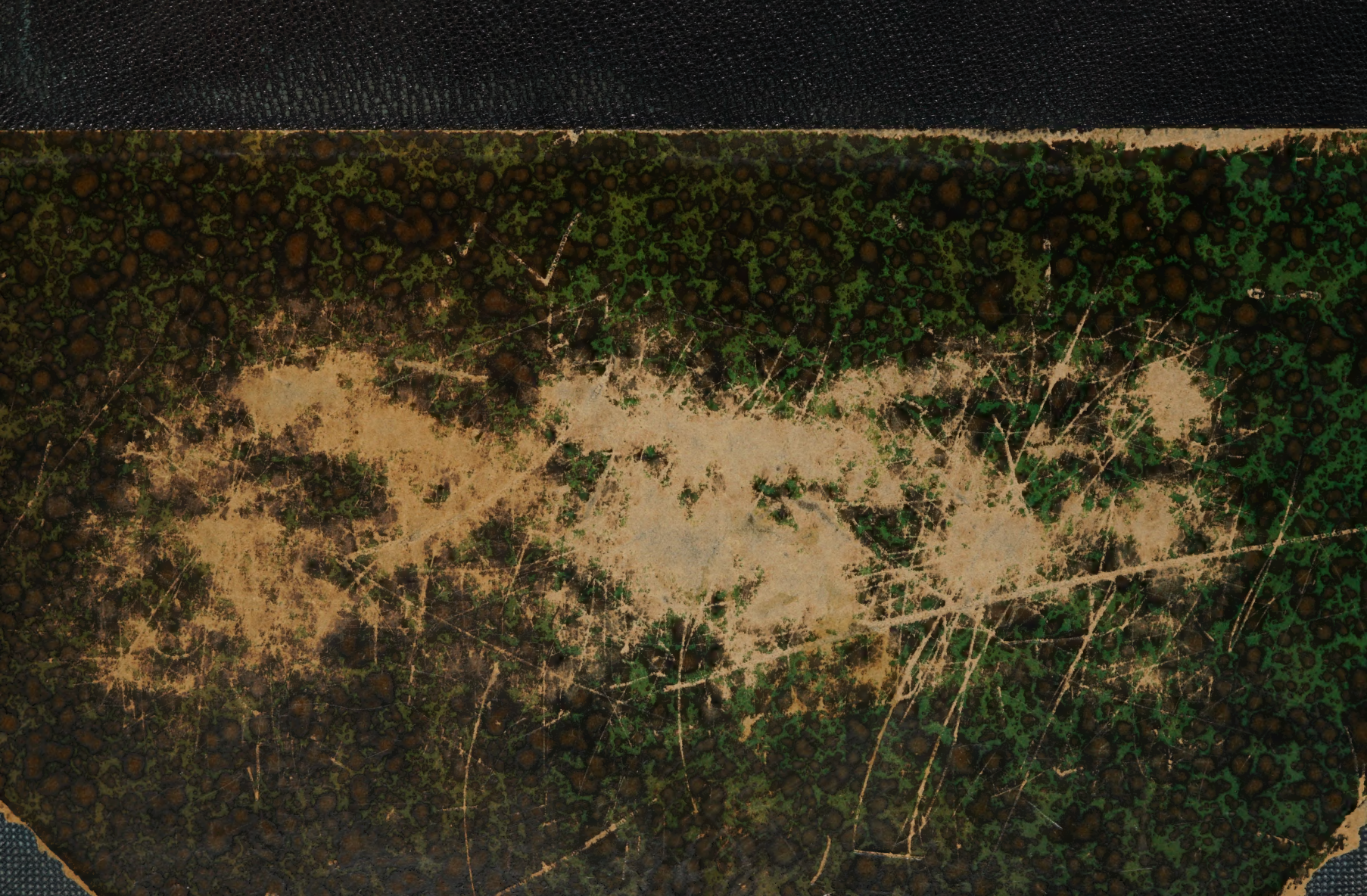
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